



**PHOTOGRAPHY OTHERWISE**

**This Collective Cookbook of *Otherwise* in Photography is an invitation to processes, to recipes, to joyfulness, to ephemerality, to watery bodies, to the loss in translations and the active randomness of combined photographic materials.**

**Each double page was prepared by students of the Minerva Academie who attended the OffCourse 'Photography Otherwise: a cookbook of ecological photographic processes' taught by Risk Hazekamp and Michaela Davidova in the Fall semester of 2024.**

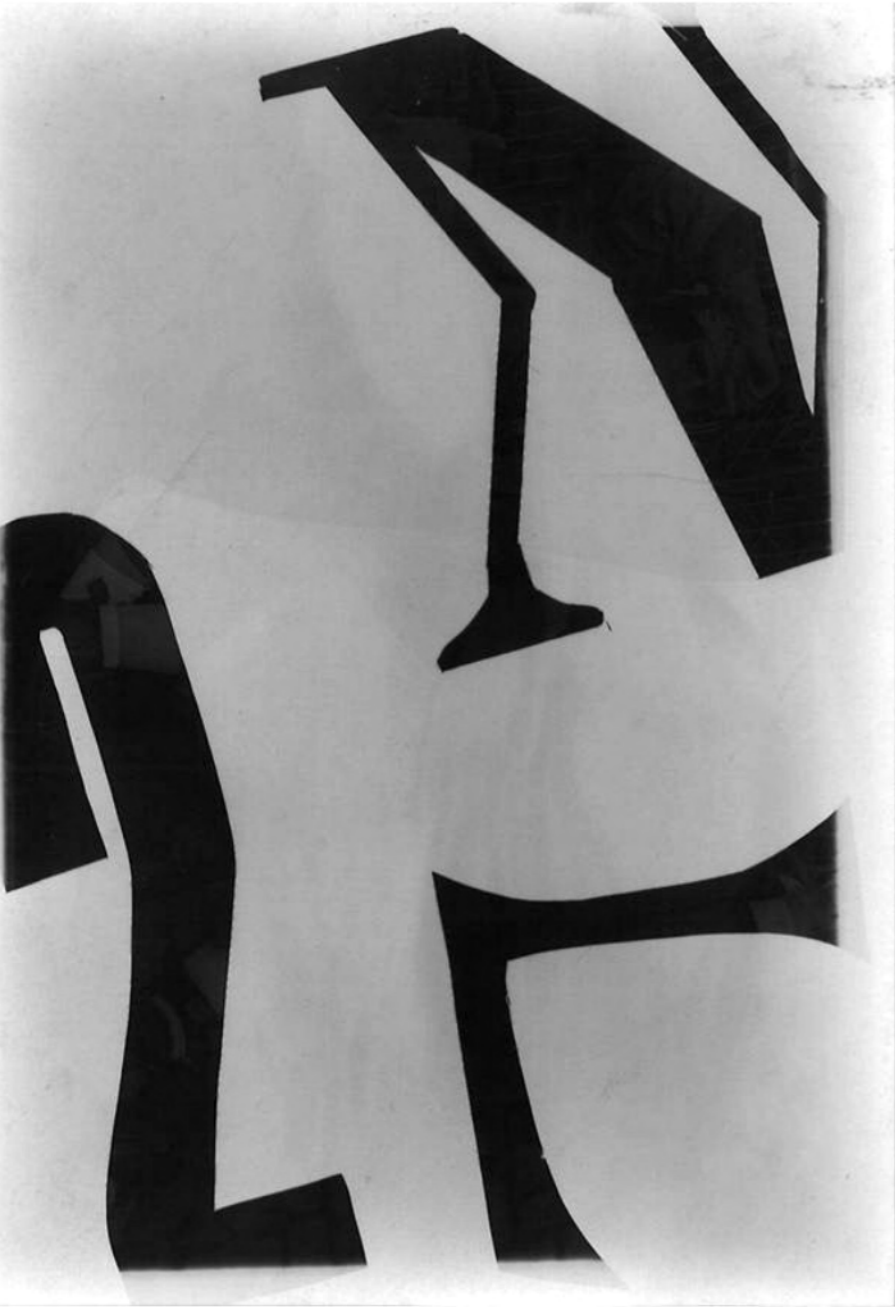
**Here, the photographic process is made alive, sometimes in the detailed description of a step-by-step method, other times in a poetic whisper. As you browse the pages, you notice that the words are not necessary to be mesmerised by the light-sensitive creations, as the images are meant to speak for themselves; while other times the explanation is essential to pass the knowledge onto you.**

**Participating students in the Collective Cookbook:**

- Fardau Visser**
- Daniela Fernandez**
- Merel van Norel**
- Mariya Viktoriya Todorova**
- Boris Bachavarov**
- Jaron Smedes Van Den Berg**
- Marrit Westerhuis**
- Cristina López Extremo**
- Luna Muijs**
- Keela Aodhagain**
- Asia Kaczmarek**
- Bo Walkden**
- Oliver Plumbridge**









**Light exposure  
on photo paper**

**5 seconds**



**7 seconds**



**18 seconds**



**35 seconds**



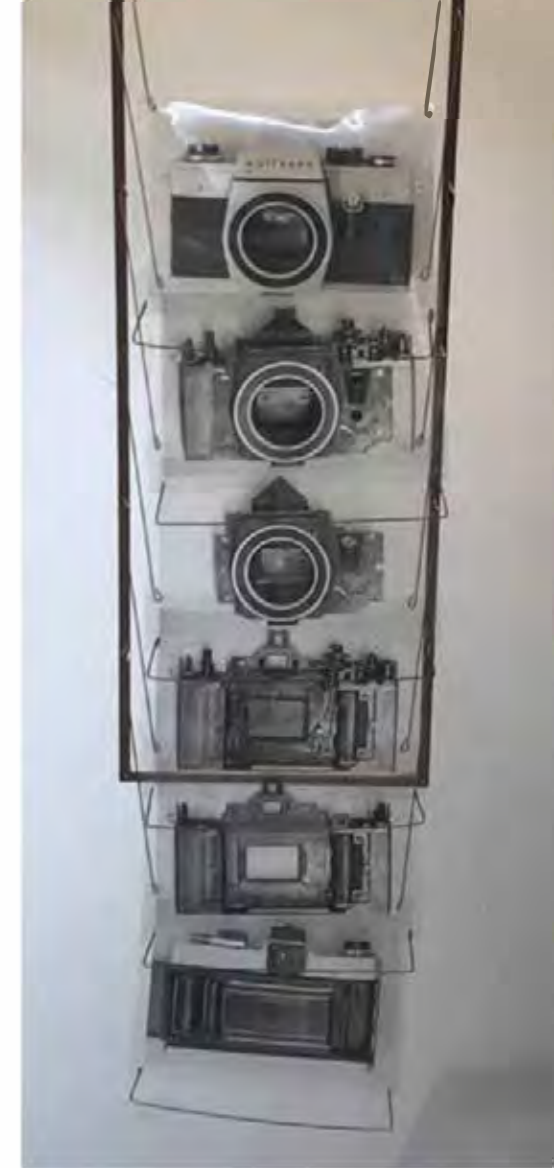
**45 seconds**

Merel van Norel

**Praktica L  
exploded view**

The camera has been taken apart an analog photo being made at every layer.

The photos where printed on transparent sheets and hung behind each other to create a 3d effect.



I Tried printing making an anthotype on a wooden plank.  
I covered the plank in a few layers of a solution of tumeric powder and alcohol.  
Then I put a transparent photo over the plank blocking certain parts from uv light. I then put the plank under a uv light for about 5 hours. Sadly this there where no changes in the colour of the plank.  
To make an anthotype on wood more experimenting can be done with other uv sensitive substances like spinach or a cyanotype solution.





Mariya Viktoriya Todorova



## WHAT EVEN IS PHOTSENSITIVITY

There are all kinds of things we need to store dry, cool, and dark. Potatoes, for instance, and perfume. You wouldn't keep anything in the dark unless it's photosensitive in some way. Light degradation, they call it. Does light erode things like water does? Are there rivers of light, here on earth—or elsewhere?

Our skin is photosensitive, of course. I remember the family gathering when my uncle wrote someone's name on his belly with sunscreen, with an arrow pointing to his penis. He got sunburned, and the name stayed there for weeks. I'd say that was a photograph.

We invented screensavers so that our monitors don't hold on to the images they show. Does that mean you can take a photo by disabling your screensaver?

In the middle of the photomagnetic spectrum lies visible light, and as the wavelengths shorten, we reach X-rays—images we're all familiar with. Those are photographs, right? But on the other end of the spectrum, wavelengths get much much longer, and we enter the realm of radio waves. I've never really considered my radio to be a camera, but it wouldn't be too far off to think of it that way.

When I was young, I'd always go looking for stones after it rained. But as soon as they dried, I'd lose interest in them. Later, in high school, I gave my first girlfriend a glass jar filled with water and firestones I'd found in a wet beetroot field. Her mother liked the stones, took them out of the jar, and put them in a plant pot.

Recently I learned that you can develop self-developing photo paper using a scanner. I don't yet know why you'd want to, but I think it's good to remember that whatever you use to preserve something also changes it. We have a responsibility not to try to preserve everything.



As a kid I used to play Habbo Hotel. This is a screenshot of a famous Dutch football player visiting the hotel; in this image he says that Plackman is his hero.

My in-game name was Plackman. Habbo.nl posted this screenshot on their front page. I was so proud, and kept this screenshot as if it were a valuable photograph.



This photo was developed using vegetable stock (combined with washing soda and vitamin C). I think it is funny to call it a stock photo.



I prepared some paper for cyanotypes, but apparently, I didn't close the container properly. This is what one of them looked like after I developed it.

However vague, there must still be trace amounts of my interior and the cityscape outside my window in this image.



If there had been something on the film roll, it would have been visible here. This could be a really stupid way to copy your negatives.

I put some film on photo paper and scanned that. The scanner light developed the paper around the film roll. This is the ghost image that it created.





# Daytrip to Delfzijl



We Are All Bodies of Water *Astrida Neimanis*

***This groundbreaking text of cultural theorist Astrida Neimanis was shared, collectively read and discussed at 'Stadsstrand Marconi' in Delfzijl on Friday October 25th, 2024.***

*I AM THIRSTY.*

To define a human being as a body of water is to ask a radical question about what we mean when we call ourselves “bodies.”

*I PICK UP A GLASS OF WATER*

Not so much physiologically speaking, as two-thirds to three-quarters of what we know as our bodies is water. Water is our primary biological necessity—without it we could not move, love, speak, sweat,

*AND PREPARE TO TAKE A SIP. WHEN THIS WATER ENTERS ME, IT WILL TRANSFORM ME IN SUBTLE AND SIGNIFICANT WAYS. IT WILL QUENCH MY THIRST, SATIATE MY TISSUES, AND REPLENISH MY BLOOD. THIS WATER WILL SERVE AS VITAL CONDUIT AND COMMUNICATOR BETWEEN THE FARTHEST-FLUNG OUTPOSTS OF MY BODY,*

or think. The more radical aspect of the question is that we experience our “bodies of water” as brimming with semiotic potential; their physiological functioning is deeply imbricated in a web of social, political, ethical, and philosophical meaning.

*AND PROVIDE THE NECESSARY FLUIDITY FOR ALL OF MY MORPHOGENETIC ENDEAVORS: MOVEMENT, GROWTH, PURGATION. IT WILL ALLOW THE PALMS OF MY HANDS TO BE NERVOUS, MY GENITALS TO BE EAGER, MY EYES TO BE SAD.*

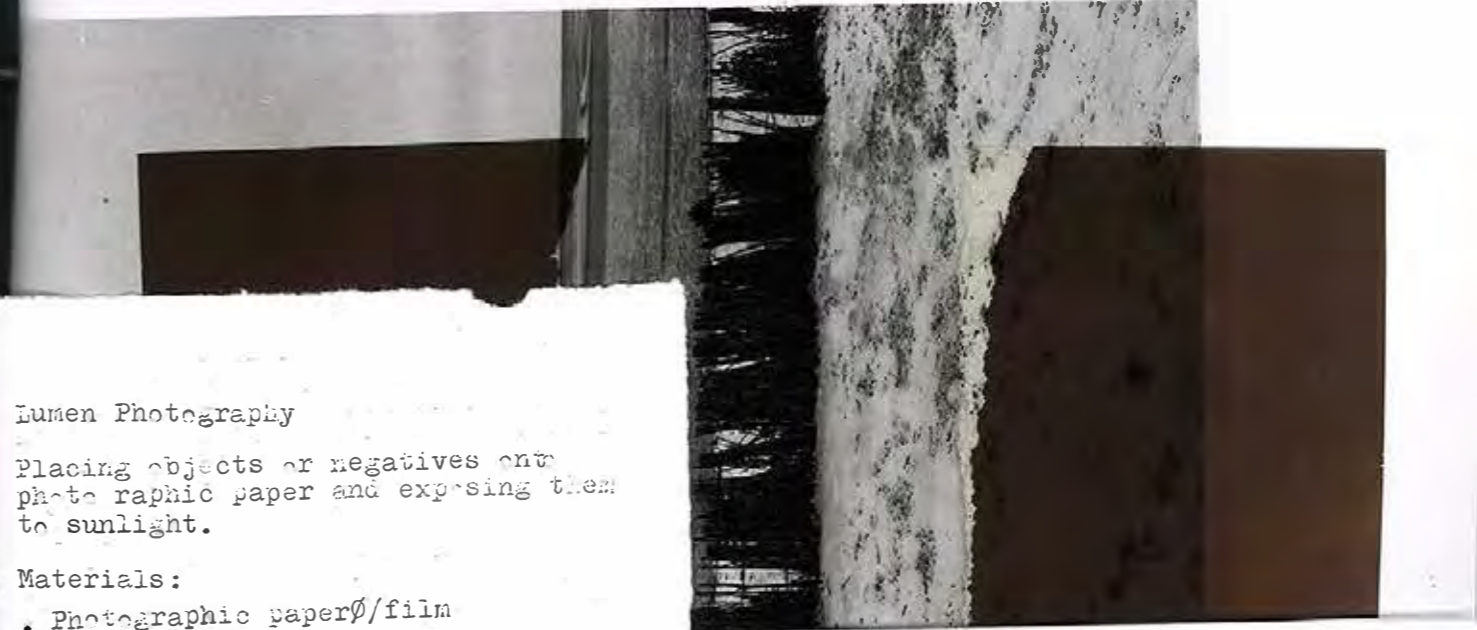
Our bodies of water are an inextricable interweaving of both natural matter and cultural meaning, or what Donna Haraway calls *natureculture*.



Exposed on the beach (dry)



DAY AT DELFZIJL



Lumen Photography

Placing objects or negatives on photographic paper and exposing them to sunlight.

Materials:

- Photographic paper/film (tray) of water
- Objects or film to place on the paper
- Enough sunlight
- Fixer (strong salt solution or seawater)

METHOD

1. Grab a photographic paper/film
2. Place on the papers the objects
3. Expose them to UV-light (the sun)
4. After exposing remove the object and (wash first in water) fix them in fixer (seawater)
5. Wash after properly





### Recipe:

- 10 miligrams of alcohol
- 100 grams of flowers or plants

(Depengig on tha plants used, the picture will take longer or shorter to start appearing).

### 1º Step

Soak your plants for a while in the mix until they are completely wet.

### 2º Step

Work with a mortar or with the blender and mix your plants until you get to a thick mass.

### 3º Step

Sieve the substance from the mass and you will get your natural paint. Make sure there is no residue on the liquid.

### 4º Step

The filtered "juice" is the light sensitive emulsion. Take a brush and paint with the liquid on your watercolor paper. You can get creative and mix colors and different vegetables.



### 5º Step

You can either let your paper dry by hanging it, put it in the drying machine or use a hair.



### 6º Step

Print in a transpaent paper the negatives of the picture you want to show. The bigger the constrast of the picture, the more it will work and make a bigger contrast.



### 7º Step

Let your paper in the sun with the transparent print on top of it. Its better if they are pressed together by a glass.



### 8º Step

After a few days (depending on the plants used) you will see the difference of color between the area that received natural light an dthe one that didnt. That way, you have your new anthotype done.



### 9º Step

Remember that if you leave the images in the sun after taking away the transparency they will fade away with time.

# ANTHOTYPES

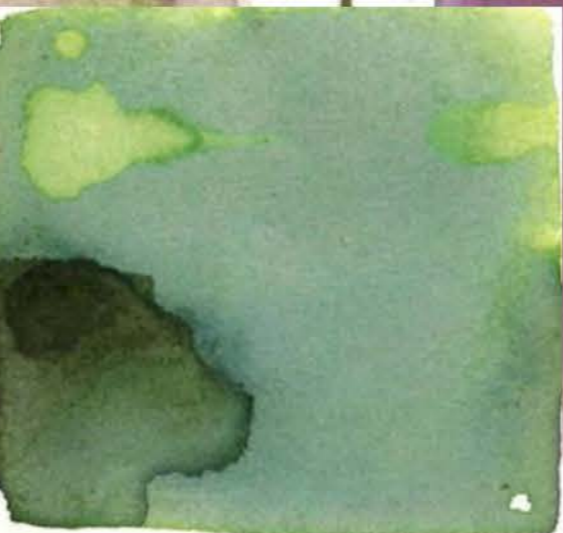
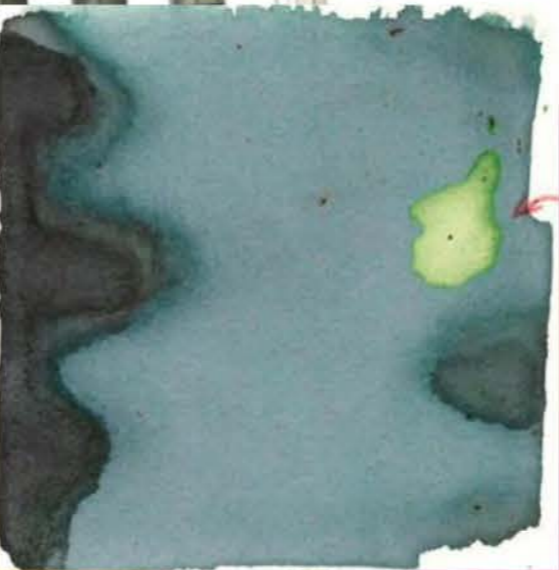
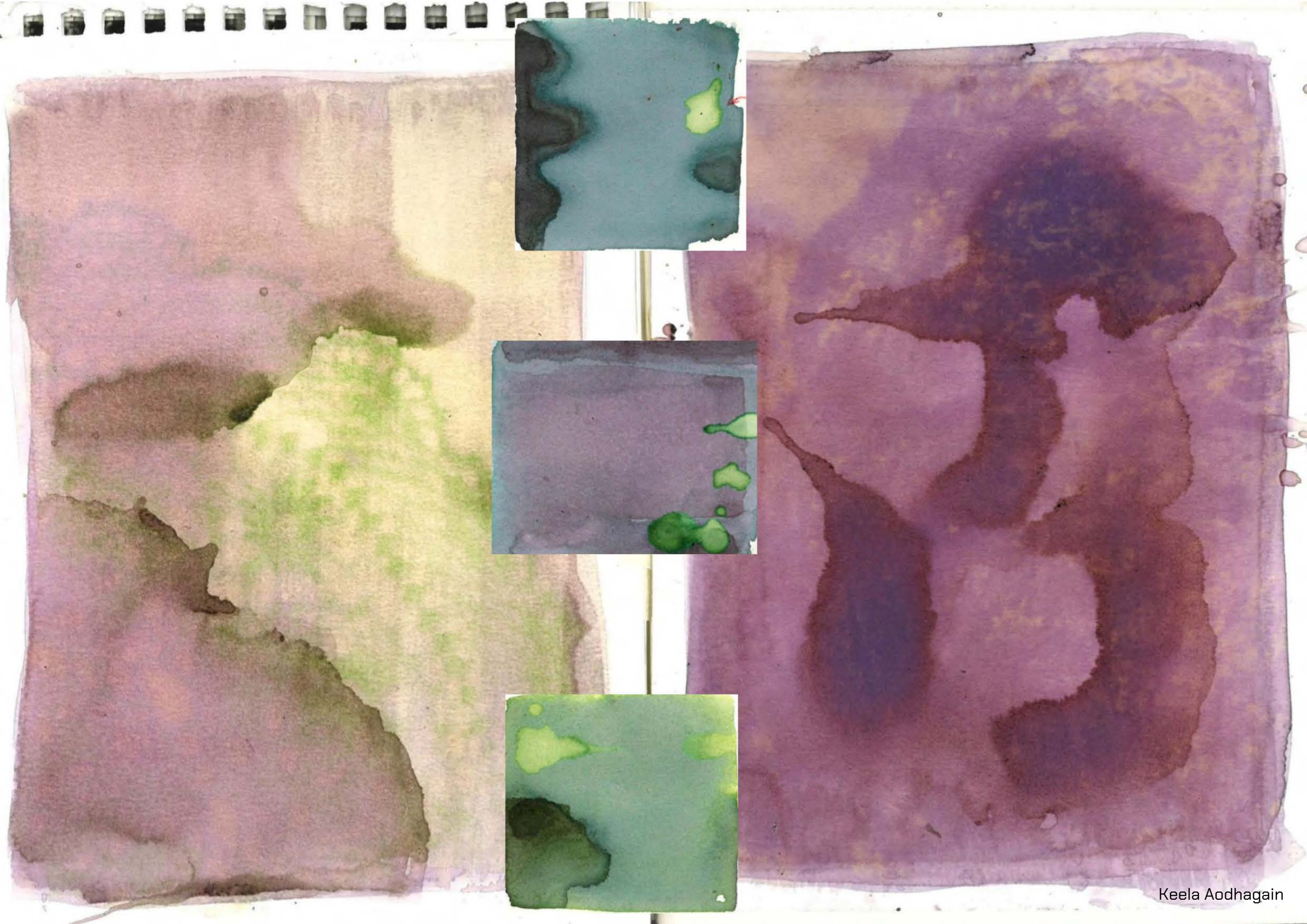
Cristina López Extremo



Cyano types  
 mengen:  
 20 g Ferriamoniumtraiaat + 100 ml water  
 10 g Kaliumferricyanide + 100 ml water



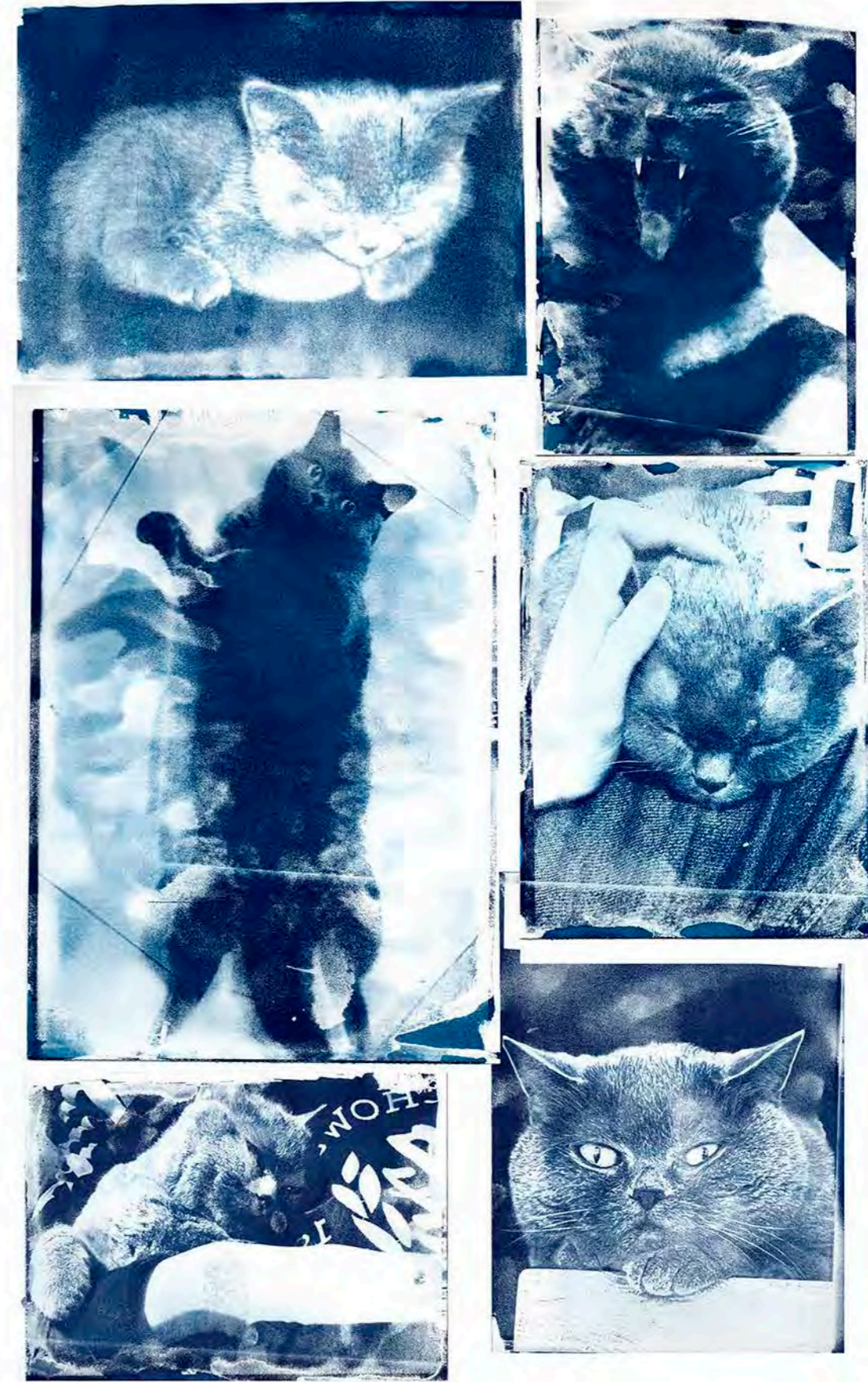
Luna Muijs



# how to preserve the body and soul of a cat



the body: i used the anothotype to be her body - it's beautiful and sweet, it takes effort, but will fade after a time. while i worked on it and cared for it, i was aware of it's short lived nature. all of it is so worth it.



the soul: the cyaontype will last a long time. it's sturdy and bright. i kept her memory in this form, because it will last just like my memories of her. she will always be remembered.

# Cyanotypes

## Checklist

- Ferric ammonium citrate
- Potassium ferricide
- Hydrogen peroxide
- Water
- Watercolour paper
- Brush/Sponge
- Hairdryer
- Glas sheet

### Mix chemicals

In a dark environment combine the ferric ammonium citrate (25g mixed into 100 ml of distilled water) and potassium ferricyanide solution (25g mixed into 100 ml of distilled water) in equal parts.

### Coat the paper

Brush the solution evenly onto the paper and let it dry in the dark. The application of one layer of the solution is sufficient.

### Arrange your design

Place the transparent stencil of your illustration on top of your coated paper and cover this with a glass sheet.

### Expose to UV light

Expose the setup to sunlight and for 10-20 minutes (from experience 15 works best) or until the paper turns grayish. The parts of your illustration that are dark on the stencil turn light on your coated paper.

### Rinsing and drying

Wash the exposed paper in water to reveal the blue image. To darken the blue shortly (for 1-2 seconds), place your paper in a hydrogen peroxide bath to oxidize the image. After this step, hang the cyanotype on a clothesline and let it dry naturally.

\*Combine\*





