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Visual culture of photography in art and design

Abstract. The relevance of the research lies in the systematic presentation of the historiography of photography, new innovative approaches in the stylistic and figurative depiction of reality in art and design. The purpose of the research was to investigate the historiography and perspectives of the visual culture of photography in art and design. The research methodology consisted in the application of the historical method, the method of comparative analysis and the historical and cultural approach. The article thoroughly reviewed and analysed the evolution of technical and creative techniques of photography and their use in design, and also drawn attention to the possibilities of digital photography. Also, the emergence of digital processing technologies enabled designers to have a new vision of artistic images. It was proved that the visual culture of photography provided new opportunities and technologies in art and design, and the necessity of rethinking the creation of a visual image in art and design thanks to the art of photography was determined. Photography as a form of art built on the principles of transforming a photo into a graphic artistic image was studied, it was determined that the main visual means in photography are high contrast, silhouette, colours, the ratio of light and shadow. It has been found that in art and design it is possible to apply such techniques of photography as soft focus, double exposure, solarisation, photomontage, which directly interacted with the historical development of artistic currents in photographic art. Therefore, using creative thinking and experimenting in graphic editors with different filters for photo images, you can contribute to the emergence of new design solutions

Keywords: photo images; photo design; photo; visualisation of culture; computer design

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INTRODUCTION

The issue of studying the perspectives of the visual culture of photography in its various manifestations has repeatedly become the subject of analysis by scientists. For example, T.V. Pavlova (2007) and I.E. Pavlov (2011) thoroughly researched the visual culture of photography in art and design and proved that the combination of realistic and abstract elements can create a more meaningful image and show in detail the texture of the figurative frame and in their works relied on a powerful theoretical base of European and American specialists. I.E. Pavlov (2011) studied the development of photography in the constructivist period of the 1920s and 1930s, the author analysed various publications, posters, where photography was used, as well as the work of individual designers and photographers whose activities influenced the development of photography. T.V. Pavlova (2007) studied the work of photo artists of Kharkiv at the end of the 20th century, noted the main stages of the formation of artistic photography, its interaction with painting.

I.B. Hrushytska (2014) researched and provided a consistent analysis of the evolution of the development of photography in Ukraine (1839 – the first half of the 20th century), where she identified the main stages and facts of development, and also showed the significant role of centers, photo studios, photo departments in Ukraine and identified prominent personalities in this direction. Studies on the potential of photography in various fields of activity were carried out by such a theoretician as I.H. Smith (2021). In the book, the author examines 50 key photographs, ranging from the first experiments with photography that began in the 19th century to digital photography.

Scientific explorations of photography were complemented by the works of L. Blanc-Benon (2019) and N.K. Mengi (2020). Scientist L. Blanc-Benon (2019) studied the history of colour photography, the features of the transition from black and white to colour photography. Author N.K. Mengi (2020) noted that in the modern world, photography has become a tool for conveying thoughts, states in which a person is. Photography has a significant impact on a person's daily life, so the goal of this researcher's work was to study the influence of photography on the evolution of mankind. In the 21st century, the prospects for the development of art and design are impossible without photography as a form of graphic art, where photomontage, collage and other technical means are used along with traditional techniques. This provides many opportunities for creating new interesting works in art and design. Researcher A. Bazin (1960) devoted his work to the study of photography in the system of cinematographic art, where he considered the differences between photography and film images as means of capturing the moment. Scientist X. Son (2015) in his work offered a discussion about the influence of digital photography on the development of art and design, determined that the peculiarity of photography is its ability to leave traces of real events, and digitisation can call into question this connection and photography will lose its cultural identity.

These studies do not give a full picture of the conceptual meaning of the influence of the visual culture of photography on the development of art and design. Despite the considerable amount of research conducted, many aspects remain understudied, which creates gaps in the understanding of this topic. For example, the impact of digital technologies on the transformation of photographic art and its integration into contemporary design requires a deeper analysis, as these technologies radically change the ways in which photography is perceived and used. In addition, the interaction between photography and traditional art forms such as painting, graphics, as well as new media art forms remains a topic that needs more attention.

The purpose of the article was to investigate the historiography of photography and conduct a thorough analysis of the features and possibilities of photography as a means of aesthetic expressiveness in art and design.

The article was based on the study of literature and its fundamental analysis, on the generalisation of information about visual images and the culture of photography, the disclosure of its unique possibilities and prospects as a modern means of art and design. The novelty of the topic was that for the first time the historiography of the formation and development of photography was systematically provided, it is shown how photography has become a powerful tool for the realisation of creative ideas and concepts in modern art and design, and provides new innovative approaches in the stylistic and figurative representation of reality.

MATERIALS AND METHODS

To achieve the goal of the research, an analysis of sources was performed and information about the evolution of photography was summarised, its unique opportunities and prospects were revealed. Photography aims to increase the persuasiveness and emotionality of the visual perception of information, thus influencing the aesthetic taste of society, as it contributes to the creation of an effective and innovative visual environment. The article, based on a fundamental study of literature, namely: scientific articles, dissertations, monographs and their careful analysis, emphasises the importance of the perspectives of photography in art and design. The research methodology was based on a comprehensive approach that included several key methods, each of which allowed for a deeper study of the evolution of photography and its role in contemporary art and design. The application of the historical method became fundamental for the analysis of the development of photography. This method made it possible to trace the stages of formation and development of photographic art, starting with its early forms and ending with modern trends. The historical method made it possible to trace how changes in technology, society and culture influenced the emergence of new approaches in the creation of art objects and methods of presenting photography in design. The application of the historical method made it possible to identify key stages in the development of photography

that contributed to the transformation of this art. In addition, the historical method helped to reveal the connections between the development of photography and other art forms, such as painting or graphic design, which made it possible to see the mutual influences and integration of different artistic trends. The method of comparative analysis made it possible to compare different periods of the development of photography, to identify common features and differences between them. Thanks to this, it is possible to identify patterns that determine the development of photography and its role in modern design. The comparative analysis made it possible to reveal how various cultural, social and technological factors influence photography, forming its unique features and directions of development. For example, comparing photography from different eras helps to understand how the aesthetics of visual art changed under the influence of socio-political events or technological progress. A historical-cultural approach made it possible to consider photography in the context of wider cultural and social changes. This approach made it possible to see photography not only as an artistic practice, but also as a socio-cultural phenomenon that reflects and influences society. The historical and cultural approach helped reveal how the change in cultural norms and values affected the development of photography and its role in the modern information space. This approach also shows how photography, being a part of visual culture, contributes to the formation of new aesthetic standards and affects the perception of information in society. In general, a comprehensive approach to the research methodology, combining the historical method, comparative analysis and historical-cultural approach, allows to investigate photography as a multifaceted phenomenon. This approach provides a deep understanding of how photography influenced the creation of new art objects, presentation methods in design, and its role in the modern information space. This approach allows to see photography as a dynamic and influential element of visual culture that continues to evolve and adapt to new challenges and opportunities.

RESULTS AND DISCUSSION

The history of photographic art begins only from the 19th century, when photography went through numerous technological, artistic and socio-cultural changes. It is known that the first photograph was taken by the French inventor Joseph Niepce in 1822 using heliography technology. At first, photography was called a heliograph because of the long period of exposure to the sun needed to produce an image (Bajas, 2001). In the history of photographic art, the first picture "View from the window at Le-Gras" taken by Joseph Niepce in 1826 is documented (Moskvich, 2016).

Contributing to the development of photographic art in Ukrainian lands, Joseph Berres, Austrian anatomist, professor, head of the anatomy department of Lviv University, conducted experiments with printing prints from daguerreotypes, using the etching method. In April 1840, he published his research and discoveries in the "Vienna

Gazette". In the same year, foreign photographers began to participate in international Kyiv fairs "Contracts", which led to the exchange of experience and the popularisation of photography in the Dnipro region. Among such photographers were Frenchmen Jacques and Charles-Paul Herbst, the latter initiated the opening of a daguerreotype studio in Kyiv. Subsequently, photo studios began to appear in Kharkiv in 1858, thanks to the merchant Vasyl Doseykin, and in 1868 – in Mykolaiv, where the first owners were the Austrian Friedrich Durnbeck and fellow registrar Mykola Koroyedov (Podsadnyuk, 2022).

While world experiments with photography were taking place, Ukrainian figures also contributed to its development. In 1888, a photographic department was established in Kyiv in Ukraine, where Volodymyr Bets, an outstanding teacher and public figure, became the head. He presented his anatomical research on the structure of the human brain in the book, thanks to the improvement of the lithophotographic method. From a scientific point of view, the photographic department provided the means for detailed research and documentation of various objects and phenomena. An equally important aspect of the department was the possibility of modernising photographic technologies. For example, the Ukrainian publisher Vasyl Kulzhenko was actively involved in the research of phototypical and photozincographic methods of reproduction of photographic images. To create phototypes, the printer used mirror glass, which was covered with a chrome gelatin film, onto which the negative was copied, and then the glass with the image was transferred to a lithographic press. Subsequently, photographer-artist Volodymyr Vy-sotskyi joined the research in the field of photo art, who began to create prints on platinum type paper and use enlarged photo images of documents to verify the identity of signatures and marks (Bajas, 2001).

The rapid pace of production of photographic equipment and the spread of photography opened an opportunity for Ukraine to join global processes. The greatest contribution to the development of Ukrainian photography was made by the factory of optical devices and optical-electronic systems "Arsenal", which began to mass-produce the first film SLR cameras, distinguished by the self-developed bayonet "Automat". This line of cameras featured such models as "Kyiv-10" (1965-1974), "Kyiv-15Tee" (1974-1980), "Kyiv-15TTL" (1980). "Kyiv-10" became the first single-lens automatic SLR camera in the world. This model had an automatic exposure mode based on a selenium photocell with shutter priority. The shutter of this camera was unique for its time due to its fan design and the ability to set shutter speeds from 1/2s to 1/1000s. The body of the camera was strong and metal, with a hinged lid (Podsadnyuk, 2022).

Since the 1980s-1982s, due to the rapid development of computer technologies, photography began to be considered as an independent form of art that uses photomontage, photo materials, and graphic art. Postmodernism promoted experimentation and innovative approaches in

the development of photography, expanding the possibilities of photo processing and contributing to its evolution. The main means of expressiveness in photography include increased contrast, silhouette, non-standard colours, and the ratio of light and shadow. Modern digital technologies give graphic designers complete control over the transfer of colours and shapes, and also allow the use of computer special effects on photography. Pictorialism emerged as an aesthetic photographic trend in the late 19th and early 20th centuries, which aimed to elevate photography to the status of fine art (Bazin, 2001). The aesthetic trend spread thanks to the efforts of the American photographer Alfred Stieglitz, who, together with like-minded people such as E. Steichen, K. White, F. Eugene, G. Kezebir, E. Coburn, created a photographic movement called “Photo-Secession”. The group of pictorialists distinguished themselves by their innovative approach to photography, paying considerable attention to composition, colour, tonality, and experimenting with photographic images using various technical and artistic techniques to achieve painterly effects. They tried to capture something that goes beyond ordinary reality and approaches dreams and fantasy (Khramova-Baranova *et al.*, 2023). Pictorialist photographers most often resorted to the use of soft focus. Unlike other photographers, who sought to make the image as realistic as possible through hard focusing, pictorialists preferred artistic blurring. English photographer Julia Cameron was one of the first to practice soft focus, giving her portraits a dreamy and poetic tone that evoked a unique artistry (Wolf, 1998). She deliberately used soft focus, long exposures, low lighting, combined with chemical stains to achieve a sense of the ghostly presence of people. Her fellow photographers thought such works were inept because they were blurry and dirty. They were convinced that a real photograph should be first of all technically perfect.

The emergence of constructivism and the Bauhaus style expanded the possibilities of photography, introducing the principles of functionality and innovation in design. The Hungarian photo artist Laszlo Mogyi-Nagy practiced a constructivist approach to photography at the German Bauhaus school of construction and artistic design, as did Oleksandr Rodchenko, he used photomontage in his work. Thus, in 1929, Laszlo Mogyi-Nagy created the cover of the magazine “Die Neue Linie” by combining several photographic images (Margolin, 1997). This cover design was considered modern due to the geometric lines, accent red colour and photo collage.

In 1971, the Kharkiv School of Photography was established in Ukraine, which initiated the beginning of the flourishing of Ukrainian photography. The school was founded by members of the creative group “Chas”, among whom were: honorary member of the Krakow Photo Union Oleg Malyowany, recognised master of photo collage Oleksandr Suprun, laureate of the “Hasselblad” award Borys Mykhaylov, avant-garde photo artists Yuriy Rupin, Anatoly Makienko. The “shock theory” developed by them emphasised the need to experiment with new forms of reproduction

of everyday reality in order to stimulate public opinion about the Soviet system. The views of the “Chas” group corresponded to the ideas of the artistic movement – dadaism (Pavlova, 2007; Podsadnyuk, 2022). Representatives of the Kharkiv School of Photography most often resorted to such technical and creative techniques in their early works as overlaying shots, colouring and collage.

The rapid development of digital computer technologies has played an important role in qualitative transformations in fine arts and design. This dynamic trend has become a defining catalyst for radical change, allowing artists, photographers and designers to discover new possibilities and express their creative identity in the virtual space. Modern graphic tablets and software have made it possible to implement even the most complex design concepts, speeding up and facilitating the process of creating works of art. In the 2020s, there are already a significant number of alternative digital photo editing programs that vary in complexity and functionality. GIMP, Affinity Photo, Artweaver, Adobe Fireworks should be added to the list of professional editors (Bilenchuk *et al.*, 2009). In the 2020s, photography remains an important trend in modern graphic design, thanks to its compelling visuals that not only attract attention, but also convey certain emotions. The popularity of the illustrations did not lose the audience’s trust in photography. Powerful in both the print and digital spaces, photography has the power to convey a message with a single image. When working with photography, designers actively use digital illustrations, collage, geometric and 3D forms to combine real and artificial dimensions. The development of a design solution for a project begins with the search for its concept (Son, 2015). This is the first step before proceeding to specifying the graphic style, choosing a colour scheme, placing individual elements of artistic design and identifying ideological and semantic content. For example, the development of a series of posters using photography by Oleksandra Savanchuk, master of design at the Cherkasy State University of Technology, showed the visual culture of photography in graphic design. The main goal of developing a series of theater posters for the Cherkasy Drama Theater named after Taras Shevchenko was the use of photography and taking into account modern trends in graphic design. Characteristic of this approach is the division of the general theme into separate components, each of which has its own thematic direction and independent compositional structure, but both in terms of content and artistic design are subordinate to the overall design decision of the series (Fig. 1). Photography remains the main trend in modern graphic design and this trend continues to shape people’s perception and consumption of information. Linear sketches for posters were created using the graphic editor Adobe Photoshop. The program allowed for easy editing and experimentation during the creative process, such as cropping photos and combining them with vector elements, text, and logos (Khramova-Baranova & Savanchuk, 2023).



Figure 1. A series of theater posters (performed by O. Savanchuk, director O.L. Khramova-Baranova)

Source: developed by the authors

Photography plays a major role in the formation of an artistic image in the design of theater posters. With the help of photography, posters convey the atmosphere and plot of theater performances. Thus, it enriches the visual experience of the audience and contributes to the effective understanding of the idea of the play. Photography interacts with other design elements, such as vector graphics and text, to create unity and balance in the composition.

At the beginning of the 1900s, thorough theoretical research on photography appeared in the graphic design of artists L. Mogoi-Nagy, Y. Itten, and O. Rodchenko. The photography of 1929–1932 is understood in the context of modern culture in the work of V. Walter (2018) “A little history of photography”. A. Bazin (1960) devoted his work entitled “Ontology of the photographic image” to the study of photography in the system of cinematographic art. In this theoretical analysis, he considered the differences between photography and film images as means of capturing a moment. In 1974–1979, S. Songtag (2005) continues to develop the philosophical discourse on photography. In the book “On photography” attention was focused on the practical aspect of photography, on the relationship of a person to photographs. The author also noted that photography is used by humans as a means of saving information, as an opportunity to “keep the whole world in one’s head”. The aesthetic component of photography was explored by H. Cartier-Bresson (1996) in the book “Imaginary reality”. In turn, the researcher I. Hrushytska (2014) in her work considered the stages of formation and the main trends in the development of Ukrainian photography at the turn of the 19th and 20th centuries. A special place in the study of photography is occupied by the work of I.H. Smith (2021), in which the author describes the peculiarities of the historical development of genres, trends, and techniques of photography, names its key figures. In his work, the author relies on a powerful theoretical base of European and American specialists, such as B. Newhall, R. Barth, S. Songtag, J.-K. Lemanya, as well as Ukrainian art critics, in particular, V. Kosiv, V. Sydorenko, V. Danylenko. Authors O.L. Khramova-Baranova *et al.* (2023) explored the evolution of computer-aided design and its influence on the development of art and design. In the work, the authors

determined that computer design influences the creation of new innovative approaches in the stylistic and figurative representation of reality. The researchers also showed the trends in the formation and development of computer design and the prospects of this direction, it was determined that computer design has such features as the visualisation of information intended for mass distribution, as well as the creation of graphic elements. The authors proposed a periodisation of the development of photography, in particular, the periods from the first experiments with drawing on a computer and the first digital photographs, which began in the 1950s, to the determination of prospects for the development of computer-aided design, dating back to the year 2000, were determined. V.M. Kosiv (2003) noted that it was in the 19th century that the first attempts to use photography in the practical activities of a graphic designer were observed. The author also noted that cooperation with foreign designers, joining international organisations contributed to the imitation, in particular, of computer technologies, which influenced graphic design. In her research, O. Moskvich (2016) identified the main stages of the philosophical discourse of photography, in particular, when it was first interpreted as an independent visual and semantic structure. The author also determined how the virtual and the real correlate in a photo image, noted that photography acts as a technical image, a type of art and socio-cultural practice.

The history of photographic art began in the 19th century, when photography underwent significant technological and cultural changes. In Ukraine, the development of photography contributed to international exchanges and technological innovations, which made a significant contribution to the formation of Ukrainian photography. Modern digital technologies have opened up new opportunities for photographic art, allowing designers to experiment with shapes and styles.

CONCLUSIONS

The study examines the evolution of the technical and creative techniques of photography and their use in design and explores digital photography. The advent of digital processing technologies enabled designers to reinterpret

artistic images using photography. The article thoroughly analyses the formation and development of photo art, presents the main facts, events and personalities that influenced this process. Photography is considered as a form of art that changes a photo into a graphic artistic image thanks to computer programs, when the silhouette, colour range, ratio of light and shadow, are enhanced by visual means. It was found that photography techniques such as soft focus, double exposure, solarisation and photomontage can be used in art and design, which are closely related to the historical development of artistic trends in photographic art. The possibilities of working with digital photography in the Adobe Photoshop graphic editor are described, which allows you to experiment with various filters for deformation and stylisation of the photo image, overlay modes, colour correction. Using artistic, creative thinking and experimenting in graphic editors with various filters, effects, combinations of photo images, you can contribute to the emergence of new design solutions in the design of advertising, posters, printed products, animated

videos. The study of the visual culture of photography in art and design has prospects, because under the influence of technical and cultural changes, photography is constantly and dynamically changing, which means the emergence of new opportunities and perspectives in the creation of communicative ideas, develops the aesthetic spectrum of the visual language of advertising communication with the possibilities of transforming visual images. In the 2020s, traditional methods and modern technologies are combined in photography, which contributes to the creation of new visual images, communications, advertising, animation in the future. Gradually, new possibilities are opened and interactive photos are created, which include graphics, sound and video.

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CONFLICT OF INTEREST

None.

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Візуальна культура фотографіки в мистецтві і дизайні

Анотація. Актуальність дослідження полягає у системному поданні історіографії фотографіки, нових інноваційних підходів в стильовому і образному зображенні дійсності в мистецтві і дизайні. Мета дослідження – дослідити історіографію та перспективи візуальної культури фотографіки в мистецтві і дизайні. Методологія дослідження полягала в застосуванні історичного методу, методу порівняльного аналізу та історико-культурного підходу. В статті ґрунтовно розглянуто і проаналізовано еволюцію технічних і творчих прийомів фотографіки та їх використання в дизайні, а також звернуто увагу на можливості цифрової фотографіки. Поява технологій цифрової обробки надала дизайнерам змогу нового бачення художніх образів. Доведено, що візуальна культура фотографіки надає нові можливості і технології в мистецтві і дизайні та визначено необхідність переосмислити створення візуального образу в мистецтві і дизайні завдяки фотомистецтву. Досліджено фотографіку як вид мистецтва, побудованого на принципах перетворення фотозображення в графічний художній образ, означено, що головними візуальними засобами у фотографіці є підвищений контраст, силует, кольори, співвідношення світла й тіні. З'ясовано, що в мистецтві і дизайні можливо застосовувати такі прийоми фотографіки, як м'який фокус, подвійну експозицію, соляризацію, фотомонтаж, які безпосередньо взаємодіяли з історичним розвитком художніх течій у фотографічному мистецтві. Експерименти в графічних редакторах із різними фільтрами можуть сприяти появі нових дизайнерських рішень

Ключові слова: фотозображення; фотодизайн; фотографія; візуалізація культури; комп'ютерний дизайн
