

## DOCTORAL THESIS SUMMARY

***Mirrors of Memory The role of declining and suggestion illusion and vision within the instances of communication of documentary photography, and their presence, presentation and promotion through printed media (Mass-Media, Magazines, Photo Albums, Photobooks and Books with photographs)***

Image as a product of technology, photography, its declinations and extensions, and all the offshoots that have risen from it through the different chapters of its short history; cinematography, television, videography have become through predilection, the mirrors that reflect us, the ones that we chose to reflect in, the ones that we polish ourselves, oftentimes in order to reflect us not only through our own appearance, but also through our own will and feelings.

As mirrors, they have a quality, or perhaps a defect, they are Mirrors of Memory, formed by our will and actions, sometimes through an amiable partnership, agreeable with all that surrounds us, other times in contradiction with it, contesting and manipulating it and hosting recordings and representations of the records of reality through a series of successions from the latent image, which is characteristic of analog photography, until the transfer of the excitation of photodiodes in digital photography for converting of digital transformation under the generic of mathematical determination.

The doctoral thesis entitled Mirror of Memory, with the subtitle The role of declining and suggestion illusion and vision within the instances of communication of documentary photography, and their presence, presentation and promotion through printed media (Mass-Media, Magazines, Photo Albums, Photobooks and Books with photographs) focuses on expressing two specific components; extending the consequences and characteristics that stem from these specificities and on the relations that are conceived between these components, and also on documentary photography and the dedicated platforms which host, distribute and promote the externalisation of its results, the direct, graded and varied attempts at representing the records of reality.

By virtue of this game, the positioning of the photographer can be observed, which can extend into a large interval of authorial methods and decisions, which can grant the employment

of authorial neutrality to escalations of the use of creativity and authorial subjectivity represented by contributions of conceptual, communicative suggestion, interpretative suggestion, of the illusion specific to the modeling of visual representations and of the moderation or exacerbation of the portfolios of authorial vision.

The same specificities were noticed in the realm of evolution, the distinction and differentiation in the evolution of the platform chosen for research, the ones that present, distribute and promote the externalisations of the results of recording and representing the records of reality within the context of photography, both generally and within the specifics of documentary photography. In order to showcase, exemplify and illustrated all the aspects encountered during documentation and all instances of research, there was a rigorous selection of the information gathered, and, paradoxically, a rigorous and constant summing of the authorial discourse, with the surplus information, ideas, findings, observations and revelations passing into a waiting portfolio usable in sequences of theoretical research and improvement and post-doctoral professional authorial performance.

For the benefit of optimal modeling and aggregation of the doctoral thesis we used the adequacy and alignment to the drafting requirements under the auspices of the academic requirements, the use of research design in instances of updating the partnership and assistance with innovative contributions from personal professional work.

The result show that and evidential structuring of both the aspects of the results gathered from the research and also of the inclusion of innovative, theoretical and applied contributions proposed as elements and sequences of improvement and performance of (instanțele de angajare de acte), activities and project dedicated to documentary photography.

The content of the thesis best exemplifies this authorial endeavour as presented in the following rows. It is laid out in the following manner: Thesis statement; Introduction; Chapter I. Visual image, visual representation. Appendix 1. Interviews with photographers dedicated to documentary photography, photo albums, photobooks, artist books. The thesis statement points out the general landmarks from the socio-cultural context, emphasising the current ones, which have led to the choice of for the subject of the doctoral research and thesis, and the personal, professional motivation that in turn contributed to this choice.

The first part of the Introduction combine academic rigor with authorial emotion, of genuine, declinated and extended instances of awareness and of assumption of the surrounding

world through playing with the physical and the metaphysical between sight and gaze, the result being reproduction through representation of the records of reality with the help of the image (of the imagistic universe, perpetually extended due to the thirst for human knowledge), from those of mental aggregation to those of photography, and by extension to many other instances of technological imagery assisted by precious and revolutionary successions in technical instrumentation:

This succession which has started from sight, and converted through various proto-technical, and later ultra-technical upgrades ensured the reproduction of the records of reality through visual representation with the help of images and deposit which illustrates by showcasing and narrating the model, the simulation, the simulacrum of various accuracies of mimetic resemblance which can be synthetically defined as the becoming and existing of the analogon.

The quality of the analogon is given by the attempt and the decision to approach it by act of representation, overlapping as much as possible with the original, but in turn the derogations from various temptations and attempts for subjectivity and authorial creativity lead to conceptual and expressive trans-qualities which become distanced from the celebration of the analogon, almost reaching independence, autonomy and freedom of discourse, usually an authorial narrative, through which the showcasing passes from demonstrative to various degrees of fiction, either remaining through manifestation, related to the recordings of reality, either by trying to transform, metamorphose or evade it.

Examples for the coordinates for the Design of research: The hypothesis of research and the fundamental thesis, The main objectives of the paper, Research Methodology are presented and summarised in the second part of the Introduction, together with Novelty of the doctoral research approach, The currency and importance of the subject, The inclusion of the subject in the context of scientific research, The inclusion of the subject in the inter- and transdisciplinary context and the results obtained:

Chapter I. The visual image, the visual representation inspects, documents and synthesises the information validated through bibliographical referentialities assisted by authorial contribution extracted from the experience and casuistry of professional activity, regarding the conditions and conditionings of the existence of the image, and of visual representation.

The relationship between the model and the representation, the contribution and the

consequences of the transfer and interpretation of traces, and of prints identified in the dawn of humanity creates the premise of figuration and of the representation of the model, the relationship between the senses and that of corporeal reality which has contributed through the ages to the generating of the preeminence of the image and visual representation, and also the contribution of ancient Greek thought in regards to the becoming of shape and figure through different aspects of placement and dependence of limits, configuring the status the coagulation of the image as a result of representation, or more specifically, visual representation. To the validating referential appeal made by researching works by qualified authors such as Jean-Jacques Wunenburger (Wunenburger, *Philosophie des images*, 2004), Doru Pop (Pop, Doru, *Ochiul și Corpul: Modern și postmodern în filozofia culturii vizuale*, 2005), Dan Curean (*Text și imagine în mass-media. Contribuții la o semiotică a discursului filmic*, 2018), Gabriel Liiceanu. (Liiceanu, Gabriel, *Despre Limită*, 1994), their references to the documentary extensions extracted have been added from the thoughts and works of philosophers such as M. Foucault, Malebranche și Descartes, crucial to the unraveling of details, and centricities of understanding and utilising images as a mirror of reality as observed and interpreted.

We also point out contributions of personal reflections reached through the partnership between theoretical research and the reflections generated by professional experience: the image to be a speculum of what is obvious, we agree that the visual image, that of visual representation is the action, the attempt of reproducing towards the mimetic, and that auditory-oral image, that of verbal representation is an action, towards imitation, the relation between mimetisation and imitation, (with the mimetisation belonging to the visual representation and imitation of the verbal) is an intertwining of variable geometry, which either in turn approaches privileged instances of reciprocal relations, or either assists from asymmetrical partnerships to fusion, artifactual representations of mimetic signs and meaning, of images generated by perimeter boundaries, of images generated by surface boundaries, of images generated by volumetric boundaries, the existence of an implosive boundary, the existence of an explosive boundary, visual, material (artifactual) representation, with a documentary role and purpose, dedicated to informing of the records of reality, the changing of the relation of the representation of the model, a game of human spirituality, in which representation becomes the model, an overlapping of finding-reporting of the representation of the model.

Chapter I finishes with the announcement of one the technical upgrades useful for bringing

together the Representation and the Model, exercised by acts of artifactual imaging, and through establishing and installing in the practice of representing the records of reality of the Camera Obscura device which will transform from an accessory of performing and improvement of the mimetic drawing, into one of the constituent elements of the genuine photography.

The first part of Chapter II and the subchapter II.I. About photography, is dedicated to the inspection and interrogation of the notion of photography, viewed and understood as a Mirror of memory, this new, through referentiality, diachronic, instance of representation of the records of reality, made by recording them with the help of specific technical instrumentation, and the transfer of this recording into figurative visual representations, laid out on artifactual or para-artifactual mediums, and respectively, projected images, these being relieved of haptic argument, but are also revealed into the realm of visible with the help of a device which belong to artifactuality, to the physical and material.

Like any novelty, its release onto the playing field of history creates euphoric partisanship, but also vehement contestation, both attitudes being generated by the paradigm shift preeminence of performance in the closest possible closeness between Representation and Model. Anca Oroveanu (Oroveanu, Anca, *Rememorare și uitare. Scrieri de istorie a artei*, 2005) exemplifies this diversity of attitudes by recording and quoting some generic characters for these attitudes (Zola, Emile, *Photo-Miniature*, nr. 21, dec. 1900, p 396, în Oroveanu, *Rememorare și uitare. Scrieri de istorie a artei*, 2005, pp. 219-220), an example of an enthusiastic partisan and in fierce opposition with the vehement contesting tirade of Charles Baudelaire. Photography as a Mirror of Memory, and photographic images as a permanently fixed picture in a mirror becomes a new champion of the obsession for the realism of visual representation, a socio-cultural aspiration, with a long history, and a sum of antecedents. An obsession for realism which leads to a triumphalist claim, from the beginning, that it is invested with all the constitutive attributes to have the quality of the witness, undoubted and leading, in the appearance and representation through visual imagery of the surrounding world. A clamor and statute for early fulfilling by finding the deficiencies inherent in any attempt at overlapping the Representation and Model, photography itself being only simulation and simulacrum, depending on the instrumentation, which no matter how efficient, is never enough to completely fulfill this quality. The most significant betrayal of the obsession with reality stems from within it, and is related to its operators, photographers, who wanted and aspired for photography to be accepted as a

form of art, and for the to be considered artists, a fact which has generated and continues to generate acute and unstoppable authorial tendencies, distancing the representation from the model. However, the Obsession for realism is being replaced by the obsession for egolatric specularity and by the obsession for the specularity of authorial subjectivity (we consider that between these two there is enough differentiation to warrant discussing them as distinct terms, even though inherently, in their exercise we notice relations of assistance, partnership and fusion) The originality of photography, and of course its beneficial or maleficial conditioning, which ensures both its freedom and its limits, is given by what it records, illustrates, presents or represents. In fact, this is what Roland Barthes bluntly states in *Camera Lucida: Reflections on Photography*, signaling how photography cannot actually be photography, without binding the record to a referent, and without recording and representing the photographable from before the record of reality, generated and granted by these records.

This relationship between the photographable and the photograph, between the certificate of presence, even if it is a presence of what was or what will be, the relationship between being something and the the transfer into and towards that being makes is so that the images permanently fixed in a mirror become the genesis and management of the Mirror of Memory. If the photographer, the one who initiates the action of capturing through processes of signs and meanings in photography, guides this action of capturing towards a perimeter limit from the surrounding environment, closer or further, then we can state that we have a generation and control of photographic action, that we are the beneficiaries of the photography.

In sub-chapters II.2. The evolution of photography; II.3 Color photography; II.4 Digital photography, the emphasis is on technical, technological and applied scientific research, otherwise, very fascinating endeavours, which step by step, sequence by sequence and instance by instance have improved the performance of photography, dedicated to approaching, with attempts at overlapping with the model, of the most qualified consistency of the analogon being/becoming the guardian, the certifier and ambassador of this approach, and of the overcoming of this state of surrogate of the simulation and simulacrum, in favor of becoming the excellence of the simulation and simulacrum. The pre-eminence overlays of color photography over colorless and black-and-white photography and the pre-eminence of digital photography over the analog one are organically linked to the instances of existence of photography. Without these determinations and contribution of physics, chemistry, electronics,

photography, as a Mirror of Memory, as Magna Speculum, as a leading figure in documentation and visual communication of real evidence without the physical and even meta-physical support of generation, becoming and existence.

Chapter III. Documentary photography, Introduction. Photography is, by its very genuineness, deeply documentary, because the Mirror of Memory extracts its existence through the being of a record of reality, which it identifies, records, represents, and offers itself to a memorable archiving. Whether a photographic recording is dedicated to clear mirroring, or it looks like a mirror damaged by quality or specular defects and damage, or whether the mirror is transformed by concept and authorial gesture into a game of mirrors, photography is not and could not be if it would not be a representation, and an embassy of the referent.

Being dependent on the subject and the object they propose for documentation, both photography and its operators and users - photographers, commissioners, sponsors – are responsible for the quality and sincerity of documentation. Genuine documentary photography is a champion of authorial neutrality, which is difficult to apply in practice, in its entirety, recording and representation but also the use of results falling prey, guilty or innocent, manifest, circumstantially, contextually, to various damages of intent and deed. The review of these vulnerabilities, therapeutic or not, was made using, mainly, the expertise of three authors and their works, recognized for their qualification and notoriety, in the field of photography, respectively Roland Barthes (Barthes, *Camera Lucida: Reflections on Photography* 2003), Susan Sontag (Sontag, Susan, *On photography*, 2014), Andreas Feininger (Feininger, *The Creative Photographer*, 2015).

Genuine, declinated and extended documentary photography can receive, depending on the case and context, either improving or deteriorating assistances, insertions and partnerships, from other genres of photography as itself can also contribute in the same manner to the entire photographic universe. Relating to multiple contexts or decontextualizations transforms the identity of the primary into a secondary one, thus, for example, the documentary photography is transferred to the utilitarian or artistic one and the utilitarian photography is transferred to the artistic or documentary one.

Sub-chapters III.1. The importance of documentary photography, III.2. About documentary photography, III 3. The history of documentary photography, offer an opportunity to review the centricity and ex-centricity of documentary photography into and from its area of

identity, and the complex relations it share between it and other influences, infusions brought on by other genres of photography, but also relations and declinations, both positive and negative from the authorial realm, the realm of sponsors, or from the realm of sequences of responsible or irresponsible utilisations of its results. We also point out the transformations that have been brought on by its sequences of evolution in its identity, its identity and of the influences brought on by various other fields that assist, or are assisted by it, for example the evolution and efficiency of the techniques and technologies associated with printing, which allow visibility in diverse sectors of the socio-cultural. With regards to its manipulation in the authorial realm, the realm of sponsorship and in the realm of institutions, there are examples given, paradoxically, manipulări pozitive-iconicitatea extrasă, and to privilege and image through authorial selection practiced on sequences of recording, like in the case of Dorothea Lange or Nick Ut, images that thus become privileged landmarks for the proposal of interpretation, or even meta-text, in opposition to the usual damaging manipulations that deform or falsify the instances of recordings of reality.

Chapter IV. The album, the photo book, the photo journal. The privilege of photography compared to other methods of image investigation, which are dedicated to informing, communicating, representing the records of reality, specifically to privilege its dissemination and use of documentary photography in the social horizon, among other things is due to easier operations of archiving and unarchiving, and also due to the implementation of easier operations of legibility of the visual. This finding is developed in three sub-chapters, respectively: IV.1 Mediums dedicated to hosting, presenting, distributing, promoting of the externalization of the results documentary photography.

IV.2 The relations between text, photography, memory and communication in documentary photography and within suporturile-rezervațiile from among the registry of specialised prints, the album and the photobook; IV.3 The photo album, and photobook in Romania during the interwar period, communism and in the post-revolutionary society.

The most extensive of the sub-chapters: IV.1 Mediums dedicated to hosting, presenting, distributing, promoting of the externalization of the results documentary photography, is dedicated, consecutively, to identifying the ways through which documentary photography, in its instances of genuineness, declination and extension, manages to externalise the results for using and permanentising their presence and visibility in the social-cultural envelope, from its



sequences of expertise until its public and popular ones; reviewing the interval of media constituted by their appearance, development and evolution, privileged being the appearance of what are constituted in being specific reservations such as photo albums, photo albums, books with photos/photobooks, catalogs of and with photos, books by artists/authors, and the transfer, without neglect into the secondary of other media, such as newspapers, expert, specialized or popular magazines, the contribution of the appearance of specialised publishing houses, the partnership and assistance offered the technological and economical development of the printing instances, the paradigm shifts brought on by the invasiveness of the digital realm, the transformation of this media into cultural objects because of the relationship between the photographic images, and the texts which are next to them; the importance of the presence of the types and methods of presence, both quantitative and qualitative, and the role of text in these cultural objects. The sources used for bibliographic research are both accessible works in the form of physical, books, lectures, abstracts of scientific conferences and symposia, scientific studies, scientific articles, articles posted in author blogs, and encountered through research, inspection and interrogation of webography documentation. Among the authors who contributed to the envelope of documentation and referentiality for the subject of the sub-chapter we mention the following from the classical bibliography: Vilém Flusser (FLUSSER, Vilém, Pentru o filosofie a fotografiei. Texte despre fotografie, 2003), Patrizia Di Bello, Colette Wilson, Shamooun Zamir (DI BELLO, Patrizia, WILSON, Colette, ZAMIR Shamooun, The Photobook, from Talbot to Ruscha and beyond, publisher I.B.Tauris & Co Ltd, London, New York, 2012 ), Gabriel Koureas (KOUREAS, Gabriel, Orhan Pamuk's Melancholic Narrative and Fragmented Photographic Framing: Istanbul: Memories of a City, 2005, DI BELLO, WILSON, ZAMIR, 2012), Ian Walker (WALKER, Ian A Kind of a 'Huh?': The Siting of Twentysix Gasoline Stations 1962, în DI BELLO, WILSON, ZAMIR, 2012), David Company (Recalcitrant Intervention: Walker Evans's Pages/Intervenție recalcitrantă: paginile lui Walker Evans, David Company, în DI BELLO, WILSON, ZAMIR, 2012). Din documentația extrasă și utilizată din oferta de webografie amintim pe Florence Le Carre (LE CARRE, Florence, Les Albums Photographique, <http://sfiic.free.fr/telecharg/lecorre.pdf>, Mariela Sancari (SANCARI, Mariela History of the Photobook [domestika.org/en/blog/3840-history-of-the-photobook](http://domestika.org/en/blog/3840-history-of-the-photobook)), Brigitte Trichet (TRICHET, Brigitte Breve histoire du livre de photographie/medium.com/@brigitte.trichet/l-usage-de-la-photographie-sur-l-imprime-livre-

une-breve-histoire-du-livre-de- photographie).

Sub / chapter IV.2. The relationship between text, photography, memory and communication in documentary photography and in its media-reservations in the register of specialized prints, the album and the photobook, as its title suggests, further inspect, the documentation and reflections on the relationship between images photography and text in the economy of photo albums and photobooks. It is important here to reveal the importance of seconding, in the case book type media for photography, seconding of varying degrees of coexistence of image and text or text and image in regards to communication, which provides information of narrative action, and memory, which provides foci of communication and the narratives proposed and managed by it.

We also add the transfer of metaphysical haptic temptations, induced by the photographic image, by privileging a more genuine directness over the text, by conveying to challenge the memory appeal, to haptic potencies and temptations, both metaphysical and physical proposed and offered by its circulation or its print, the artifact, therefore, the photographic, and the offers of the true haptic ensured by the printed object, the book, the album, the magazine, the newspaper, the catalog. We notice how Photography, respectively photographic images, in all its instances of identitarian presence and / or declinations of inter- and trans identities (assistances, associations, collaborations, joinings, partnerships, insertions, completions, mergers) are abruptly summarized in the instances of essence of communication. In modern human society (by modern meaning a long diachronic journey) any shock of the senses whether tactile, audible or, of course, visual is immediately after its production, assisted by the human being, almost instantly transferred to the decoder territory for discernment with the help of the verbal world.

Hence, from this “confiscation / limitation / dictatorship” of the word, the visual representation in its vectors of information and communication has not yet surpassed (perhaps it is not even necessary) the primacy; the leadership of the word and its dependence on it. Belonging to visual representation, photography as communication depended and thus depends on the place and role of the word in a culture, be it globalizing culture, or localizing sequences, or those of fringe cultures (these can be geographical, social, anthropological, ethnographic or political margins). The location of the word and its extensions and declensions (either identity or associative) in one or another of the leadership or marginal and niche cultures, depends on

the statistical but also critical mass through which a visual image, respectively a photographic image proposes itself and is proposed for interpretation and use.

The digital revolution within its side of visual representation detaches itself from the referent-reality as its embassy and lawyer and becomes alter-representation of alter-reality because, here, the synthesis image no longer needs the object-situational referent to represent. Photographic as well as synthetic images, both binding and autonomous from the representation of real evidence, are obliged to adjust their findings of togetherness to serve communication as fully as possible, and this is found within distinctions and in-distinctions, often paradoxical in their presence and endeavour in the territories of analog communication and in those of re-paradigming in digital and virtual realms. For showcasing the situations which observe the relation between the photographic and the text which favor the establishment of communication, we chose to use, for documentation and reflection the following authors and their works: Elena Abrudan (Abrudan, Elena, *Cultura vizuală- experiențe vizuale în era postmodernă*, 2013), Doru Pop (Pop, Doru, *Ochiul și Corpul: Modern și postmodern în filozofia culturii vizuale*, 2005), Andreas Feininger (Feininger, Andreas, *Fotograful creator*, 1955).

The sub-chapter IV.3 The photo album, and photobook in Romania during the interwar period, communism and in the post-revolutionary society. is divided into three segments that address and present the situation in Romania. The brief punctuation and review of several landmarks on documentary photography in pre-war and interwar Romania and the presence of its results in photo albums, respectively manual circulation, the incipient forms of the photo album are continued and presented extensively in the article/essay, and practically combining the extended envelope of documentary photography and its media in the interwar and communist period with a qualified case study, belonging to Adriana Dumitran, entitled Perspectives on the East and the West in Hedy Loffler's Travel Photobooks, which is published the exceptional work entitled Photobloc. Central Europe in Photobook, an extensive document presenting the evolution of the photo album, the photobook in effervescent-national, political, social and cultural context of the Eastern European states after the First World War and until the beginning of the '90s (Gorczyca, Lukasz, Mazur, Adam, (Ed.) *Photobloc. Central Europe in Photobooks*, Ed., International Cultur Center, Krakow, 2019). The third sequence, the one dedicated to the current post-revolution period in which the bibliographic and webographic documentation is accompanied by the portfolio, extended by photo albums, photobooks, books

by artists/authors from my personal collection, which allowed the quantitative and qualitative placement, equally between the comments, observations and reflections of the inspected authors with the personal comments, observations and reflections related to the activity, experience and personal professional case studies.

Chapter V. Case study: making the photo album V.1. Research design. Case study: making of the photo album Cluj Arena V.1.1 Making of the photo album Cluj Arena, V.1.2. table-paragraph on illustrating the use of the quantitative method in terms of statistical critical mass of the presence of the volume and size of illustrative images in the photo album Cluj Arena, accompanied by alter-paragraph Examples,

The first part of Chapter V is dedicated, mainly to showcasing of the research design used to present the realization of the photographic trans album Cluj Arena. Failure to comply with the visual / qualitative criteria, offered by photographers involved in various projects aimed at making albums/photobooks, in which the photographs are reproduced, leads to a decrease in quality and visual performance.

The analysis showed that there is an imbalance in the types of images used. For example, the fact that panoramic photos are spectacular does not justify their excessive use, in any case disproportionate to the detail ones. And the fact that the standards were not met affects the overall quality of the album.

The second part is dedicated, broadly, to the presentation of a guide for best practices necessary to approach documentary, utilitarian, promotional photography projects, and to develop supports for hosting, presenting, using and promoting their results, guide for best practices extracted from experience and personal professional case studies, a guide for best practices dedicated to students, graduates and photographers, beginners and those already emerging. The conclusions summarize the field approached in the doctoral thesis and highlight the approach and discourse resulting from theoretical research conducted before and during doctoral studies, inspections and interrogations resulting from bibliographic documentation and the association of reflections and comments from experience and causes of personal professional activity. Added to all this is the presentation of the research design sequences, encountered and acted out, sometimes explicitly, sometimes discreetly, but usefully, in the corpus of the thesis. The List of Illustrations proposes 63 images, ultra-representative for the approach and discourse of the thesis, selected sparingly, in order not to load the economy of the thesis corpus, from the

several thousand images that were constituted as a pool of applied illustration of theoretical research and bibliographic documentation sequences. Added to these are the 4 photographic images that briefly but sufficiently illustrate their place and role in the realization of the Cluj Arena photo album. Annexes, contains Annex 1: Interviews with photographers dedicated to documentary photography, photo albums, photo books, books of artists, respectively and Interview with the master and poet of photography Florin Andreescu.

#### Keywords,

Mirrors of memory, declination, extension, genuine, auctorial, suggestion, illusion, vision, image, visual, visible, sight, legible, communication, representation, reproduction, photography, documentary, presence, presentation, presentation, promotion, prints, publications , reservations, object, cultural, photo album, photo album, photo book, photobook, catalog, diary, folder, newspapers, magazines, website, blog, social networking, internet, digital, facebook, electronic publications, reception, host, dispatching, dissemination, media, heliography, talbotype, daguerreotype, digital photography, holography, synthesis image, cinematography, videography, trompe-l'oeil, trompe l'espirit, ultra-real, like-real, alter-real, trans -real, synthetic realism, magic realism, surreal, meta-real, heliography, contact frame, photographable, photography, latent image, diorama, panorama, mise en scene, picturesque, unusual, exotic, fascination, darkroom, dag herotype, fish eye, telephoto lens, super-grandangular, grandangular, normal lens, archivist-unarchive reservations, good practice guide, object-reservation text of different lengths and purposes, from generics, titles, sub-titles, legends, explanations, prefects, utilitarian explanatory text, monographic text, promotional text, literary text or conceptual text.

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