

Photographing the invisible - Thought-o-graphic experiments

The air itself is one vast library, on whose pages are for ever written all that man has ever said or woman whispered and the 'earth, air and ocean are the eternal witnesses of the acts we have done'.

Charles Babbage



Image: exposure through the kamera for thoughtography and intraocular lights, by Kathrin Guenter

* *Thought-o-graphy* or *thought-photography* means to influence and expose light sensitive, photographical material through the power of an invisible, so called magnetic fluidum, emitted by human or animal beings, objects and interferences in smaller or larger environments.

* Thoughtographic exposure may - but not necessarily has to - ignore any traditional camera or photographic recording device, and is often achieved without any source of visible light.

Short historical excursion:

Thought is a radiant, creative, almost material power, the fiat lux of the bible. During the process of thinking, the soul turns the atoms of the brain into waves and makes its phosphor glow. With concentrating ones thought onto any object with simple outlines, like a bottle for example, the fluidic thought image will be forced out through the eyes to expose itself through the power of its glow onto the photographic plate. The result is a photographic image."

Louis Darget, 1911

A virtual fluidum, a magnetic power, a so called animal organic magnetism, discovered in the 18th century by Franz Anton Mesmer, acclaimed German medical and practitioner of hypnosis, is the starting point of a largely controversial field of research which, over centuries has occupied the work of many scientists, psychologists and mediums both skeptics and supporters.

According to Mesmer the entire atmosphere and consequently everything and every living being is inhabited and surrounded by this virtual, magnetic fluidum. Illnesses or diseases for example are signs of magnetic imbalance in the body. Medicals who are also educated in *magnetising* would be able to re-imbalance the missing fluid throughout magnetic *brushings*. Patients, under the influence of hypnosis, claim to have seen above mentioned invisible magnetic powers in different shining colors.

Ever since, numerous scientists and parapsychologists have devoted their life long researches to proof and capture this virtual fluidum on photographic plates. Especially after 1895, with the discovery of the invisible X Rays through C.G. Roentgen, a sheer beam of differently called rays came to light and sight to the public eye.

Freiherr von Reichenbach for example called it the *Od* or *Od Licht*, exclusively visible in the darkness and to so called sensitive persons only. Louis D'Arget named this phenomenon *Vital Fluid* or *V-Rays*, which could not only be transferred throughout the eyes onto the photographic plate but also through the very fingertips and directly in the development tray. Hyppolite Baraduc called his exposures *Iconographies* focusing especially on the power of religious pilgrimage places, where the invisible rays got emitted through the power of the believing masses. Lefranc experimented with a so called *photographie des sentiments*, Rene Blandlot detected that alleged *N - Rays* (N for Nancy) were able to brighten up sparks or phosphor when they got hit by them. Further investigations by Fjodor Ochorowitz and his Mediums brought up *X to the power of x rays* transmitted by so called *mediamine* lights. In Japan, Tomokichi Fukurai, was forced to leave his professorship of the Royal University of Tokyo after the publication of his book *Clairvoyance and Thoughtography* where he described his then unique thought-o-graphical experiments in combination with clairvoyance.

The latest and last documented thought-o-graphic phenomenon - at least known to the western world - was the American medium Ted Serios, who, in the sixties of last century, under the careful protection of parapsychologist Jule Eisenbud produced thousands of unique thought-o-graphic images on Polaroid film material.

For most of the investigators psychic abilities were essential for thought-o-graphic and other psychic exposures whereas some few claim that everybody is able to achieve these images - which for me - makes sense in regards to the theory of Mesmer. The fluidum exists already, and sometimes - under certain but undefinable - circumstances it is possible to achieve an imagery appearance through a photographic exposure.

Experimentation

My thought-o-graphic researches and experiments are focusing on practice, examination and interpretation of above mentioned rather unknown or long forgotten thought-o-graphic

experiments and researches of the 19th and 20th century, opening possibilities for a new, playful and artistic approach of thought-o-graphic phenomena in their widest sense.

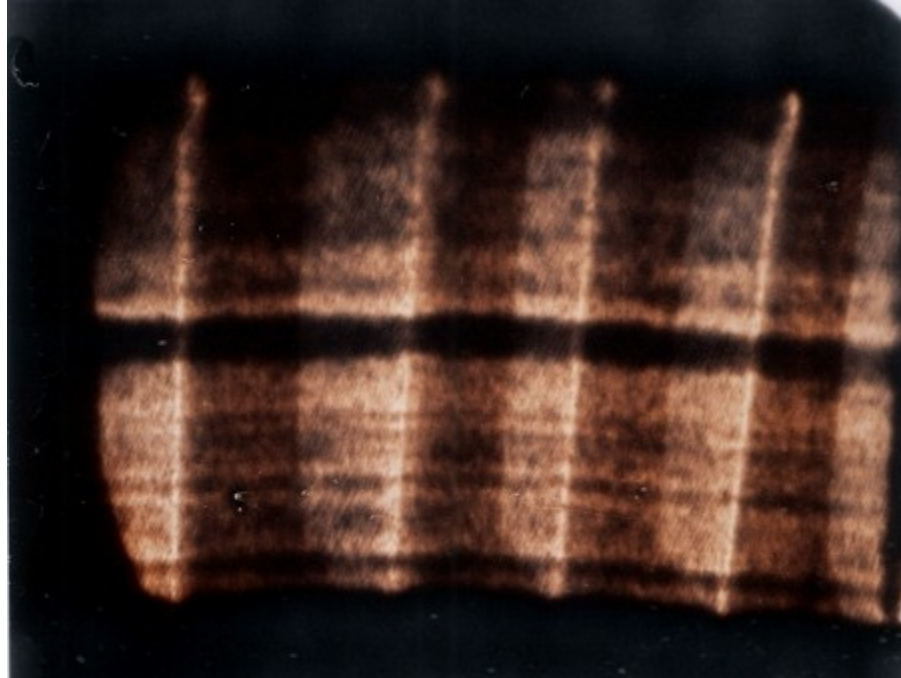
The following pages show some of my experiments and their results.

Camera for thought-o-graphy

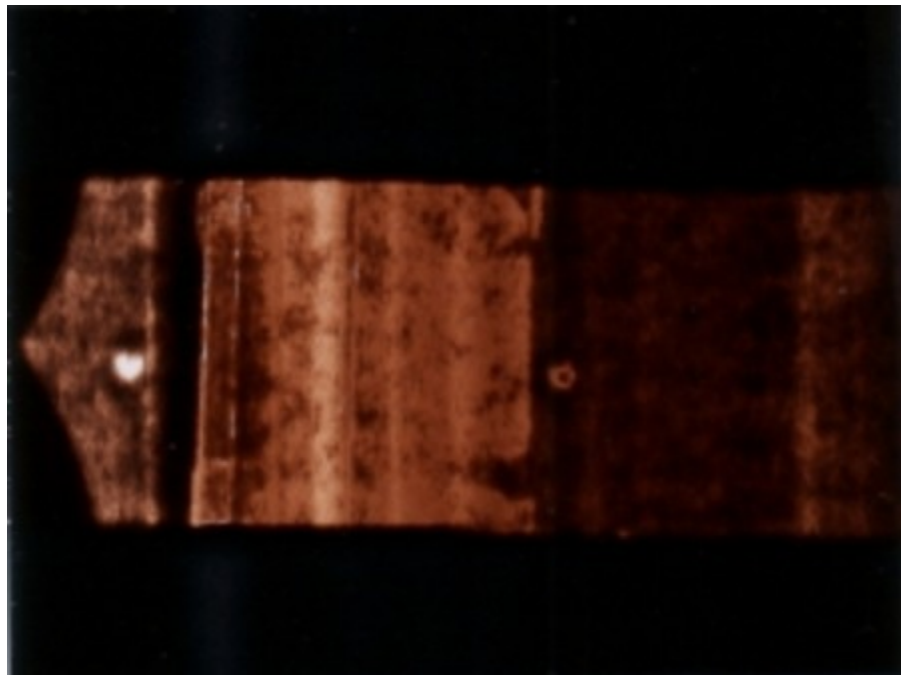
A camera, which main components consist of a pair of black diving goggles, a medium format instant film carrier, instant film and a dark slide. The experimenter sits – preferably - in a dark cabinet, places the camera on her/his head, removes the dark slide, and exposes their thought images in interference with alleged intra-ocular lights – daylight stored in the eyes which reflects in the darkness and exposes light sensitive material - directly onto the instant film. After an average time of 15 minutes exposure, the image may be instantly viewed.



*Exhibitionview, Awake are only the spirits, HMKV Dortmund 2009;
Visitor is wearing the thoughtographic kamera; in the background enlargements of results*



Thought-o-graphic result received by Sam Ashley



Thought-o-graphic result received by Barbara Breitenfellner

Encouraged by the amount and diversity of results of this experiment, I started to investigate simultaneously into various different directions, including telepathy, the storage of magnetic

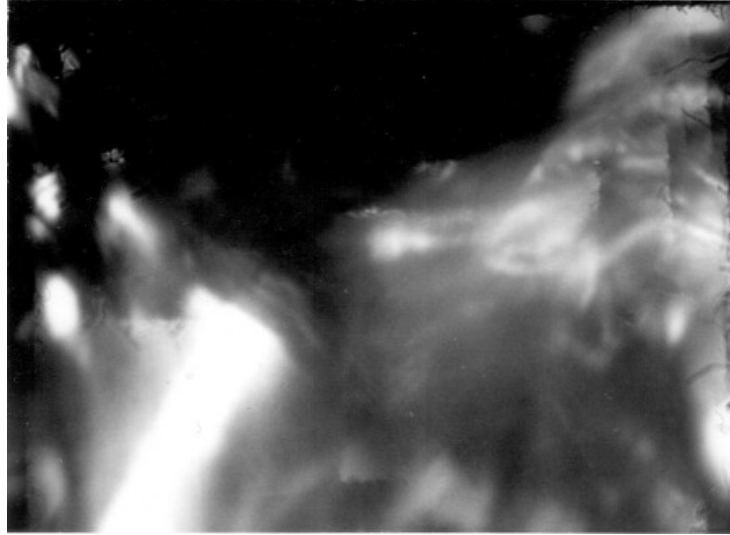
fluidum in different selected objects, under water exposure through a hydrophone, direct salt water exposure, exposure of plants and trees, the human body and further personal objects, like books, finger rings, pockets and bags. The field for investigation is literally unsaturable and leaded me- and still does! - to evermore open doors and possibilities.

Telepathic Exposure from Dundee (Scotland) to Berlin (Germany)

Lindsay Brown exposed over night onto various photographic materials, such as black and white photographic speed paper (Adox\Easy Print), b&w instant image material (Fuji FP 3000) and b&w 120 rollfilm (Ilford 3200 ASA). While the rollfilm didnt show anything visible the other two developed as you can see below:



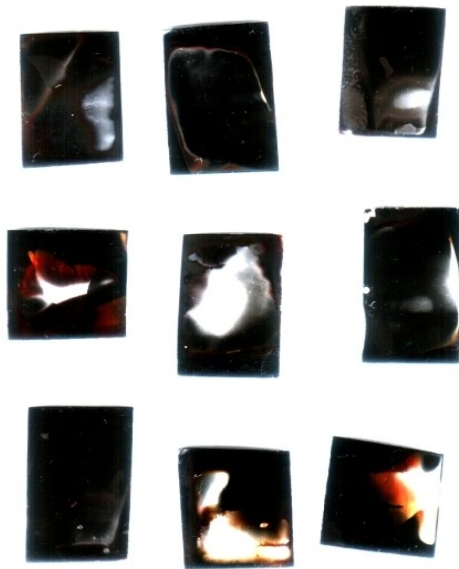
*Photographic paper, 12h exposure, standard deveolpment process,
development time 5 minutes*



Fuji PJ 3000 B, 12 h exposure in Kamera

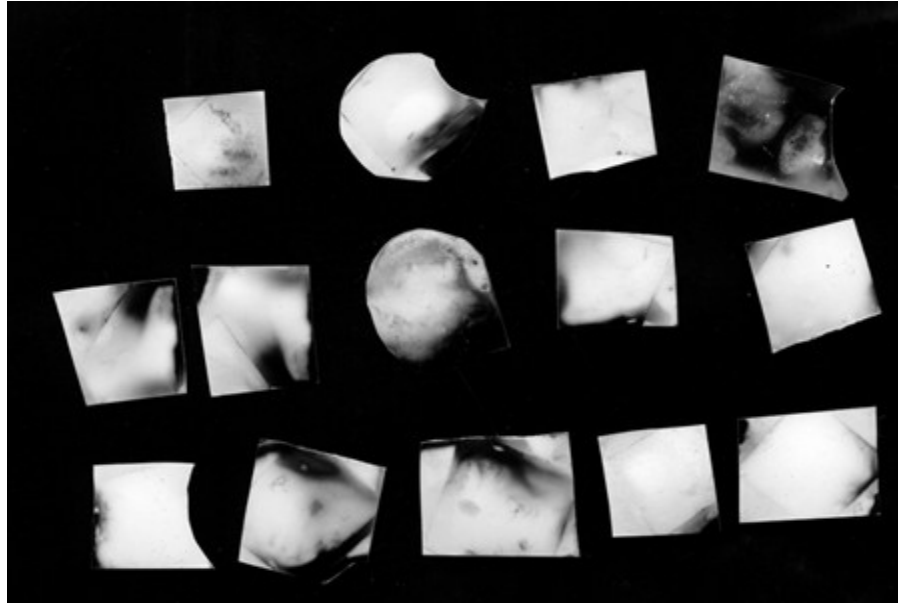
Exposures of a silver finger ring with malachite

9 snippets of b&w photographic paper were enclosed in black plastic and mounted underneath the green malachite stone of my finger ring. I wore the sensitive ring for one day and one night, without taking him of. Even though it was a b&w paper, it developed different colours.



Experiment underwater with a Hydrophone

Attached to a Hydrophone (underwater microphone) , light,- and water proof, tiny pieces of b&w photographic paper where exposed to the underwatersoundscape about 15 minutes in Serpentine Waters in London.



Environmental longtime exposure

Over a period of several days, light proof sealed photographic paper has been hidden and/or attached to an environment of interest. After days of exposure the remainings - sometimes all, sometimes just a few, or even unwrapped - by suspecting or curios persons - could be recollectd and subsequently developed.



