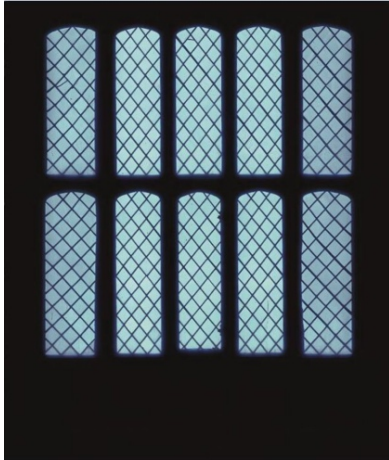


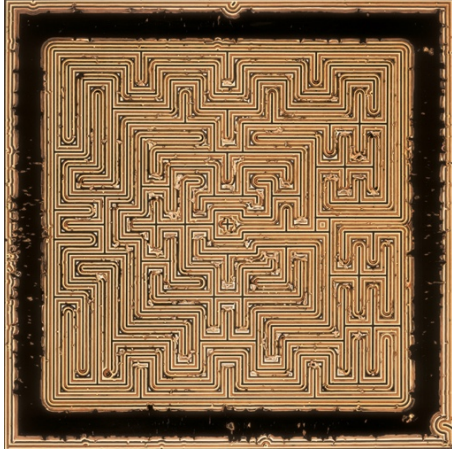
During the past 10 years a range of artists have looked at the aesthetics and methodologies encountered in late 19th and early 20th century, of scientific photographs that have opened a new field of vision within photography. Through this technique photographers have explored different processes that can be created from a range of chemicals and materials, which are then used when creating these camera less photographs. Many Photographers have looked at the visual creation of the photographs and how it has allowed them to go into more depth with their topic, showing that they have thought about the processes of creating the photograph which shows a clear understanding. Rather than the photograph itself being the main focus, instead the processes of creating the images is the key part to their pieces of work. As photographers believe that by using an alternative process it involves a purpose to the photo, allowing them to be a co-creator and showing this connection and deeper to the piece. Susan Derges is an example of a photographer who uses a camera less processes. Her work with photograms and nature has shown that by using the alternative processes it has allowed her to capture nature's hidden features and the images that nature make itself. Susan Derges said "underlies the visible, rather than to just show the visible" showing she believes that with her work it captures both visible and invisible features of nature that the manual camera cannot. which connects the natural and scientific processes to nature. Camera less photography has challenged traditional ideas of what photographs are and how they can be made. Abandoning the use of the manual camera, the camera less process has created an alternative way of capturing the focus, showing another form of vision for photography.



This piece is called *Shoreline*, created in 1998 by the photographer Susan Derges. The piece was created from a camera less processes and became a photogram. This photogram is a repetition of the water on the Devon coastline, showing different shades of blue and purple. Derges processes consist of submerging a sheet of photographic paper in the sea, which waves will brake over and form these patterns. She will then use a flashlight or light from the moon as exposer and will processes this photogram allowing the image to appear and show intricate details. Derges work and method is purely based on chance and allows these intricate patterns that hide in the natural world, present themselves and show their unique features and beauty through her photograms. With this camera less processes the night acts as a darkroom and the moons light and the flashlight acts as the exposer, she will then process these images with the chemical processer. Conveying a sense of wonder and curiosity through her work, with the use of two interconnected worlds the world of nature and an imaginative state, "I wanted to visualize the idea of a threshold where one would be on the edge of two interconnected worlds". In her earlier work she focused on creating pieces that resemble birth and using water to resemble things coming into being and forming. But over the past 5 years her topic within her work have changed, as her work focuses on things dissolving out of a forms and decaying. Derges mentioned that "photography is kind of tied up with death in many respects" showing that these are moments she's capturing have become absent and are no longer there, showing a sense of loss through these pieces of work. Capturing these moments of nature that resemble a sense of place, she first realised this when she came across a still cluster of frog spawn which presented itself in a mesmerising way, as the sun was beaming down on them allowing their reflection to show on the rock in the water, she described this as a sun print. Within these natural forms there are hidden features that highlight these moments and messages, allowing her to use the camera less method as a link with nature and their different forms. Throughout her work I have noticed that she uses nature to create these metaphors, which I believe adds more of a personal aspect to the photograms as she is allowing nature to playout and tell its own story. An example of this would be with the use of water as it can resemble a stream of thoughts or the idea of a circulatory system in the landscape or the body. Her desire to make these photograms came from wanting to show what underlies the visible rather than just showing the visible with the use of photography but using a manual camera wasn't enough, the use of this alternative process allowed her work to have a more metaphorical and personal aspect.



This piece is called The Latticed Window, Lacock Abbey and was created by the photographer Floris Neususs. Neususs created this photogram by lining up and covering the interior of the latticed window with photographic paper which he then left overnight. After this he then exposed the photographic paper by shining a light from outside, this process gave the result of a life size photogram of the Latticed Window. The piece was inspired and acted as a tribute to William Henry Fox Talbot and his first photographic negative, which was made in 1835. The window in this photo holds a key place in photographic history, as it was where Talbot created the first photographic negative. Talbot's motif was to use this new process to prompt a deeper meaning to camera-less photography, as he believed that these alternative processes should be perceived as a window to the world. This shows another side to photography and gives it the impression of realism and a personal touch to the photo, as he has been the co-creator of the photogram. From him creating the first photographic negative he has proved the concept of the negative to positive process and creating a foundation for modern photography, Talbot called this new discovery with camera less techniques "the art of photogenic drawing". Extending Talbot's work, Floris Neususs based this piece from the techniques and the creation of the first camera negative that Talbot invented. The thought process to this piece is key as Floris Neususs motioned that, "This particular subject was for us, not just a window in a building but an iconic window, a window on photography, opened by Talbot." Showing Floris Neususs has careful thought how to approach this piece and the influence of Talbot's discovery with a camera less technique has made him decide that with the important photographic history this window holds he can create this impact that the photogram holds. This piece is also a developed version of Talbot's original small negative, Floris Neususs has improved and developed Talbot's process, which has allowed him to add his own touch to the creation of the photogram. The window's structure and shape consist of a cross hatched pattern on the face of all ten separate windows, these windows include hidden features like smudges, cracks in the glass and a small spider. These extra details in the photogram are essential characteristics, as they hold a story adding more depth to the photogram and gives the photo a meaningful aspect. The blue colour within the photo represents the colour in the distance from the sky and outside world, creating this eerie and unique look to the photogram giving it this sense of realism. This size of the photogram also creates a realism, as he has created this photogram to be life sized which presented the window in a realistic way, giving the people who see the photogram a chance to have a perfect depiction and visualise the way the real latticed window in Lacock Abbey looks like.



This piece is a part of a collection called 'Into the Labyrinth', designed by Pierre Cordier. Cordier invented these processes which is called the chemigram, he described them as being "an opposition between order and disorder, between control and the random". This camera less process is a combination of the physics of painting with materials like varnish, wax and the chemistry of photography with photosensitive emulsion, developer and fixer. Cordier's abstractions transports the viewer to a world of lines and colour, creating these maze-like pieces of work. In this chemigram a frame like border surrounds straight lines in the centre, which run in different directions curving round each other resembling a maze. The lines and background to the chemigram consist of the colours black, gold and brown. The resemblance of a maze is the most important part for me, as most of your eyes follow their guidance, looking to see where it might lead you to and where you might turn to reach the middle. This technique allowed him to open new ways of creating and allowed him to redefine the photographic and art world with the use of his camera less technique, the chemigram. Cordier made his first chemigram in the military service in Germany, as he thought of different ways he could create a birthday card for a girl he'd met. From this the technique he developed the process in which he created these chemigrams with the use of no camera or enlarger, it was dominantly created from the use of light. He would paint on the chosen resist onto a piece of light sensitive or photographic paper, which were formed from a range of things, here are some examples Cordier used with his work, nail varnish, wax and syrup. The next step was to then expose this to light and then develop the photographic paper by using the developing processes. The use of the resists is to prevent the developer and the fix from activating on the photographic paper, allowing the natural reactions within the chemicals to take place creating colours ranging from yellows and oranges and form different shapes and patterns. This then creates the end piece of a chemigram forming a unique and unusual pattern that has a strong resemblance of an abstract maze. These processes allowed me to see the amount of experimentation Pierre Cordier was willing to go through just to get the right processes for his chemigram and how he wanted to see that from using this range of resists they would create different patterns and forms. It also shows how the processes itself is the artwork and the way in which he wants to be viewed is not only as a photographer but also a painter, "in fact I am neither a painter nor a photographer, but a bit of both." showing his main purpose within his work is to create these strange but remarkable pieces of work that change the views within photography and art, allowing these two worlds to collide.

In conclusion, these photographers show a clear understanding that the use of a camera-less processes is a form of artistic expression. At the start of this essay, I wanted to explore why contemporary artists have opted to return to more traditional methods of photography, and I have found that it is the process that can be deemed the art, not just the outcome. With the use of this tactile and hands on processes, it pushes the traditional idea of how a photograph is taken by a manual camera.

The use of this alternative process has allowed Susan Derges to create photographs that capture this elegant essence of nature, by removing the manual camera and using nature itself as her camera and darkroom. The importance this process holds is key, as she uses it to explore the idea of how a photo can be made and how this can be linked to the topic.

Similarly, Floris Neususs used a camera less processes to capture the significance of the latticed window as it brings an acknowledgement to the first photographic negative made by William Talbot and shows where these alternative processes started from. As William Talbot first negative photograph had an historical impact on the photographic world. Allowing viewers to see this significance that an image can be made from alternative processes, not just from a manual camera.

Whereas Pierre Cordier has used this camera less processes to challenge reality aiming to produce “fake photographs of inaccessible reality”, creating this unique style of images. His work shows the scientific side to a camera less processes, highlighting the variation of techniques these alternative processes have to offer.

Their work resembles why photographers use these cameras less techniques, as it shows an alternative view on photography and creates a powerful understanding of how photographers can make you see these unique details in this photographic style. By creating these historical and scientific photographs, it's made an impact on the photographic world and has presented them as a photographic drawing.