


# Introduction

Photography is something we take for granted today, at least in the western world. In a time when even mobile phones have cameras, and photography is widely used to record family history, express ideas and to communicate, it is interesting to reflect on how the concept of a photograph was perceived at its birth.

The same enthusiasm for the machine that drove the industrial revolution, and literally changed the landscape, was the engine behind people finding new ways of capturing images of themselves in that landscape. Making an image soon became something anyone could learn, no artistic skills necessary. Many portrait painters laid down their brushes and took up photography or went out of business. Even so, it would be a long time before photography would be accepted as an art form.

Today, when we have the technology to take the “perfect” photograph, freezing a moment exactly as it is, and are able to print it in minutes, many photographers take a step into the world of alternative processes. It may be out of curiosity of how the chemistry can bind a moment of time to the fibers in the paper. It may be out of the joy of making something by hand, from start to finish. It may be the delight in seeing an image emerging on paper floating in the developer bath. Or, it may be that a specific process embodies a unique texture, enhancing the idea or expression of the artist. The reasons for choosing to work in a specific alternative process are many and varied, but whatever the reason is, the journey there is often an enriching experience.

The interest in this book was bigger than I could have dreamt of. Over half of the artists represented on AlternativePhotography.com have participated. Over 14 Gigabytes of pixels have been downloaded over the wires, in almost 1000 emails. I am now on a first name basis with the postman (postwoman actually!), who turned up with stacks of letters every day, especially in the last two weeks before the deadline.

Each of the artists here has included a little about themselves, their work and their choice of process. The images are great inspiration. A wide variety of processes, concepts and ideas can be found here. To me, that too is pure inspiration, and that is the purpose of this book - to inspire. 



Malin Fabbri  
Stockholm, 2006

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## Günther Wilhelm

**G**ünther Wilhelm is a Ludwigshafen, Germany, based artist. His work has been exhibited in Germany and abroad in places such as London, Krakow, Bangkok, Roskilde and Warschau. He has received both awards and grants for his work. Günther Wilhelm's body of work ranges between different styles,

different expressions and techniques. As an agent of the original graphic craft work he is one of those artists who have continuously been working on etchings, lithographs and linocuts, which he prints in small numbers.

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ROBINIE: CYANOTYPE



## Günther Wilhelm

“Alternative photographic techniques like the cyanotype process and the gum bichromate process are important parts of my work. The blue of the cyanotype offers a new perspective on otherness; you are aware of the other without being submerged in it. The very process of the technique of cyanotyping is a process of

tracing, where each copy refers to its original unique being. The resurrection of these historic techniques enables me to create a piece of artwork which is full of graphic dimension. When confronted with the pictures made with these processes you are allowed to roam under the surface to find different layers of meaning.”



WALDREBE: GUM BICHROMATE