

A Brief Conceptualization of Fashion Photography: Situating Ourselves in the Current Context

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Abstract: *Contemporary societies are expressed from codes and visual mechanisms. The vehement and constant stimulation of pictorial information within the postmodern media has complicated individuals' ability to recall a fashionable advertising image within the abundance of digital photographs, illustrations, images, or effigies. This article focuses on a study and analysis of the compositional elements of fashion photography, through a series of bibliographic reflections by theorists, editorial photographers and creative directors in order to generate a better understanding of the compositional, technical and theoretical dimensions. that make up the aesthetic phenomenon of contemporary fashion photography.*

Keyword: *Colorimetry, Composition, Concept, Creative Fashion Director, Fashion Photography.*

I. INTRODUCTION

The historical reality of fashion photography has found itself in a constant technological and expressive evolution since its first manifestations at the end of the 19th century. Pioneering works such as "The Philosophy of Dress" of April 19, 1885 linked to a literary text by Oscar Wilde, exhibit one of the first expressive examples of the search for an aesthetic, technical and methodological iconographic language of fashion photography as a form *Suigeneris Art* (Martineau 2018: 13). The media, theoretical, historical and even technical conceptualization of fashion photography as an art form, took several decades to generate a public consecration, because its pictorial genesis presented an unusual transdisciplinary character for the time with manifestations such as fashion and art. industry. A situation that at the beginning of its aesthetic journey, ended up marginalizing its expressive and artistic character to that of a second-level creative manifestation.

Despite this, from its beginning, fashion photography opened unique aesthetic fields from its ontological essence as art. The technical capacity, its fusion with fashion design, its interaction with the publishing industry, its relationship with trends and its interaction with outdoor spatial motifs, framed the perfect setting to generate a genuine and conscious form of dynamic artistic expression. field of work, from which multiple significant currents emerged, such as Street Style, Fashion Magazine Photography, Fashion Illustration, High Fashion, Cinema Fashion Photography, Alternative Fashion, Beauty Editorial, Lookbook, Naturalism Fashion Photography, among other great phenomena. illustrative, editorial and expressive within photography for fashion. In the 1920s and 1930s, the fashion publishing industry was generated in a greater way in cases such as the French and Italian edition of Vogue, Harper's Bazar, Vanity Fair and Minotaure, fashion magazines, of which they reached participate established photographers such as Man Ray and Cecil Beaton (Martineau 2018: 20). Within all this great variety of aesthetic trends in fashion photography, it is possible to distinguish three main trends or photographic practices, which involve the publishing industry, fashion campaigns and finally Street Style.

In the particular case of Street Style, a boom was reached in the sixties. Throughout these years the fashion industry began to create photographic trends from the public space of cities and from outside. Some of the most significant metropolises of the sixties in the manifestations of Street Style or Fashion Street Photography were London and New York, where suburban cultures and collective identities identified with countercultural movements such as hip-hop or punk greatly enriched the photographic motifs of the pictorial street art (Russo 2018: 234). From the beginning of the 21st century, Street Style photography reached a greater boom. All of this was largely due to large migratory, computer and technological flows, which modified the way of understanding and interacting with the metropolis space in postmodernity. Fashion photography in outdoor paramos has mutated in various ways; the insertion of new cultural currents and hybridizations, the use of digital platforms and the creation of new photographic and editorial technologies, have intrinsically modified the paradigm of fashion photography in its Street style, as well as in each of its different currents and aesthetic aspects.

Today's societies have become deeply visual communities submerged in a constant whirlwind of abrupt, diligent and ephemeral information excesses, which result in a series of pictorial difficulties both in production for various fashion companies, as well as obstacles to attention and selection. for contemporary consumers. In this sense, it is essential to generate an integration between the technical, aesthetic and identification elements between the brand and the user, because the incorporation of emotional elements in the visual experience is essential in the exercise of visual remembrance of the fashion photography. This symbiotic and problematic relationship between the operator and the spectator in digital media, newspapers, books, archives and texts in general (Barthes 1989) currently produces an unfathomable need for revision in the ways of creating and composing a photographic image. The aesthetic idiosyncrasy of photography allows us to express in a forceful way what is happening, what happened or even what is soon to happen in a predetermined context. Its mechanical ontology ventures into and interacts with the consciousness of time. It freezes moments and exhibits us a perpetual interruption of temporality. That is the power of the photographic image. And with regard to its marketing integration in the context of advertising and fundamentally in the world of fashion, it requires a deep study of the indispensable and essential knowledge of the compositional elements that photographic design encompasses in its fullness. Fashion photography must present the guidelines to renew, increase and innovate the quality of its visual content. To achieve this task, it is necessary to exhibit a creative, avant-garde and open mentality in each of the stages of photographic production in a meticulous and detailed way in each of the elements of the image. No fragment of the photographic effigy has a negligible value, since the constitution of each of the components and foundations of the image, establish the totality of the quality, significance, impact and scope of fashion photography. It is therefore essential to always rescue the integrity, responsibility and quality of the designer, photographer, creative director and each of the members of the production of the pictorial product in the search for a unique and original stamp of photography, since the visual industry Over time, fashion involved in editorial processes has acquired greater credibility and weight in the spheres of art, aesthetics and the commercial (Bright 2005: 135).

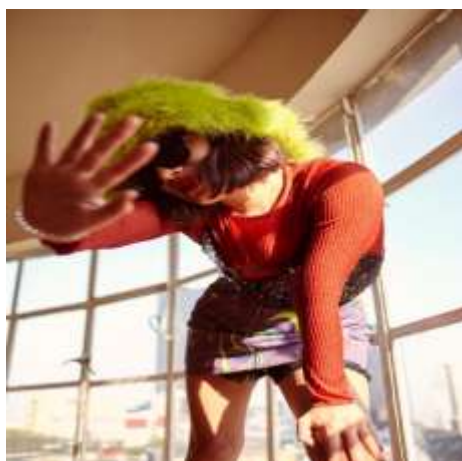


Fig. 1 Fashion photography project in Puebla by Yadira Sarahí Rodríguez González.

The aesthetic consciousness of fashion has had to struggle over time to find a place of recognition in the field of art. It has usually been thought that the photographic space of fashion is oriented to secondary or rebellious spaces to that of painting and artistic photography (Bright 2005: 133). However, technical elements such as balance, colorimetry and composition, as well as the search for uniqueness in the innovative expression of fashion, have managed to evoke and place this type of photography in the space of transcendence and the praise of the art. However, in addition to this, in addition to the element of aesthetic balance proposed by fashion photography, it is essential to take into account the question of immediacy and the first impression within the commercial visual medium. In a society where the excess of stimuli and information set the tone for

consumer behaviors. The speed and dynamism in the experience of the initial impact of the observer on the exposed image, acquires a relevant and essential value. With regard particularly to photography for fashion, the question of the first impression reaches a primary estimate in the visual question, due to the fact that it competes with various brands that seek to generate an instant shock in the viewer, both in the striking elements of the image as in the distribution of the garments and their context in the totality of the image (Burcikova, 2017: 61).

Today's society is sustained on the basis of immediacy, of the media, of the light and instantaneous ... the past is neutralized in favor of hedonism, it is sacred and consecrates the new and the present, yes, always in function of the individual. The reign of the present is simultaneously the continuing configuration of tomorrow ... the invention of tomorrow. (Quintana, 2010: 232-233)

The ontological configuration of fashion acts like photography from the sphere of temporality. It is preset from the space of the ephemeral and the instantaneous. However, it paradoxically sanctifies the present, predisposes the future and dies in the past. Fashion is constant, dynamic and emerges in an ephemeral way, as posited by contemporary society in its intense speeds of consumption in capitalist postmodernity. It is for this reason that the need for a correct correlation in each of the stages of fashion photographic design arises as a substantial and primary need in the evolution of the visual sketch of fashion illustration. Each of the stages of supervision, management, contact with suppliers, design, printing, distribution, require a great deal of creativity on the part of each of the members of pre-production, production and post-production (Navarro 2010: 77). and current consumption times demand a greater degree of pragmatism and creative quality on the part of designers, directors and photographers, since the fashion advertising medium is always in constant dynamism and media saturation. On the one hand, the graphic designer acquires greater weight in photographic development when he manages to be a creative director. Since he requires a broad management of illustrative, photographic, aesthetic and even culture-related knowledge decisions of art history, as well as must have a broad leadership aptitude in each of the production stages. All this, despite the fact that, in the field of advertising and campaigns related to fashion, some advertisers or clients also tend to prefer to have direct contact with photographers during the development of their brand's advertisements (Navarro 2010: 105). Fashion always requires constant continuous collaboration, not only in the final product of a magazine, but also within the industry processes, since they make use of photographs called "media clippings" that have the function of serving as a guide. for makeup, hairstyles or style designs in each of the stages of the creative plan (D 'Allaird et al. 2013: 242).



Fig. 2 Fashion photography project in Puebla by Yadira Sarahí Rodríguez González.

The question of the history of fashion magazines and their introduction to mass consumer industries between the 1920s and 1930s both in Weimar Germany and in the rest of Europe and the United States, through cultural movements such as the School of Bauhaus, accentuated not only the early photographic revolution of daily life in western societies of the 1920s, but also ventured to change the paradigm of the ways of creating photographic art and to recognize the role of women within these processes. (Foster et al. 2006: 240). Artists such as Germain Krull were in charge of exhibiting new ways of recreating photography not only in the field of the pioneering fashion industry, but also in reconfiguring the aesthetics of women in each of the images sketched by the mind of the German photographer, as well as inspiring a large number of generations of female artists to the world of illustration and visual aesthetics (Foster et al. 2006: 240).

One of the fundamental elements of the construction of design within fashion photography is the understanding between the technological and artistic mediums proposed since the beginning of the Bauhaus founded by Walter Gropius in 1919 (Martínez 2001: 107). The technical aspect within photography forever disrupts the ways of treating the image. However, it changes the paradigm of painting, opening the way to the great pictorial isthmus of the twentieth century, where the visual and plastic artist must reinvent reality from their own subjectivity. The fashion photographer also turns to the question of uniqueness, dynamic and innovative creativity, and fundamentally in the subjectivity related to the visual art of painting and other artistic manifestations. In other words, the fashion photographer does not seek to recreate a specific moment in time only, but also seeks to create an aesthetic balance in the joint reconfiguration of clothing and visual aesthetics.



Fig. 3 Photographic project of street fashion in Puebla by Yadira Sarahí Rodríguez González.



Fig. 1 Street fashion photographic project in Puebla by Yadira Sarahí Rodríguez González

Photography is not a simple medium for the expression or representation of what is seen or expected to be seen, although a sketch could be chosen from a realistic illustration, the photographer can also lean towards a more fanciful representation or position himself from the plastic space of the narrative fiction of the image through the post-production processes of the photo. In addition, the job of a photograph is to inspire, not only present the situation, the description or the context, an image should surprise and inspire you, either as a means that encourages you to travel to know a specific place, achieve understand a culture or society or even mobilize the espectador to position your identity in a fashion, in which you can assimilate your individuality.

In this way, photography as an artistic medium must position not only a mimetic representation of reality, but also a positioning, a vision proposed by the photographer's lens that can differentiate it from other optics and perspectives. The technical question, as well as the aesthetics, should guide the photographic artist to generate his own identity and uniqueness as an image creator. In the same way that painters from different periods such as Leonardo Da Vinci, Edvard Munch, Amadeo Modigliani or Pablo Picasso established their unique stamp on pictorial art, in this same way, the photographer must seek to create his style and uniqueness, even from photography Fashion. Which, like any photographic challenge, is positioned from the question of immediacy, of the ethereal, but in the case of fashion, it is established from the vision of continuous innovation. These originality processes are

essential to be able to create a true connection with the client, since the image must manage to tell the viewer about the artist's personality through the lens of the camera.

The present photographs in the article show a long search for an aesthetic of the artist behind the camera. The set of photographs shows the process of creating an identity by the photographer and artist Yadira Sarahí Rodríguez González. Each of the images is thought from the qualities of fashion photography applied to an editorial medium. However, the fundamental thing to rescue in the last two photographs is the idea of the creative process, as a means of meeting photographic identity by the fashion artist. The style of the fashion image is positioned in Fashion Street Photography, which requires the photographer a long time of work and study of the processes, since as the term indicates, this type of photography is made from the outside. of the street. Situation for which, it is necessary to spend a large number of hours experimented with light, space, people, solitude, positions and compositions required by photographic art (Dawson and Train, 2013: 9), in addition to the obvious aesthetic elements proposed by the fashion designer.

Experimentation, patience and experience take on a fundamental role in the development of the choice of



spatiality, light and photographic composition within the fashionable image on the street. It is necessary to be clear about and understand not only the essence of the proposed iconic fashion, but also the message and style that the photographer wants to achieve through the aesthetic and narrative management of the photo. This type of work requires a reinterpretation of the space, since, in this case, we do not have the technical support elements of the study. The pioneering photography of Street Photography by artists such as Alfred Stieglitz, Henry Lartigue, August Sandler or Eugene Atget required a more substantial knowledge of a documentary photography in the street space, as well as the construction of a fictional character present in the model (Titton et al. 2013: 129).

Fig. V. Artistic Fashion Design Inspired in Nature and Street by Daniela Domínguez Rubin

In this way, it is also essential to take into account the issue of the performative within the photographic creative act within fashion, it is important that the photographer manages to capture part of the essence of the style that he wants to coordinate. It is for this reason that the issue of processes within fashion photography acquires a very relevant role, perhaps even more important than the final result, since, within those moments, it is where identity begins to develop, the creativity and identity of the photographer, of the model and therefore of the fashion that it is intended to reflect, and later coordinate for a future assimilation with the viewer of the innovative and dynamic art of fashion photography. In addition to the essential role of the photographer, it is

essential to reflect on new technologies and digital flows of visual information in virtual spaces such as Instagram, Pinterest or some other digital platform where phenomena such as Photobloggers or Cool Hunters, constitute and observe the fashion trends that are manifest in contemporary societies. The creative subject of photography from Street Style, to the publishing industry, campaigns or any other pictorial aesthetic nature, requires and warns of a photographer aware of his specialty in all fields, as well as a transversal discernment between the various disciplines artistic, scientific and technological that currently involve the aesthetic manifestations of fashion photography.

This short research article does not pretend to end by determining the forms, processes, or the long and deep history of fashion photography. Rather, it tries to create, through a reflective academic act, a greater awareness of the immense value that lies in this type of photographic, aesthetic and artistic resources. Fashion photography, like a large part of the manifestations of art, have arrived not only to establish trends and break predetermined social canons, but also to be able to generate through its expressive idiosyncrasy a regeneration and improvement in the thinking of the human being through its innate cultural significance.

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