


# 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

# Artists

Edwardo Aites .....	8	Hans van Erp .....	66
Alexei Alexeev .....	10	Gary Fabbri .....	68
Christina Z. Anderson .....	12	Malin Fabbri .....	70
Gary Auerbach .....	14	Peter Fredrick .....	72
Philippe Ayrat .....	16	Amy Holmes George .....	74
Dan Bandel .....	18	Lloyd Godman / Tess Edwards .....	76
Harvey Bernstein .....	20	A. Elizabeth Graves .....	78
Ivy Bigbee .....	22	Kevin Gray .....	80
Diana Bloomfield .....	24	Suzanne Guinee .....	82
Nancy Breslin .....	26	Carol Gula .....	84
Claudia Bruno .....	28	Peter W. Haas .....	86
Derrick Busch .....	30	Kris Haggblom .....	88
Lee Edward Carpenter .....	32	Robert Hoare .....	90
Alain Carrillo .....	34	Steve Hoglund .....	92
Linda Cartridge .....	36	Elizabeth J. Holmes .....	94
Antonio Carlos M. M. Carvalho .....	38	Susan Huber .....	96
Gustavo Castilla .....	40	Roy Inman .....	98
Alfonso de Castro .....	42	Juan Manuel Ipiña .....	100
David Chambers .....	44	Crystal Jackson .....	102
Alex Chater .....	46	Christina Joch .....	104
Anita Chernewski .....	48	Jan Kapoor .....	106
Hellena Cleary .....	50	Sandy King .....	108
Kate Cleghorn .....	52	Nicolai Klimaszewski .....	110
Walter Crump .....	54	Stanislav Kočar .....	112
Wendy Currie .....	56	Karl P. Koenig .....	114
Dennis da Silva .....	58	Kerik Kouklis .....	116
Louise Daddona .....	60	Stephan Krines .....	118
Jean Daubas .....	62	Neila Kun .....	120
Jerome Deppe .....	64	Matthew L. Larkin .....	122

Wendy Lastovica.....	124	Mike Shipman.....	182
Robert Lawhead.....	126	Hamish Stewart.....	184
Jan van Leeuwen.....	128	Anne Storm van Leeuwen.....	186
Jane Linders.....	130	Henrieke I. Strecker.....	188
Tina Maas.....	132	Rebecca Szatkowski.....	190
Barbara Maloney.....	134	Donna Hamil Talman.....	192
Che Mambong.....	136	Grace Taylor.....	194
Janet Matthews.....	138	Henk Thijs.....	196
Marek Matusz.....	140	Tom Thompson.....	198
Ruediger Merz.....	142	Vadim Tolstov.....	200
Jared Millar.....	144	Sera Trimble.....	202
Neil Miller.....	146	Spiffy Tumbleweed.....	204
Kate Mocak.....	148	Alex Tymków.....	206
Karen Molloy.....	150	Jacqueline Van Fossen.....	208
Alan Mynett.....	152	Sarah Van Keuren.....	210
Eric Neilsen.....	154	Marydorsey Wanless.....	212
Karen Nichols.....	156	Mike Ware.....	214
Tobias Ott.....	158	Wynn White.....	216
Heinz Peter Posselt.....	160	Peter Wiklund.....	218
Sara Prindiville.....	162	Günther Wilhelm.....	220
Renata Ratajczyk.....	164	Kathy Wismer.....	222
Allan Z. Razo.....	166	Scott Wittenburg.....	224
Martin Helmut Reis.....	168	Bill Wolfe.....	226
Ralph Rinke.....	170	Witho Worms.....	228
Mark Roberts.....	172	Christopher A. Wright.....	230
Davide Rossi.....	174	Lars Göran Yeudakimchikov-Malmquist.....	232
Tim Rudman.....	176	Ellie Young.....	234
Robert A. Schaefer Jr.....	178	Lynette Zeeng.....	236
Madeleine Shepherd.....	180		

## Edwardo Aites

**E**dwardo has worked extensively in intaglio printmaking, holography, and alternative photographic processes such as cyanotype, kallitype, salt print, and Polaroid image transfer. His work has been exhibited in the USA, Britain, China, Japan, Latin America, and Australia, and is part of many public and private

collections. Edwardo lives and works in Seattle, but finds inspiration in his travels, particularly in Italy and Scotland. Edwardo's comprehensive website has technical information and examples of many alternative processes.

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RIO TERA CANAL, VENICE: VANDYKE

## Edwardo Aites

“*Rio Tera* is a vandyke print of a hidden canal in a sestiere of Venice. Vandyke got its name from the subtle brown tones used by the Dutch painter Vandyke. This piece was created from contact printing a digital negative. I felt that the sepia tone was perfect for capturing the atmosphere of Venice, a city of ancient mysteries and sublime reflections.

*Lacock Abbey* in England was the home of Sir William Henry Fox Talbot. Fittingly, this image is a salt print, made using the same process that Talbot used. The image pays homage to Talbot’s discovery. After visiting Lacock Abbey and exposing the image onto film, I enlarged the negative and used the sun to make a contact print.”



LACOCK ABBEY CLOISTER: SALT PRINT