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УДК 070: 77.041.7

### MONODIMENSIONAL AND MULTIDIMENSIONAL CHARACTER OF FRAMES IN ANNA VOITENKO'S PHOTO CYCLE «IZA» AS AN ELE- MENT OF AUTHOR'S COMMUNICATIVE STRATEGY

*The article is dedicated to the outline of the specifics of frame spatial organisation in documentary photo as an element of artist's communicative strategy and a mean of photo aesthetisation. Attention was paid to the study of current topical debate issue on the correlation of objective and subjective, artistic and documentary in photography, nature of reconsideration and means of reality modelling which are used by a photographer. The aim of the research was to explore the semantic potential of plan organisation of frame space in a documentary photo. The tasks of the article were to consider the palette of frame plan organisation in A. Voitenko's documentary cycle «Iza», to outline the significance acquired by frame spatial organisation as an expressive means in a documentary photo. The subject of the study includes the peculiarities of frame spatial organisation, and the object was the documentary series of photos «Iza» by Anna Voitenko.*

*On the material of Anna Voitenko's documentary photo feature story «Iza» devoted to the depiction of life and mode of the inhabitants of a Transcarpathian village and their traditional handicraft, features of the application of monodimensional and multidimensional frame construction are considered. The article states the idea that a documentary photo is used to capture the reality reliably and accurately, but as any result of creativity, it carries the imprint of the author's worldview and evaluation of the depicted events, which can be expressed through particular compositional frame construction.*

*The role and significance of monodimensional and multidimensional composition in Anna Voitenko's documentary frames as an element of artist's invention of the time and space continuum is analysed. It is emphasized that monodimensional, two-dimensional frame construction is most often used by A. Voitenko in case of depriving of depicted events of a clear binding to time, bringing them down to the level of a generalized symbol, attention concentration on key events and heroes of the documentary cycle. While multidimensional, three-dimensional compositional frame structure of documentary photos gives the opportunity to detail time and space of events, to saturate a frame with important details that serve to express the author's attitude to a depicted scene. The importance of the means used by the author to organize frame space, in particular, the point of shooting, the work with light and exposure solutions for silhouetting of images in monodimensional frames, the insertion of diagonals into a frame, and the visualization of a linear perspective for emphasis on multiplicity are considered, too. Other elements of compositional structure of documentary photos and their communicative and expressive potential requires further research.*

**Keywords:** documentary photo, frame space organisation, means of aesthetisation, monodimensional and multidimensional frame composition.

**Introduction.** Documentary photography in the modern information space, focused on the speed of receiving and usage of information, on its visualization and globalization, plays an important role. As Ya. Tabinskyi notes, «the modern media space is developing due to the rapid development of modern information technologies. What is critical in this process is the influence of visual communication, the most common form of which is photo» [10, p. 235]. Therefore, a documentary photo as «a tool for the operative reflection of reality» [10, p. 235] and those transformations that it undergoes in the modern visual and communicative space, now require active investigation.

The issues of correlation between objective and subjective, artistic and documentary in photography, the nature of rethinking and means of modelling a photographer's reality remain controversial. In the conditions of «virtualization» of the mass media space, in which «the growing visualization of everyday life, image manipulation, virtual technology erase the boundary between real and quasi-real, attributing the status of reality to the depicted» [9, p. 73], the need to study this issue becomes the one of particular importance.

Thus, some researchers advocate the need for the clear demarcation of documentary and artistic photography, depriving the former of means of aesthetic reality comprehension, and considering it as primarily an accurate, documentary, objective reflection of reality. In particular, M. M. Mishchenko notes: «Today there is a division of photo art into two areas: documentary and artistic photography, and the aesthetic value is given to the latter» [5, p. 27].

Instead, there is a widespread view about the conventionality of photographs classification according to the criterion of aesthetics, since the photo frame contains, by its nature, elements of reality aesthetisation, has «certain aesthetic qualities of photography in general» [8, p. 55], which give grounds to speak of documentary photography as of art in the broadest sense. According to V. Pylypiuk, this is caused by «the complex of the components, from the ability to see the object, to find the appropriate angle of view and to successfully capture the unique moment, as well as the quality of equipment, film, paper and other professional and technical components» [8, p. 55].

According to A. Vartanov, the division of photography into documentary and artistic is «rather conditional and extremely biased» [1, p. 29] and «is based on the theoretical point of view, the essence of which is that the documentary fixation of the world can not be the basis of aesthetic activity, since there is no place for human subjectivity, no author's interpretation of the world. However, the history of photography gives many examples of the ability of a picture to not only capture the «beauties» represented by the reality, but also to open them where they were not spontaneously formed. A view of a person with a camera is able to stop the movement, to focus on the secondary detail (remaining in the shadow), highlighting it from the context of the process or object, make an emphasis on it, and this subject freedom realisation is a strong creative act. In such photos there is an important sign of great art – the discovery of the world, the development of nature» [1, p. 29]. A. Vartanov proposed to consider a photo in three types: a chronicle photo (photo fixation); photographic art fact; photo art of imagination. In fact photographic art, documentary and artistic features merge; in the art of fiction photography, the realization of author's imagination is decisive. In a documentary photo, therefore, the fact is a material and a mean of artistic image creation, but a picture, acquiring the status of artistic, does not lose its original factual characteristic, the image arises based on true reproduction of the reality in a frame [1].

S. Sontag on this point stated: «Photos depict realities that already exist, although only a camera can detect them. Photos depict the individual character of a photographer, which is manifested in the way how the camera cuts the reality» [4, p. 115]. O. Moskvych considered the dialectical unity of artistic and documentary in photography, coming to the conclusion that «in general, in culture, for a long time, two main approaches to photo-creativity developed: the desire to express with the help of a picture your attitude to reality or, conversely, to represent objectively the world, and to leave for a viewer the right to make an appropriate opinion. Since, in accordance with the principles of the dialectical method of cognition, all phenomena are internally contradictory, the choice of the dialectical approach to the

definition of the essence of a photographic image by categories of objective and subjective is actualized» [6, p. 167].

According to Yurii Shapoval, documentary photography is intended to reflect vividly the phenomena of specific people in their relationship with society, and «art, of course, remains one of the main measures of the work value in photojournalism but due to the nature of his technique, photo is a document». That is why it is important to use the concept of artistic documentalism, which aims to reconsider a fact artistically that is to create artistic works without digressing from a fact [11, p. 69-71].

It is evident that the documentary photo, on the one hand, is intended to capture the reality reliably and accurately, and, on the other hand, as any result of creativity, carries the imprint of the author's «I», his worldview, the evaluation of the depicted events. «The content of a picture is not only an object of an image, but the photographer himself – his feelings, his reaction to the visible world» [7, p. 39]. Therefore, documentary photography has both informative and aesthetic, as well as suggestive and cognitive potential. The denotative and connotative principles in the documentary photo are closely intertwined and are expressed in both the compositional construction of the frame, its spatial organisation, and in the fact of the selection and definition of images sequence. The photographer, who captures the reality, by the very fact of choosing from its multiple streams some concrete moment for fixation, as well as by «changing the optics, angle, point of shooting, changing the aperture and exposure, achieves a variety of transformations of the reality in the process of transferring it to a photographic imprint» [6, p. 171], despite the fact that he has no right to interfere with the development of events and to construct the reality, with the help of photo expressive possibilities he can influence its perception by the viewer.

That is why we consider documentary photography as one not deprived of artistic expressiveness means, which play not only aesthetic, but also informative, cognitive and suggestive roles, directing the viewer's cognition of the reality fixed by photographer to the aspects important from the author's point of view.

From this point of view, the spatial organisation of a frame attracts attention as one of the most important means of expressiveness of a photo. **The aim** of the research was to explore the semantic potential of plan organisation of frame space in a documentary photo. **The tasks** of the article were to consider the palette of frame plan organisation in A. Voitenko's documentary cycle «Iza», to outline the significance acquired by frame spatial organisation as an expressive means in a documentary photo. **The subject** of the study includes the peculiarities of frame spatial organisation, and **the object** was the documentary series of photos «Iza» by Anna Voitenko.

An essential difference between a painting and a photo is that «a photo does not construct space, but reflects it» [6, p. 170]. Photo, «reflecting space (even with the help of the most realistic method), deprives it of three dimensions and limits the frame. The appearance of space aesthetic effect in a photo is determined by the skill of extracting from the boundless world and limiting of a photography subject through a frame. Achievement of this effect is carried out with the help of author's organisation – composition, angle, point of shooting» [6, p. 171]. So the features for the transfer of real space into an image, the construction of a frame on one plan or the introduction of several spatial plans allow the photographer to convey his perception of the reality, to model the reception of the viewers, without interfering with its real development.

In order to analyse the specifics of frame spatial organisation as a mean of expressiveness in documentary photography, we pay attention to the peculiarities of photographic fixation of space in the documentary series of Anna Voitenko «Iza» devoted to the image of the life of a unique Transcarpathian village.

As you know, «a photo transmits only two dimensions – height and width. The third dimension – depth of space – in a picture is not directly transmitted» [3, p. 210]. Thus, the photo is a two-dimensional image on a surface that captures three-dimensional real space; therefore, the general impression of an image, its authenticity, completeness of fixation of

the reality, and the expression of photographer's worldview depend on the choice of volume transferring method on a surface.

The traditional features of documentary photo are the multidimensional structure, presence and reflection in the frame of several spatial plans, which allows the photographer to transmit the fixed reality in the fullest and most detailed way. However, in the cycle «Iza» A. Voitenko often uses the deliberate narrowing of space, reducing it to a simplified, flat image. A series of photos of the cycle, in particular «Removing a Boiled Vine from a Boiler» [2, p. 31], «The Wheel for the Furnace» [2, p. 35], «Evening. Vines Boiling» [2, p. 77], «Vines Watering» [2, p. 77], «Female Master Pours Water to a Boiler» [2, p. 73], were shot in controversial light and they represent contour images of people during traditional work.

The composition of a frame in this case acquires a marginal laconism, about which S. Horievalov noted: «Look for a way in which the plot of the important part of the scene shot, would dominate a frame and would attract the attention of a viewer. One way to achieve this is to choose a simple background, the details of which would not distract a viewer from the main object» [3, p. 205]. The wisely used light conditions of shooting and thoughtful choice of fixing moment for the event allowed the photographer not only to represent the peculiarities of Transcarpathian peasants' life in these frames fully and reliably, but also to fill the pictures with profound meaning.

In front of a viewer, the black silhouettes of workers appear on the pictures against the background of light, of the sky covered with white smoke. Their images are impersonal, even schematic due to the counter solution of the frame, and attention is focused on their actions, sharpened, habitual movements that are clear and easily decoded even by readers who are not familiar with the features of the traditional Transcarpathian handicraft, which is depicted. As the researchers point out, «the silhouette of the object, ... that is, dark, contour subjects that have lost volume, texture and colour, should be clear to a viewer when viewed and easy to guess only according their silhouette form. These subjects will be perceived rather like some image» [3, p. 211-212].

Absence of superfluous details, concentration on actions, and depersonalization of characters – all these allow A. Voitenko to generalize and typify the image of the inhabitants of the Iza village, to bring the photographed heroes to the level of a symbol. The steps of processing the vines for plaiting lose their linking to the specific time and gain the features of archetype because of photo frame expressive particularities. Their traditional character, deep rootedness in the national memory of handicraft secrets, which are kept unchanged and transmitted from generation to generation of masters, become evident. Therefore, in these photos of the «Iza» cycle, the preparation process of the vine, which takes place once a year, presents itself to the viewer as a certain mystical action, while the dark silhouettes of men and women create a traditional ritual, bequeathed by their ancestors. In addition, the rejection of the multiplicity of the frame testifies to the impression of the photographer from what she saw, her perception of events.

On other pictures of the «Iza» cycle, on the contrary, A. Voitenko pays attention to the details, introducing into a frame several spatial plans in order to reflect the reality maximally. In particular, in the pictures «Lunch on the Plantation» [2, p. 26], «The Family of Masters During the Boiling of Vine» [2, p. 67], «Market. The Sale of the Vine» [2, p. 111], «Marriage Procession» [2, p. 83], «Near the Village Council» [2, p. 104], «Center» [2, p. 94], etc. due to the successful selection of the point of shooting and the usage of the principle of linear perspective in the organisation of a frame the photos fix the volume, and the front, middle and background plans are filled. Therefore, the viewer is able to see the interesting details of the peasants' everyday life, to feel like he is a witness of the recorded events.

Due to the fullness of three spatial plans of the image, the emphasis on the volume of its compositional organisation, these images transmit not only information, reflecting the details of villagers' everyday life, but also allow to feel and to understand the mood of the heroes and of the photographer. O. Moskvych wrote about such phenomenon as about an internal form of photography: «In the scientific sense, the inner form is a system of semantic

moments, through which the author's interpretation of the reality is perceived. This is the basis of the separation of the internal form from the external – the visible, the one directly perceived by the organs of the senses. Looking at a photo, we go from the visible to the essential, we feel it, that indicates that individual details of a frame merge in our perception with each other, direct us to the depth of the meaning» [7, p. 39]. Thus, the spatial organisation of the frame, in which semantically and symbolically significant image objects are located on different in the aspect of distance lens plans, succeeds in making the semantic relation between them more expressive.

Thus, in the photo of the cycle «Near the village council» [2, p. 104] and «Marriage procession» [2, p. 83] A. Voitenko's attention is focused on the wedding procession with the newlyweds at the head going along the village street. The spouses are located on the middle ground, and their figures in festive clothing contrast sharply with the old huts in the background, the dirty road soaked from the rain and the vines in the foreground.

The location of these figurative elements of the frame on various plans creates a special emotional mood of the photo, allowing the photographer to express his attitude to the fixed moment of life of the villagers more fully, to encourage the audience to reflect on the future of Iza. The image of the bride is reduced to the level of the symbol of the young people's fate in the village, who are trying to find their place between traditions and modernity, but their attempt to break away from the eternal existence of Iza looks funny and at the same time sad. In the picture, white, lush «in the fashion of the city», the bride's dress looks inappropriate and weird against the background of unpretentious huts, vines harvested for plaiting and the old grey village council decorated with a signboard «Privatbank». A. Voitenko managed to catch and convey the discomfort of a girl because of a dreamy, but uncomfortable outfit that is inappropriate on the country road and becomes dirty in the puddles.

Thus, by introducing three spatial plans with the successful selection of the point of shooting and optics, A. Voitenko managed to create a large and profound panorama of the existence of the village through the display of one moment from the life of the young family. The tone solution of the image and the deliberate shift of the bride's figure in white to the edge of the frame allows the photographer to express the contrast of everyday and festive, traditional rural life and a new urban fashion. The introduction of a road diagonal into frame that combines the three frame plans and creates its linear perspective, directs the viewer's view to the camera-fixed details in the background and stimulates his attention to a deeper understanding of Iza inhabitants' life peculiarities.

**Conclusion.** Thus, the successful creative usage of monodimensional or multidimensional frame spatial organisation in the photo cycle «Iza» allowed Anna Voitenko to realize her creative idea, to clarify her author's position and to evaluate the depicted events, to give the audience the opportunity to get deeper into the life and feelings of Transcarpathian village Iza and leave them some space for their own evaluations and reflections.

Since a documentary photo is marked by the complete absence of the author's interference with the reality, a photographer must seek and creatively use the expressive means available to him. In particular, he can limit a panorama of events with the help of frame boundaries; choose a shooting plan, thus influencing the perception and assessment of the reality by the audience. Due to the choice of monodimensional or multidimensional frame construction, a photographer can suggest his emotions, and communicate with future recipients.

The monodimensional construction of some frames from the cycle «Iza» allowed A. Voitenko to transmit her perceptions of events as precisely as possible. Having narrowed the space of displayed reality to a flat, silhouette image, she transforms the characters of the photo cycle into a kind of generalized symbols, giving them archetypal features. The extra-time nature of the depicted events, and the deprivation of the superfluous details, allow viewers to get the author's vision of the folk handicraft of village inhabitants as a mystical rite deep rooted in the tradition of ancestors.

Multidimensionality as frame spatial organisation is traditional for documentary photography. In the cycle «Iza» such compositional solution gives the author the ability to reflect

reality deeper and more accurately, to transmit the maximum of informative details, pushing the recipients to their own evaluation of the depicted events. Due to the successful selection of shoot points, three spatial plans, full of details, acquire a symbolic link to three time plans, adding to the photos some deep meaning and transferring a philosophical view on the photographer's depicted events to viewers.

Undoubtedly, frame spatial organisation as an element of artist's communicative strategy is not the only mean of communication for her thoughts in a documentary photo. Therefore, other elements of documentary photo compositional structure and their communicative and expressive potential require further research.

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Ольга Антонова

#### Одноплановість та багатоплановість кадрів у фотоциклі Анни Войтенко «Иза» як елементи комунікативної стратегії автора

Статтю присвячено окресленню специфіки просторової організації кадру в документальній фотографії як елементу комунікативної стратегії митця та засобу естетизації фото. Звернуто увагу на актуальні дискусійні питання про співвіднесення об'єктивного і суб'єктивного, художнього і документального у фотографії, про характер переосмислення та засоби моделювання дійсності фотографом.

У статті обстоюється думка, що документальна фотографія покликана достовірно й точно зафіксувати дійсність, але, як будь-який результат творчості, несе відбиток авторського світобачення й оцінки зображуваних подій, виразником яких може виступати композиційна побудова кадру. Проаналізовано роль і значення однопланової та багатопланової композиції в документальних кадрах Анни Войтенко як елемента вибудовування митцем часо-просторового континууму.

**Ключові слова:** документальна фотографія, просторова організація кадру, засоби естетизації, одновимірні й багатовимірні композиції кадру.

Ольга Антонова

#### Одноплановость и многоплановость кадров в фотоцикле Анны Войтенко «Иза» как элементы коммуникативной стратегии автора

Статья посвящена специфике пространственной организации кадра в документальной фотографии как элементу коммуникативной стратегии художника и средству эстетизации фото. Уделено внимание рассмотрению актуальных дискуссионных вопросов о соотношении

объективного и субъективного, художественного и документального в фотографии, о характере переосмысления и средствах моделирования действительности фотографом.

В статье отстаивается мнение, что документальная фотография призвана достоверно и точно зафиксировать действительность, но, как любой результат творчества, несет отпечаток авторского мировоззрения и оценки изображаемых событий, выразителем которых может выступать композиционное построение кадра. Проанализированы роль и значение одноплановой и многоплановой композиции в документальных кадрах Анны Войтенко как элемента выстраивания художником время-пространственного континуума.

**Ключевые слова:** документальная фотография, пространственная организация кадра, средства эстетизации, одномерная и многомерная композиция кадра.