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ANALYSIS OF FINE-ART PHOTOGRAPHY TECHNIQUES IN REPRESENTING THE TRAGEDY OF WAR IN UKRAINE USING SERHII BELINSKYI'S WORKS

Technical achievements have made it possible to observe the tragic events of war in Ukraine both in real time and in the distribution of photos and videos, which become the property of the whole world via the Internet. Despite the fact that there is a lot of visual information illustrating these events, avant-garde methods of conveying the horrors of war can be distinguished. In particular, such methods are used by one of the authors of the article, Serhii Belinskyi, who is a fine-art photographer and a press officer of the Knights of the Winter Campaign 28th mechanized brigade during the war. His original peacetime style consisted in presenting the world through inanimate objects, nature and animals, or by presenting fragments of the human body (legs, hands, often with light effects).

We will omit his official photos on the brigade's website and only analyze the use of avant-garde proprietary techniques during the war. Only photos featuring inanimate objects, nature and animals, as well as those representing fragments of human bodies (legs, hands) have been selected for the analysis. The following techniques can be distinguished in them:

- using an unusual angle from below (showing the Easter blessing through rows of soldiers' feet)
- giving symbolic meaning to ordinary objects (an icon in a ruined church, a road sign, a sewn-up heart, a book of fairy tales, a flowering tree in front of a tank)
- introducing intentional asymmetry of the frame plane and a change of the direction of looking - not from left to right, but from right to left (a cow by a destroyed cowshed)
- presenting a fragmentary image of a human body part, in this case belonging to military personnel (legs, arms)
- using contrasts of light and shadow
- demonstrating the war with weapons and military equipment
- supplementing the photo with a caption explaining the artist's main idea

The use of these techniques means that such photographs turn into tragic art for the photographer.

How do art photographers see the world? The peculiarities of Serhii Belinskyi's vision of the world are as follows:

- conveying one's own emotions through inanimate objects, landscapes, and animals, i.e., a "world without people"
- photography as a means of psychological protection against the trauma of war, as the artist maximally concentrates on the frame.

Keywords: art photography techniques, war in Ukraine, symbolic meaning, Serhii Belinskyi

Introduction

The specific direction of the research, dedicated to the vision of the world as seen by artists, particularly in the conditions of war, guided the selection of the processed sources:

- sources dedicated to artistic photography techniques¹
- problems of art criteria, artist-spectator interaction, selection of works of art and special education²
- the concept of style and an author's style as a whole³
- sources dedicated to the problems of war destruction⁴

¹ B. Peterson (2017) *Kolor bez tajemnic. Kolor, kompozycja i ekspozycja w tworzeniu żywych zdjęć*. Wydawnictwo Galaktyka, 2017; S. Biver, P. Fuqua, F. Hunter, R. Reid (2022) *Światło w fotografii. Magia i nauka*. 3rd edition. Wydawnictwo Galaktyka, 2022.

² P. Gryglewski, Y. Ivashko, D. Chernyshev, P. Chang, A. Dmytrenko (2020) *Art as a message realized through various means of artistic expression*. "Art Inquiry. Recherches sur les arts", vol. XXII, pp. 57-88; P. Gryglewski, D. Chernyshev, O. Kashchenko, A. Shilo, Y. Ivashko, A. Dmytrenko, O. Ivashko (2021) *Between Practice and Theory. Comments on the Specificity of Art History and Art Education in Poland and Ukraine*. "Art Inquiry. Recherches sur les arts", vol. XXII, pp. 168-190; M. Orlenko, Y. Ivashko (2019) *The concept of art and works of art in the theory of art and in the restoration industry*. "Art Inquiry. Recherches sur les arts", vol. XXI, pp. 171-190; A. Pawłowska (2019) *What is History of Art in the 20th and 21st century – A few theoretical problems*. "West Bohemian Historical Review", 9 (2), pp. 137-151; G. Sztabiński (2019) *Why Do We Need the Term "Art"?* "Art Inquiry. Recherches sur les arts", vol. XXI (XXX), pp. 19-35; P. Sztabińska (2010) *Zmiany relacji między artystą, dziełem a odbiorcą w sztuce współczesnej*. "Sztuka i filozofia", No. 36. pp. 81-90; P. Sztabińska (2010) *The Minimalist Allergy to Art*. "Art Inquiry. Recherches sur les arts", vol. XII (XXI), pp. 91-108; P. Sztabińska (2014) *Contemporary artist and the notion of center and periphery*. "Art Inquiry. Recherches sur les arts", vol. XVI, pp. 45-56.

³ Y. Ivashko, T. Kuzmenko, S. Li, P. Chang (2020) *The influence of the natural environment on the transformation of architectural style*. "Landscape architecture and Art". Scientific Journal of Latvia University of Agriculture, vol. 15, No. 15, pp. 101-108; M. Żychowska, I. Sandu, Y. Ivashko, A. Dmytrenko, O. Ivashko, O. Morklyanyk (2022) *Style as a Reflection of Ideology of the Authorities*. "Art Inquiry. Recherches sur les arts", vol. XXIV, pp. 273-297.

⁴ Y. Ivashko, V. Tovbych, A. Hlushchenko, S. Belinskyi, J. Kobylarczyk, D. Kuśnierz-Krupa, A. Dmytrenko (2023) *Preparing for the post-war reconstruction of historical monuments in Ukraine: Considerations in regard of the ongoing Polish post-WWII experience and international law on the protection and conservation of historical monuments*. "Muzeologia a kultúrne dedičstvo", vol. 10, No. 1, pp. 53-71; T. Kozłowski, Y. Ivashko, S. Belinskyi, A. Dmytrenko, O. Ivashko (2022) *Teoretyczne i prawne zasady odbudowy zabytków architektonicznych w Ukrainie, które ucierpiały w trakcie agresji rosyjskiej*. "Tekna Komisji Urbanistyki i Architektury Oddziału Polskiej Akademii Nauk w Krakowie". Vol. L, pp. 391-408. <http://teka.pk.edu.pl/index.php/numery-czasopisma/tom-l-2022/>; A. Pawłowska, A. Gralińska-Toborek, P. Gryglewski, O. Sleptsov, O. Ivashko, O. Molodid, M. Początko (2023) *Problems of Expositions and Protection of Banksy's Murals in Ukraine*. International Journal of Conservation Science". Vol. 14, Issue 1, pp. 99-114.

The following tasks were set in the study:

- analyze the change in perception of the world from peace to war in Serhii Belinskyi's artistic photography
- identify the author's main techniques and argue which of them disappeared, remained, or underwent transformation during the war
- discuss the "artist-spectator" method of conveying information
- use the interviewing method to determine and scientifically investigate the photographic process for the artist himself

Materials and methods

The specific research aims led to the choice of general scientific research methods, including:

- stylistic analysis – to characterize Serhii Belinskyi's creative photographic work
- comparative analysis – to compare the author's peacetime/wartime worldviews and artistic techniques, historical processes and phenomena in style formation, argumentation of certain styles in terms of their dependence on the dominant ideology
- photofixation – to visually substantiate the obtained conclusions and judgments
- system structural analysis – to determine the author's principles and techniques used in art photography

Results and discussion

Peculiarities of Serhiy Belinsky's philosophy of world perception, as expressed in fine-art photography

Fine-art photography is the type of art that can capture the effect of the moment "here and now" both in peacetime and during active hostilities. And in this, fine-art photography has an undeniable advantage over painting, graphics, sculpture, or music, which require certain specific conditions, sometimes studio ones. As the experience of this war shows, fighting artists, not having the opportunity to paint portraits of soldiers from nature for many hours, draw them from photographs.

Highly skilled fine-art photography is at the same level as other types of art, because, unlike reportage photography, the task of which is to capture the events "here and now" as accurately as possible, fine-art photography captures the "here and now" through the photographer's worldview. As such, it does not simply mean documenting a phenomenon or an object with maximum ac-

curacy. That is why, in our opinion, the issue of an "author's style" in fine-art photography is similar to an "author's style" in graphics, painting, or sculpture, since an artistic photographer is not a reporter. He or she depicts the surrounding world through themselves, indirectly conveying their worldview, mood, and emotions. Therefore, the phenomenon of fine-art photography is interesting not only from the point of view of assessing its artistic value, but also from the perspective of studying the artist's personality and inner world.

Well-known figurative techniques of artistic photography have an impact on the viewer both in peacetime and wartime, though generating different emotions. If a gloomy landscape with a small human figure gives the impression of a person's loneliness in a big cold world, then the image of a red child's slipper on a school stage destroyed by Russian invaders in the Mykolayiv region creates a feeling of the horror of war, although nothing special is happening in the frame. It is fair to say that the language spoken by that lone slipper or by the sad eyes of a homeless cow has a stronger impact on an average viewer than a naturalistic wartime reportage photograph, because it affects not only what gets into the frame, but more so what remains behind the scenes and is guessed by the viewer (Fig. 1, 2).



Fig. 1. A child's slipper on the stage of a destroyed school in the Mykolaiv region.
Photo by Serhii Belinskyi, 2022.



Fig. 2. A homeless cow near a destroyed barn in the Mykolaiv region.
Photo by Serhii Belinskyi, 2022.

The non-standard nature of Serhii Belinskyi's photographic work is due to the non-standard nature of his personal worldview and the diversity of his artistic interests. For many years, Serhii Belinskyi was a famous musician of the Ukrainian rock band "Propala Hramota", used to compose music, and lived in Italy for a long time, working as a marble sculptor. He has been engaged in fine-art photography all his life, and writes works of art. That is why, for him, fine-art photography is only one of the aspects of world perception, related to other spheres of his artistic creativity.

All these aspects are based on his own philosophy and worldview. Since the photographer himself is a deeply religious person who respects the traditions of his people, he is interested in the issues of spirituality and universal human values, which he explores in his works. This is especially noticeable in his fine-art photography of both peacetime and especially wartime (Serhii joined the ranks of the Armed Forces of Ukraine back in 2021, before the full-scale invasion of Russia, and now continues to defend Ukraine).

In peacetime, he traveled a lot around the world, and it was then that the foundations of his specific worldview, expression of his own philosophy and evaluation of universal values were laid through ordinary objects in unusual angles. In the photographs of peaceful times, the main position of majestic power is occupied by nature. It may be lyrical and gentle, in the form of flowering trees, which he adores; picturesque, in the form of landscape paintings, or even ominous and menacing, with a pre-storm sky and gusts of wind that tear down tents. At the same time, in order to understand the specifics of Serhii Belinskyi's own style stemming from his worldview, it is necessary to pay attention to such features as the position of a person in an image.

The authors have systematized creative techniques used in Serhii Belinskyi's photographs based on the system-structural analysis method – from the aggregated level of the main approaches (that is, the main tasks that the artist wants to achieve) to the finer level of specific principles and techniques, i.e., how he embodies these approaches.

Three approaches can be distinguished in Serhiy Belinskyi's peacetime photographs, each characterized by a specific set of features.

In his first approach, which consists in conveying the effect of movement and static by visual means, the following principles are used:

- conveying the effect of movement by means of placing constituent elements in a certain way
- using forms and lines that are subconsciously associated with movement or static
- using lines in a certain combination
- determining the direction of movement

The second approach involves creating the impression of spatiality of a planar photograph and is characterized by:

- a multilayered deep image composition in which a certain idea is laid
- using a background not filled with images as a space
- applying focusing/defocusing techniques to identify the main and secondary elements
- emphasizing images with light-shadow and colour correlations
- using space limitation techniques

The third approach is to transmit the emotions and ideas of a picture in indirect ways, which is achieved by:

- using colour contrast
- contrasting the scale of elements
- opposing filled and unfilled parts
- non-standard perspective and focus
- changing the context of ordinary subjects

It is not by chance that Serhii Belinskyi's photographic work has attracted the attention of the Japanese, as it embodies the fundamentals on which

traditional Japanese culture is based. The basic principles underlying Japanese culture, regardless of the type of art, are:

- maximum fusion with nature emphasizing the "secondary" nature of a human being compared to the boundless Universe, which historically was the difference between Japanese and European worldviews
- insight into the hidden truth of each phenomenon not through extroverted perception, but through introverted knowledge of the world through oneself
- conventionality and symbolism of information transmission by the most concise means
- not a direct realistic representation of a phenomenon, but its idealized symbolic image
- control and concealment of emotions, and their expression through mediated phenomena
- incompleteness and changeability as the personification of the ever-changing universe.

In haiku poetry and traditional engraving, as the most characteristic arts that express the Japanese national identity, these basic principles are expressed as follows:

- the "divinity" of nature and its expression of ideal harmony is demonstrated through the glorification of sensations through natural phenomena and landscapes; the landscape becomes one of the main themes of classical Japanese engraving; entire cycles of engravings are created that represent different seasons, and in such landscapes the figures of people are emphatically small against the backdrop of majestic landscapes (Fig. 3);



Fig. 3. The South Bridge. Kyiv. Photo by Serhii Belinskyi, 2018.

- the rule of the Japanese home: "one table, one chair, one flower" as an algorithm of a perfect interior actually applies to all types of art; so, in haiku poems, the content should be expressed as succinctly as possible in three lines, while avoiding a direct description of emotions
- in all types of Japanese arts, not a realistic image of a phenomenon is described and depicted, but its idealized image, be it a landscape or a portrait of a geisha
- artists deliberately did not give their works final completion, thereby artificially "not reaching" the stage of maximum flowering, not painting the eyes of dragons, leaving a flower or a tree branch "out of the frame", at the same time giving the viewer an opportunity to imagine the fragment on their own, and thus instructing the creative process⁵

Despite the fact that Serhii Belinskyi's work is still based on European soil and European psychology during peacetime, it is somewhat related to Japanese culture in the following way:

- the subject of "divine", so to speak, nature is common in his photographs – the sky and clouds, flowering trees, the majestic Kamianetskyi Canyon, landscapes of an Italian villa similar to the naves of a green cathedral, reservoir shores; in these photographs, the figures of people are absent, or they seem toy-small
- the peculiarity of Serhii Belinskyi's photographs is that he does not directly realistically reflect the image of the world in them, but actually "passes" it through himself and depicts his perception of this world and its phenomena mainly through inanimate objects or animals
- the impression of incompleteness and changeability of the world is also characteristic, as conveyed by Serhii Belinskyi using the same techniques that we observe in classical Japanese engraving: the image of an object is fragmentary – only an arm, legs, a fragment of a figure, a head of an animal, or a fragment of a tree

Now let us trace how the author's worldview of an artistic photographer has gradually changed from peaceful conditions to war, since Serhii has been in the active Army since 2021. The following changes have been visually recorded:

- unlike in pre-war photography, where people were a secondary subject, and the worldview was conveyed mainly through inanimate objects, the main subject in times of war is people – soldiers at different moments of their lives

⁵ M. Żychowska, I. Chornomordenko, I. L. Kravchenko, L. Gnatiuk, A. Dmytrenko, A. Urakina, V. Smilka. *The influence of religious and worldview factors on the landscape design in Japan and China*. "Landscape Architecture and Art" 2022, vol. 21, No. 21, pp. 115-123.

- traditionally used inanimate objects present in pre-war photography (buckets, chairs, bicycles, cars, etc.) are replaced by military equipment (tanks, howitzers, cartridges, body armor, helmets), perceived as a full-fledged hero of the plot
- there is a change in the author's representation in surrounding space: while an unconventional avant-garde form of self-presentation in space is used in pre-war photography (a shadow, a silhouette in a window, a fragmentary image), in wartime photography there is a shift towards realism in self-portrait: "I as part of a collective"
- figurative means that convey the incompleteness and changeability of the world have become different: in peacetime photography they are purely avant-garde, while in wartime photography there is a noticeable shift towards realism, which is due to the conditions of being at the front line; there is a change in the hidden message of the photograph – despite a reflection of the variability of life at the front line, the theme of struggle, stability, and the desire to go to victory dominates.



Fig. 4. Deadly aesthetics. Bakhmut. Photo by Serhii Belinskyi, 2022.

At the same time, despite the radical transformation of the artist's worldview under stressful conditions, and the resulting change in the "author's style" and the character of the "artist-spectator" dialogue, Serhii Belinskyi's wartime photographs are not examples of reportage photography and remain works of modern art.⁶

It can be said that a fundamental change in the context of photography is taking place, which is generally characteristic of art during the Russian-Ukrainian war and is noticeable not only in artistic photography, but also primarily in street art, which reacts most acutely and openly to social upheavals.⁷



Fig. 5. No signature. South. Photo by Serhii Belinskyi, 2022.

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- ⁶ G. Sztabiński (2019) *Why Do We Need the Term "Art"?* "Art Inquiry. Recherches sur les arts", vol. XXI (XXX), pp. 19-35; P. Sztabińska (2010) *Zmiany relacji między artystą, dziełem a odbiorcą w sztuce współczesnej*. "Sztuka i filozofia", No. 36. pp. 81-90; P. Sztabińska (2010) *The Minimalist Allergy to Art*. "Art Inquiry. Recherches sur les arts", vol. XII (XXI), pp. 91-108; P. Sztabińska (2014) *Contemporary artist and the notion of center and periphery*. "Art Inquiry. Recherches sur les arts", vol. XVI, pp. 45-56.
- ⁷ A. Pawłowska, A. Gralińska-Toborek, P. Gryglewski, O. Sleptsov, O. Ivashko, O. Molodid, M. Początko (2023) *Problems of Expositions and Protection of Banksy's Murals in Ukraine*. "International Journal of Conservation Science" Vol. 14, Issue 1, pp. 99-114.

Features of wartime fine-art photography

The change in Serhii Belinskyi's activities, from a master of artistic photography with a studio to his position as the head of the press service of the Knights of the Winter Campaign 28th separate mechanized brigade, affected the nature of his artistic photography during the war. As already mentioned in the previous section, there is a noticeable shift in images from avant-garde to realistic ones, even when avant-garde techniques are preserved. We can say that realistic photography is created simultaneously on the basis of artistic photography - i. e., it preserves imagery, artistic techniques, and sometimes special effects (for example, at the time of shelling from different types of military equipment).

It is possible to compare Serhii Belinskyi's photographic work during peacetime and wartime from the point of view of filling the plane of a frame. Thus, war photographs are more diverse in terms of filling the frame plane and, compared to peacetime photographs, they become much less laconic (photos of the "Sign of War" type become single).

The specificity of war photographs consists in preserving the basics of fine-art photography in a close-up shooting of the depicted object - a road sign cut with debris in the South, a portrait of a soldier, or an animal. In all such cases, the close-up (subject) fills the main field of the frame.

Among the techniques of fine-art photography, it is worth including an active diagonal to emphasize dynamism. Military photographs often depict a diagonal slope on which a soldier stands in silhouette.

During the war, the studio technique of contrasting light and shadow, and light studio effects are transformed according to frontline conditions and acquire maximum realism. In particular, it is present in scenes of civilian life in bomb shelters, battles and in the depiction of fires from shelling.



Fig. 6. Bakhmut. Photo by Serhii Belinskyi, 2023.

Two techniques are used at the same time. One employs the traditional direction of the gaze from left to right, as in the image of a closet with a map of Ukraine in a destroyed school, or in the image of the icon of the Mother of God on the surviving wall of a demolished village church. However, in some cases this rule is deliberately disturbed in peacetime (e.g., in the photo of the cow, the circle of the broken cowshed). The number of such non-standard compositions increases in wartime.

The specificity of Serhii Belinskyi's wartime works lies in the simultaneous combination of several techniques of artistic photography. A good example is a photo of a destroyed village church (Fig. 7), where the following techniques are employed at the same time:

- free field (the plane occupied by the sky dominates in terms of mass)
- balance of object spots in an unfilled background
- achieving frame depth by selecting the foreground, midground and background sizes
- using diagonals for emphasized dynamism (the diagonal interrupts the static horizontal horizon)
- lines directed to the main accent – the icon (this role is again performed - by the diagonal of a wooden beam)
- contrast in color (the cold sky – warm elements of the church), perception of the given direction of movement from left to right



Fig. 7. A ruined village church in the Mykolaiv region. Photo by Serhii Belinskyi, 2022

In comparison to his photographic work of peacetime, the method of framing the main element with a window frame is preserved, which is clearly visible in the photo of blooming roses outside the window of a destroyed house. Since this photo, which occupies an important place in the work of the photo artist, has been mentioned, it is important to consider the artistic techniques used in it:

- perception of achieving spatiality of the frame by highlighting the foreground, midground and background planes
- acceptance of leaving a free field (empty walls)
- approval of symmetry (the window with roses is located along the axis of the image)
- adoption of simplicity and brevity
- perception of lines that set the direction to the main object (the role is performed by the lines of two walls in perspective reduction)
- acceptance of colour contrast (cold tone of walls – warm tone of the blooming roses)

During the war, even objects that are widely present in the artist's pre-war photos acquire a fundamentally different meaning and tragic symbolism. For example, one can compare the artist's peacetime and wartime photos with images of bicycles and cars. In peacetime they personify the road and travel, and in wartime acquire the tragic context of an interrupted route and a destroyed road. And were our usual routes not interrupted on February 24, 2022...?

The tragic events of the Russian-Ukrainian war have given researchers a unique chance to study how stressful conditions have affected the artist's worldview and the nature of his work. This is an experience that cannot be artificially created.

The above does not apply to fine-art photography only. Humanity has not had such a tragic experience since the Second World War. That is why there is a need to assess the consequences of various aspects of the Russian-Ukrainian war: ecocide, genocide of the population, destruction of infrastructure and buildings, destruction of culture and cultural values, etc. Scientific research on these aspects has now gradually begun to appear, although the war is still in its hot phase. However, the true extent of the destruction remains to be assessed after the victory, just like the methods of post-war reconstruction.⁸

⁸ Y. Ivashko, V. Tovbych, A. Hlushchenko, S. Belinskyi, J. Kobylarczyk, D. Kuśnierz-Krupa, A. Dmytrenko (2023) *Preparing for the post-war reconstruction of historical monuments in Ukraine: Considerations in regard of the ongoing Polish post-WWII experience and international law on the protection and conservation of historical monuments*. "Muzeológia a kultúrne dedičstvo", vol. 10, No. 1, pp. 53-71; T. Kozłowski, Y. Ivashko, S. Belinskyi, A. Dmytrenko, O. Ivashko (2022) *Teoretyczne i prawne zasady odbudowy zabytków architektonicznych w Ukrainie, które ucierpały w trakcie agresji rosyjskiej*. "Teka Komisji Urbanistyki i Architektury Oddziału Polskiej Akademii Nauk w Krakowie". Vol. L, pp. 391-408. <http://teka.pk.edu.pl/index.php/numery-czasopisma/tom-l-2022/>

Conclusions

Our analysis of the world perception by the photo artist, based on the study of the "author's style" transformation from peacetime to the time of the Russian-Ukrainian war, has allowed us to argue how the tragedy of the war has affected the artist's worldview and how it finds expression in specific photographic techniques.

It has been proven that in the case of Serhii Belinskyi's photographic work it can be said that a change in the artist's "author's style" has taken place under the influence of stressful war experiences. His wartime photographs, although retaining a certain similarity in techniques and methods of conveying the plot to peacetime photographs, feature a fundamentally different "author's style".

And here we encounter the interesting phenomenon of changing the "author's style" in a short period of time under the influence of sharply negative external factors (in this case, the war, which Serhii Belinskyi has both witnessed and participated in). At the same time, even Serhii Belinskyi's wartime photographic work is not homogeneous: photographs from the South of Ukraine differ from photographs from the East. In photographs from the South, it is possible to notice more avant-garde framing, a variety of subjects, and polychromy. Photographs from the East tend towards portrait realism, have a limited list of subjects, and mainly feature a muted brown-gray-green colour grade (Fig. 8).



Fig. 8. Green silhouettes of soldiers and sunflowers. Photo by Serhii Belinskyi, 2022.

At the level of the above-mentioned main approaches and principles of achieving a certain impression, we can talk about a certain similarity between the artist's peacetime and wartime photos. However, there is a strong difference at the level of specific techniques that directly lead to a certain impression. In particular, it is important to conclude that Serhii Belinskyi's creative work has evolved under the influence of the Russian-Ukrainian war from avant-garde photography towards realistic photography, but largely based on his approaches, principles and techniques from peacetime work. There is a noticeable departure from the perception of the world image through inanimate objects and unusual angles to its perception through portraits of people and a change in the context of inanimate objects (from objects of daily use to military equipment and weapons, which become certain "actors" in the photos).

The study of the artist regarding the specifics of photographing in war conditions has revealed the peculiarities of his worldview and reactions to stress. As Serhii Belinskyi noted, the camera becomes a means of psychological protection for him in war conditions, because in difficult moments he starts filming or taking photos and, in this way, it seems, puts up a barrier between himself and the tragic picture around him. This helps him endure the horrors of war.

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ANALIZA TECHNIK FOTOGRAFII ARTYSTYCZNEJ W PRZEDSTAWIANIU TRAGEDII WOJNY W UKRAINIE NA PRZYKŁADZIE PRAC SERHIJA BIELIŃSKIEGO (streszczenie)

Osiągnięcia techniczne umożliwiły obserwację tragicznych wydarzeń wojny na Ukrainie zarówno w czasie rzeczywistym, jak podczas dystrybucji zdjęć i filmów, które za pomocą Internetu stają się własnością całego świata. Pomimo tego, że istnieje wiele informacji wizualnych ilustrujących te wydarzenia, można wyróżnić awangardowe metody przekazywania „okropności wojny”. W szczególności takie metody stosuje jeden z autorów artykułu, Serhij Bieleński, który jest fotografikiem artystycznym, a w czasie wojny oficerem prasowym 28 wydzielonej brygady zmechanizowanej im. Rycerzy Zimowej Kampanii. Jego autorski styl czasu pokoju polegał na przedstawianiu świata poprzez przedmioty nieożywione, przyrodę i zwierzęta lub poprzez przedstawianie fragmentów ludzkiego ciała (nogi, ręce, często z efektami świetlnymi).

Pominiemy jego oficjalne zdjęcia na stronie brygady i przeanalizujemy jedynie zastosowanie awangardowych, autorskich technik podczas wojny. Do analizy wybrano tylko zdjęcia z przedmiotami nieożywionymi, przyrodą i zwierzętami oraz zdjęcia z fragmentami ciał ludzkich (nogi, ręce). W fotografiach tych artysta stosuje następujące techniki:

- użycie nietypowego kąta od dołu (ukazanie wielkanocnego błogosławieństwa poprzez rzędy żołnierskich stóp),
- nadawanie symbolicznego znaczenia zwykłym przedmiotom (ikona w zrujnowanym kościele, znak drogowy, zaszyte serce, księga baśni, kwitnące drzewo na tle czołgu),
- celowa asymetria płaszczyzny kadru i zmiana kierunku patrzenia - nie z lewej na prawą, ale z prawej na lewą (krowa przy zniszczonej oborze),
- fragmentaryczny obraz części ciała człowieka, w tym przypadku personelu wojskowego (nogi, ręce),
- użycie kontrastów światła i cienia,
- ukazywanie wojny za pomocą broni i sprzętu wojskowego,
- uzupełnienie zdjęcia podpisem wyjaśniającym główną ideę artysty.

Oznacza to, że dla fotografa takie fotografie zamieniają się w tragiczną sztukę. Jak fotografowie artystyczni postrzegają świat? Osobliwości wizji świata Siergieja Bелиńskiego są następujące:

- przekazywanie własnych emocji poprzez przedmioty nieożywione, krajobrazy i zwierzęta, czyli jest to "świat bez ludzi",
- fotografia jako psychologiczna ochrona przed traumą wojenną, gdyż artysta maksymalnie koncentruje się na kadrze.

Słowa kluczowe: techniki fotografii artystycznej, wojna w Ukrainie, symboliczne znaczenia, Serhii Belinskyi

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