

DOI <https://doi.org/10.51647/kelm.2022.6.8>

FOTOGRAFIA ULICZNA JAKO SPOSÓB NA STWORZENIE NOWOCZESNEJ UKRAIŃSKIEJ FOTOKSIĄŻKI

Anna Safronova

*doktor filozofii, doktorant Wydziału Sztuki i Projektowania
Zachodniego Uniwersytetu w Timișoarze (Rumunia)
ORCID ID: 0000-0003-4215-2646
elrossa@ukr.net*

Olena Safronova

*kandydat nauk technicznych, docent,
Docent katedry Sztuk Pięknych i Grafiki Architektonicznej
Kijowskiego Narodowego Uniwersytetu Budownictwa i Architektury (Kijów, Ukraina)
ORCID ID: 0000-0002-3887-4825
safronova.oo@knuba.edu.ua*

Adnotacja. Przeprowadzono historyczną analizę sztuki środków wyrazu ukraińskiej autorskiej fotoksiążki, która dziś zajęła godne miejsce wśród projektów artystycznych współczesnych artystów fotograficznych. Wykazano, że zdecydowana większość ukraińskich artystów fotograficznych w swoich projektach fotograficznych zwraca się do fotografii ulicznej, ponieważ jest ona najtańszym narzędziem do refleksji nad problemami publicznymi i osobistymi. Przedstawiono główne etapy transformacji gatunkowej od piktorializmu do współczesnych próbek. Okazało się, że ukraińska art fotoksiążka rozwija się w ruchu ogólnoswiatowego rozwoju fotoksiążki i sztuki fotograficznej, wraz z dziedziczeniem tradycji szkoły charkowskiej, jako wyjątkowego zjawiska w historii sztuki fotograficznej. Cechą współczesnej ukraińskiej fotografii ulicznej, podobnie jak ogólnie ukraińskiej fotoksiążki, jest częste odwoływanie się do sowieckiej przeszłości, estetyki postmodernizmu (ciągłe cytowanie, używanie sarkazmu, ironia i hiperbolizacja rzeczywistości), stosowanie technik fotografii bezpośredniej i amatorskiej.

Słowa kluczowe: fotografia uliczna, fotoksiążka, fotografia amatorska, fotografia dokumentalna, estetyka postmodernizmu, Charkowska szkoła fotografii.

STREET PHOTOGRAPHY AS A CREATIVE METHOD OF CREATING CONTEMPORARY UKRAINIAN PHOTO BOOK

Anna Safronova

*PhD, Postdoctoral Researcher at the Department of Arts and Design
The West University of Timișoara (Romania)
ORCID ID: 0000-0003-4215-2646
elrossa@ukr.net*

Olena Safronova

*Candidate of Technical Sciences, Associate Professor,
Associate Professor at the Department of Fine Arts and Architectural Graphics
Kyiv National University of Construction and Architecture (Kyiv, Ukraine)
ORCID ID: 0000-0002-3887-4825
safronova.oo@knuba.edu.ua*

Abstract. An art-critic analysis of the means of expressiveness of the Ukrainian author's photo book, which today has taken a worthy place among the art projects of modern photo artists, has been carried out. It is shown that the vast majority of Ukrainian photo artists turn to street photography in their photo projects, as it is the most accessible tool for reflecting social and personal problems. The main stages of genre transformation from pictorialism to modern examples are presented. It was revealed that the Ukrainian photo book is developing in the movement of the worldwide spread of photo books and photo art along with the inheritance of the traditions of the Kharkiv school, as a unique phenomenon in the history of photography. A feature of modern Ukrainian street photography, as well as Ukrainian photo books in general, is a frequent reference to the Soviet past, the aesthetics of postmodernism (constant quoting, the use of sarcasm, irony and hyperbolization of reality), the use of «direct» and «amateur» photography techniques.

Key words: street photography, photo book, amateur photography, documentary photography, postmodernism aesthetics, Kharkov school of photography.

СТРИТ ФОТОГРАФІЯ ЯК ЗАСІБ СТВОРЕННЯ СУЧАСНОЇ УКРАЇНСЬКОЇ ФОТОКНИГИ

Анна Сафронова

доктор філософії, докторант факультету мистецтв і дизайну

Західного університету Тімішоара (Румунія)

ORCID ID: 0000-0003-4215-2646

elrossa@ukr.net

Олена Сафронова

кандидат технічних наук, доцент,

доцент кафедри образотворчого мистецтва та архітектурної графіки

Київського національного університету будівництва і архітектури (Київ, Україна)

ORCID ID: 0000-0002-3887-4825

safronova.oo@knuba.edu.ua

Анотація. Проведено мистецтвознавчий аналіз засобів виразності української авторської фотокниги, яка сьогодні посіла гідне місце серед мистецьких проєктів сучасних фотомитців. Показано, що переважна більшість українських фотомитців у своїх фотопроєктах звертаються до вуличної фотографії, оскільки вона є найдоступнішим інструментом відображення суспільних та особистих проблем. Представлено основні етапи жанрової трансформації від пікторіалізму до сучасних зразків. Виявлено, що українська арт фотокнига розвивається у русі загальносвітового розвитку фотокниги і фотомистецтва, разом із успадкуванням традицій харківської школи, як унікального явища в історії фотомистецтва. Особливістю сучасної української стріт-фотографії, як і української фотокниги загалом, є часте звернення до радянського минулого, естетики постмодернізму (постійне цитування, використання сарказму, іронія та гіперболізація дійсності), використання технік прямої і аматорської фотографії.

Ключові слова: вулична фотографія, фотокнига, аматорська фотографія, документальна фотографія, естетика постмодернізму, Харківська школа фотографії.

Introduction. Documentary photography, as well as photography as a whole, is intended to reflect the epoch, to display a certain layer of time by visualizing both the architectural and the landscape environment, objects and people, that become «symbols» of time. Scientist and art critic Roland Barthes claims that photography is an envelope through which people can move to another time. Similarly, Walter Benjamin argues that photography can «freeze» the time and fix a «revelatory moment». It provides straightforward representation of objects and can become the form of photographer's expression, which determines the stylistic and technological methods of its creation and simultaneously draw attention to the problems that appear in society (war, various social problems, events). Thus, photography in the form of image have a high effect on communication, identity and reality, showing life on the deeper level.

Due to the common roots of street photography and social documentary photography, there are various interpretations in their definition. However, most researchers agree that street photography is «any kind of photography taken in a public space» (Westerbeck, 2018: 36). A British street photographer and writer D. Gibson describes this genre as a record of ordinary people going about their everyday lives. This means that street photography may include not only visual places (cafes, restaurants, offices, places of public recreation), the usual subject-spatial environment that are of interest to the photographer and through which he conveys his message.

Despite of the fact that street photography is the documentation of reality, it is also a personal product of the photographer, with the help of which he receives a possibility to display or focus on a certain social problem. The idea of subjective photography in general is asserted by calling it the «vision held in suspension» which also means that it depends on the character of the person, his intention and outside influences. It is also worth mentioning that unlike social photography, street photography can be exclusively personal, and contain aestheticization of the past, memories or sentimentalization of certain phenomena or things happening within the city, that have personal meaning for the author (Huginin, 1988: 149).

A big number of street photographers plan a photo project or photo series dedicated to one place in advance and adhere the project to a single concept, stylistic and color scheme. Street photography itself or its series that are of social importance or focus on the problems of society can rise to the level of a serious documentary project (Blanché, 2018:24) with significant impact and pedagogical potential.

One of the form through which a photographer gain the freedom of creation and interpretation is the photo book. Due to it, the photographer can present a series of photographs, or a photo project which the viewer can compare and analyze, covering a wider angle of vision, which is more instructive than a single picture. Combining artistic and design components, which are implemented through the structural-ideological embodiment of the art object, it is characterized by exclusivity (small edition); lack of market orientation (predominance of self-publishing); ever increasing price as an indicator of the artistic value of specific samples. The presentation of exclusive, internationally recognized copies of photo books, which in recent decades has been constantly taking place on Internet sites, virtual and traditional events, international competitions, fairs, festivals, contributes to the development of wide professional discussions and debates not only in the countries of Europe, America, Asia, but also and in Ukraine, where the photo

book festival has been introduced since 2019. It should be noted that the scientific study of modern Ukrainian photobooks, including the means of its expressiveness as an art object, has no historical tradition. Publications on this topic are fragmentary.

The topic of the study is the determination and generalization of the artistic and practical peculiarities of the Ukrainian art product – photo books, its features and trends that are embedded in the creativity of particular artists of Ukraine in light of the development of street photography. For this purpose, the notion of contemporary street photography, some of the historical aspects of its formation, modes and methods of its expression in the best samples of contemporary samples of Ukrainian photo book are given.

Materials and methods. Methodological basis for the study is formed from general scientific and special methods. In particular, the methods of comparison, systematization, and generalization of researches on chosen topics were used, which made it possible to offer a conceptual apparatus and determine the historiography of the development of street photography as an art object. To determine the artistic and compositional features of street photography, which is actively used by Ukrainian photo artists, the most famous photo books that took part in a number of competitions, festivals and fairs (the Anamorphosis Prize, Parisphoto, Vienna Photo Book Festival, Photo Vogue Festival, etc.) and were noticed by the foreign viewer. In order to illustrate the findings on a given topic, the paper presents a number of photo books that most clearly illustrate characteristic artistic approaches.

Results. A number of authors refer to street photography as a documentary genre, although there is a constant property of street photography to objectively reflect reality.

The well-known Russian researcher of the history of photography Lyapin, argues that street photography is a synthesis of art and documentary photography, carrying the functions of both, which confirms its unique properties as a sphere of fine art.

The impetus for the development of street photography was due to the emergence and development of new movements in art and painting, appearance of the wave of «flaneur» which raised the interest to a street life (Schwartz S., 2021: 5).

In this frames one of the main styles in which painters showed the life of the city became impressionism. The works of Manet, Toulouse-Lautrec recorded rapidly changing moments, scenes from the daily life of Paris. Such artistic works, reflected what was happening in society, its problems, the urban rhythm of life, so gained a social significance, as well as photography in future.

One of the first attempts to depict the life of the population of different classes within their own country was carried out as early as 1876 in Thomson's photo book *Street Life in London*. But the first social-intended work was executed much later by Jacob Riis's , whose images were intended as instruments for social change. His book «*How the Other Half Lives*» (1871) was an early manifestation of photojournalism that documented living conditions in New York City in the 1880s. Peter Hamilton suggests, that such tendencies and movements 'gave a harder political and documentary edge to the nouvelle vision, which had been emerging since the mid-1920s as an antidote to pictorialism, stimulating the «socially-aware photography» of Capa, Ronis, Doisneau and Cartier-Bresson (Ray L., 2020: 141)

The development of the concept of direct documentary photography and its establishment as an object of art, is connected with the movements of «new objectivity», which arose as an opposition to pictorialism in the 20-30s XX century. Approximately in the same period of time the constructivist ideas in Europe were developed with the experiments in photography by László Moholy-Nagy and the Bauhaus school, which resulted in the New Vision movement. The realist aesthetic of this movement and experimentation with angles, interplay between light and shade, dynamic and unusual compositions of urban and rural scenes, the use of photomontage and collage, and, «a preference for clarity, detail, objectivity, geometric forms and industrial objects» are the features which street photography has also adopted (Tifentale A., 2018: 2).

The most famous predecessor of street photography is Eugène Atget. Despite the imperfection of technology and the inability to take «quick» pictures and «seize the moment» in the modern sense of the word, E. Atget is considered to be the first who created a monumental project that depicted the life of Paris at the end of the 19th century. His name entered the history of photography through the research of famous photographers of the 1920s Man Ray and Berenice Abbott, who were influenced by the visual style of his work. From Atget, Newhall builds a genealogy of American photographers who pursued «maximum detail, definition, and brilliance».

The formation of the style of modern street photography was influenced by both technological progress (the appearance of portable cameras, and later development of digital shooting and printing technologies) and the narratives of photographers, which were formed under the influence of political and cultural events and trends. At the dawn of street photography, the idea of the «decisive moment» by H. Cartier Bresson (1952), specific to photojournalism in general, became the key aesthetic principle that has guided photographers since the middle of the 20th century. It aimed to observe the routine flow of life and snatch those moments that carry an expressive visual message to the viewer. The meaning of the «stopped moment» includes fixing the most expressive moment of an event or situation, that according to the photographer's intention is enclosed in a spectacular composition. This is the concept that the Magnum agency has been adhering to for many years.

Further, in street photography, there is more freedom in expressing the ideas of the author. Within the framework of contemporary art, the creation of the correct composition, the use of its classical means – rhythm, statics – dynamics, etc. lose its directness. The very concept of previsualization is replaced by the concept of spontaneity, «scattershot», aimed to combine illusions and deceptions with including the mundane events of street life (Biro M., 2014: 154).

The widest way and freedom in communication with the audience gained the form of a photo book. The first photo book that meets the concept of subjective social street photography can be considered the work of Robert Frank «*The*

Americans» (60s), as it changed the classic view on photography and its perception, showing that it can be specific, poetic and highly emotional. The book includes a series of photographs, made by him during the journey to America in the 1950s, that displayed the people's flaws and city in its various guises. The author created the image of the country, which significantly differed from the generally accepted point, imposed by the press and the cinematograph on the ordinary citizen. He fixed cars, snack bars, postcard stands, gas stations, pharmacies, hotel lobbies, strip buildings, empty spaces and unknown faces, experimenting with the composition, focus, using noise, blurred and underexposed images to create specific symbols of American culture. Revealing the difficulties that people face in everyday life, the author shows the discrepancy between the renowned American dream and everyday life. Although the critics of that time reacted with a madness of anger and bewilderment, this publication later gained a big success in the art world and practically influenced a modern view of street photography with a social critique.

It should be mentioned, that contemporary street photography mostly inherits the peculiarities of the later wave of street photography (sometimes called «New Documents», 1967) and its snapshot (works by D. Arbus, W. Evans, Harry), rather than the concept of Cartier-Bresson's «key moment».

Subjective documentary photography, which achieves expressiveness through the use of irregular composition, a littered horizon and other signs of rather amateur photography, communicates with the viewer much more effectively. This is explained by the fact that a seized, «spontaneous» photograph creates a feeling of truthfulness more than glossy fashion magazine photos commercial magazine photographs of contemporary media, which are far from the problems of the real life. In addition, in order to achieve the expressiveness, the experimental methods, such as the reflection on the past, became widely used: an appeal to ancient techniques aroused at the dawn of the development of photography (daguerreotype, frame) or color distortion, active post-processing. Color photography in this context often becomes only a form of further imitation of «amateur photography» with its unnatural specific colors, also referring to the first color magazine photographs. Thus, the techniques and methods of postmodernism aesthetics gave much greater freedom in self-expression and finally erased the boundaries between «high» and «low» art (Golchin, 2016: 79). These techniques, also used by street photographers, can change photographs beyond recognition by creating collages, placing photographs in unusual contexts, and using various post-processing techniques.

Ukrainian art photography of the Soviet and post-Soviet periods is usually associated with the Kharkiv school of photography, which was created in opposition to the Soviet system and the ideological pressure on art. The requirements that were put forward to social realism art were also projected into photography. The term «Kharkov school of photography» was introduced into scientific circulation and justified by art critic Tatyana Pavlova in her PhD thesis as a definition of the experimental non-conformist art movement that arose in the late 1960s – early 1970s in Kharkiv. One of the most famous prominent groups of that time was «Chas» («Time», 1971), formed on the basis of the regional photography club. The group developed a statement they called the «punch theory», according to which their photos were supposed to act like a «punch».

The artists of the Kharkov school of photography turn to the photo book as a means of demonstration and distribution of their photo projects abroad, which appeared in the beginning of 2000th and reached its peak from 2016th. Such projects were the works of the now well-known photographers as R. Pyatkovka, Yevgeny Pavlov, and B. Mykhaylov, who were part of the «Chas» group. Among the members of the Kharkov school, who were directly involved in the creation and publishing photo book and achieved some success on the international art market in post-Soviet times, there are also photographers of the modern generation who are mainly the members of the group UPA (Ukrainian photographic alternative), formed by one of the leaders of Kharkov school of photography M. Pedan.

Ukrainian street photography, which is the basis of a number of Ukrainian photo books, received recognition and fame in a number of festivals, like Vienna festival of photobook, Paris photo, Athens Festival and gained a wide list of awards. It largely inherits the principles of postmodernism, characteristic of Western models, and also has its own specific artistic methods of expression, which often appeal to works Followers of the Kharkov School of Photography. In order to determine the main artistic techniques inherent in Ukrainian street photography, we will consider a number of works by Ukrainian photo artists of different generations, including the founders of the art photobook movement, like E. Pavlov, B. Michailov, M. Pedan, new generation of followers, like the group «Shilo» and S. Kotchetov, as well as the wave of new independent contemporary artists including K. Smolyaninov, the group of Kyiv photographers, V. Polyakov I. Chernichkin, V. Bo, Y. Salabay and M. Voinova, etc.

Among recognized Ukrainian artists, the name of B. Mykhaylov should be noted. His works that have a clearly expressed conceptual and social documentary character, were also reflected in photo books. B. Mykhaylov is one of the founders of contemporary Ukrainian photography and one of the first media artists, a master of photomontage. In 1998, Mikhailov's book «Unfinished Dissertation» (Fig. 1) was published, which also made the list of top ten photo albums in the world. In 2000, he received the prize of the Hasselblad Foundation (Sweden), which has the unofficial status of the Nobel Prize for photographers. Street photography also occupies a significant place in this photobook. According to legend, B. Mykhaylov found someone's unfinished dissertation and used it as a material base for his own project. On the reverse side of each sheet, he pasted «cards» – unpretentious pictures of Soviet everyday life, as if from a home archive, and supplemented them with «marginal notes», handwritten comments that do not clarify anything, but rather on the contrary – make it difficult to understand the connection between the text and the image. «Unfinished Dissertation» with its demonstrative anonymity, blurring of meanings, mediocrity of the visual and non-compulsory writing, today resembles a real manifesto of late Soviet apathy. The title of the English-language edition of the book bears a quote by I. Kabakov, which aptly captures the essence of the repressive experience of existence in those years with the built-in impossibility of reflecting on this experience: «According to the plan of life, a person must write a dissertation at least once in his life» (Ланько, 2019). It should be noted

that the work of B. Mykhaylov, as one of the apologists of the Kharkiv school of photography and one of the key figure of its affirmation in the international community, has been repeatedly studied both in the philosophical, narrative and artistic aspects. Summarizing a large part of researches, it is possible to single out such artistic methods of photo processing as: use of long exposure; panoramic images; superimposing pictures and montage of paired images; appropriation – use of someone else's (anonymous) photograph; collage – combination of texts and images; coloring images with dyes or colored pencils and felt-tip pens; artificial «aging» of photographs (gray tone, sepia, black and white scale, introduction of scratches, etc); use of screenshots from the TV screen; use of the «glitch art» technique, where glitch art (English: «error art», «digital interference»), like a digital and analog errors (compression artifacts, bugs, destruction of digital code, physical manipulation of electronic devices using circuit bending); staging and use of «theatrical» props (ready-made), etc. The content of each sheet of B. Mikhailov's album is read separately, and as a result, the «uniqueness», «discretion» of each sheet is preserved. The characteristic features of the photos in B. Mykhaylov's album are monotony or uniformity, the recognizability of the photos is in a row, «scandalous simplicity» (hyperrealism) and the primitiveness of the photos.

It is important to note that the postmodern deconstruction of reality generally characterizes the works of the Kharkov school of photography. With the help of deconstruction techniques of documentary photography – use of montage, collage, painted photographs, bright and contrast colors, the famous artists of this school, Y. Pavlov, V. Shaposhnikov and others, not only destroyed the essence of photography, but also created new meanings with the help of painterly and trash techniques. Their approaches to creating their photo projects do not meet the criteria of aesthetics in the classical sense. According to the ideas of contemporary photography researcher and art critic Ernst Van Alphen claims, that the modern art of photography is characterized by so-called «failed images», literally – «failed pictures». Analyzing the processes in which photographic practices are currently involved, Ernst von Alphen, singles out several artistic strategies that can give weight to the photographic unconscious and make visible the media space of photography, which usually remains opaque. Among these strategies, he includes out-of-focus photos, under- and overexposed photos, staged photography, and archival photography. The concept of photographs of the «Finished Dissertation» (Fig. 2) of the group «Shylo» (V. Lebedynskyi, V. Trikoz, V. Krasnoshchok), created already in 2010 by the authors, who belong to the second generation of the Kharkov school of photography, closely repeats the style of the original publication. The authors sought to achieve the effect of the identity of the new work to the work of the meter, choosing the lit-printing technique to prepare high-contrast black-and-white photographs of the project (Павлова, 2017).

Working with documentary materials, Ukrainian artists who use a certain type of document (certificate, instruction) look for opportunities to give it deep meaning by adding certain objects – photos, inscriptions, drawings, text inserts that complicate and change its meaning. In the works of Ukrainian photo artists, this method is most often used in works aimed at rethinking the Soviet past, as well as self-identification in time as an individual, since the objects are taken as a basis, usually documents related to the era they present



Fig. 1. B. Mikhailov. «Unfinished dissertation», 1985.
(source: <https://ksp.ui.org.ua/series/unfinished-dissertation/>)



Fig. 2. Group «Shylo». «Finished Dissertation», 2014.
(source: <https://www.pismowidok.org/en/archive/2014/7-postcolonial-image-archives/kharkiv-photography-school-group-shilo>)

It should be noted that the means of expressiveness of photo books created by the young generation of photo artists, despite the variety of subjects, have much in common. In 2014, Lviv photographer K. Smolyaninov, known for his street and genre photography, released his first photo book «Street Theography» (Fig. 3), the topic of which concerns the author's philosophical reflections on the conflict between the intimate nature of faith and public, often ostentatious religiosity. The project, which forms the basis of the book, displays various cities of Ukraine, Poland and Russia, is an attempt of investigation through the fake religiosity with street photography that he has been making for 10 years. The album contains 75 black-and-white photographs and several accompanying texts made by photographer D. Muzalyov, curator O. Lyapin, and artist O. Suslenka. The series of photographs used in book is a classic example of a project that meets modern trends in art photography and graphic design in general, when spontaneity and ostentatious carelessness in the image, deliberately «strange» composition, and playing with meanings become an important means of conveying the author's idea. This photo book uses a method of amateur black-and-white photography, which is characterized by a composition that is wrong from a classical point of view and includes a skewed horizon line, incorrect framing (cut faces), blurred foreground (people). In addition, generally underexposed shots create a general picture of global pessimism. At the same time, the author is ironic, displaying religious symbols in an unusual context.



Fig. 3. K. Smolyaninov. «Street Theography», 2014.
(source: <https://www.smolyaninow.com>)

A photo book of four young Ukrainian photographers I. Chernichkin, V. Bo, Y. Salabay and M. Voinova (2012) «Flow» (Fig. 4) also fully corresponds to the modern vision of conceptual photography and art photography. Basic artistic and technological techniques include: amateur color photography, head-on flash, blurred foreground. The participants of the project did not choose a topic, did not work on it to achieve a specific result, but united special, intimate, emotional, mutual and unsustainable moments of everyday life, stay, watchfulness «in one stream». The photographs reveal an everyday life – the most ordinary, «unaesthetic» things of a modern provincial Ukrainian city that were taken without a visible purpose. Broken roads, low-quality graffiti, garbage, drunk bottles of alcohol on dirty streets, everyday street scenes become a tool with which artists showed the social problems of the post-Soviet space of Ukraine, displaying the decline in the moral foundations of society. Life-affirming inscriptions on the walls of houses and entrances, often mixed with obscenities, acquire new meanings, contrasting with the miserable way of life.



Fig. 4. I. Chernichkin, V. Bo, Y. Salabay and M. Voinova «Potik» («Flow»), 2012.
(source: <https://www.untitled.in.ua/product-page/flow-book>)

In the photo album «Backspaces» (Fig. 6), the famous Kharkov photographer V. Polyakov, brought his own subconscious experience into the photographs of the city. Thus, he raises the themes of loneliness, poverty, and the moral degradation of post-Soviet society. The book has no Ukrainian version of the title. Explaining the meaning of the English version, the author writes: «Backspaces» is such an invented word, hinting at backyards, backs. But in its direct meaning, this is a key that erases the last character. The book consists of black and white photographs that document the surroundings of the city, its featureless streets, signs and graffiti, creating an oppressive atmosphere of poverty and squalor, moral degradation and hopelessness.

Artistic techniques: active use of post-processing of photographs – bringing the contrast of black and white photographs to the maximum in order to achieve the expressiveness desired by the author.



Fig. 5. Viacheslav Poliakov, «Backspaces», 2016

(source: <https://birdinflight.com/ru/vdohnovenie/resursy/26042016-posle-prochteniya-sbereg-ukrainskie-fotoknigi.html>)

In 2018, on the base MOKSOP publishing house the Museum of the Kharkov School of Photography was opened in Kharkov. The first work of the publishing house was the photo book «Kochetov» (Fig. 7), which included photographs of father and son Viktor and Serhiy Kochetov, taken in Kharkov during the 1970s–2000s. The photobook is distinguished by a recognizable style and an ironic vision of the world around us. According to T. Pavlova, Kochetov's creativity is amazing – «in its completeness, sincerity and coverage it becomes an encyclopedia of Soviet myth, a complete absurdity of Soviet reality with a touch of brutality», where the author creates, or rather, reconstructs the main popular «ready-to-use» Ukrainian archetypes, «like illustrations cut from popular national magazines, with their low-quality printing and a parade of pretty faces, which he embellishes with additional coloring» (Павлова, 2021). The popular tradition of «luriks» in Kharkov photography is pushed to its aesthetic limits in their photos. It should be noted that the technology of coloring («lurikov») carries the tradition of tinted photos from family albums of the 19th – early 20th centuries, which was revived in photographs of the Soviet era. Therefore, in the pictures of the 21st century it should fill the image with the sentimentality of ancient meanings, but in reality something else is happening – a hyperbolization of the absurdity of Soviet life and ideals, an ironic and even sarcastic presentation of the past. The colors on photography emphasize the malaise, the poverty of Soviet and post-Soviet everyday life. The work also uses the already mentioned methods of creating and processing photography (amateur photography, cluttered horizon, incorrect framing), that appeals to the aesthetics of the ugliness.



Fig. 6. Victor and Sergey Kochetov «Kochetov», 2018

(source: <https://www.moksop.org/product/kochetov-book/>)

Discussion

Among the wide variety of areas of documentary photography, street photography has taken a special place, due to its accessibility, simplicity, and at the same time, significance and relevance. Street photography continues to develop actively, focusing both on the legacy of the past and on modern methods of content creation.

A form of presentation of socially significant art photographs in the modern space of exhibitions, online magazines and competitions, is a photo project or photo series, acting as a reflection of an idea, a comprehensive study made by a photographer. It should be noted that the combination of photographs into photo series and photo projects, the use of various artistic techniques, allows the author to achieve maximum expressiveness of the visual language, introducing his own subjective vision of both social problems and the atmosphere of the time as a whole. As part of the development of such projects in Ukraine, a photo book is gaining more and more popularity as a way of replicating and printing a photo project.

There are 2 thematic areas of the Ukrainian photo book, which are based on street photography. The first is purely personal. The choice of subjects to display, their form, compositional solution interests the author as a tool of conveying his worldview and personal experience, certain emotions, often associated with childhood memories or personal events. In this case, social problems can be displayed indirectly through the pictures. Obviously, we can find the origins of this trend in the works of Sol Levitt, Trent Park and others, which are characterized by a free presentation of material and strong processing of photographs, emphasizing the emotional component of the book.

The second direction has more specific goals. The choice of objects is subject to those social problems, the aspects of which the photographer has set as his goal to display. The second direction is considered more interesting and socially significant, as it is a visual confirmation of the existing problem on the one hand and a reflection of the personal photographer's attitude to the phenomenon of the problem on the other hand. Nevertheless, in the first case, a personal creative project can gain the level of a socially significant project. It should be noted that the topic of displaying the Soviet past and its legacy in the post-Soviet period remains one of the most relevant in Ukrainian creative photography and photobooks in general.

Conclusion. Stylistically, street photography is developing within the framework of postmodernism art, which is characterized by a rethinking of the aesthetic properties of photography, as well as the art object in general. The fleeting experiences and feelings and associations through which the artists convey the message became important, which led to the use of more expressive means of photography. The widest range in the design of Ukrainian photo books, as an art object, can involve painting, amateur photography, film photography, and the method of appropriation, implies the use of the borrowed material, which are the official documents used as a basis for the project (collage).

As a result of the analysis of the Ukrainian photobook of the 21st century, it has been proved that one of the leading modern trends in its creation, as well as in foreign samples, is the appeal to amateur photography. The method, which is based on the imitation of an amateur photo taken by a non-professional photographer, in most cases appears as a monochrome photo or as a color photo taken on a cheap, disposable camera.

Bibliography:

1. Blanché U. Street Art and Photography: Documentation, Representation, Interpretation. *Nuart Journal*, 2018. Vol. 1, No. 1, pp. 23–29
2. Biro M. *Documentary Photography. Encyclopedia of Aesthetics*, Michael Kelley, ed. London: Oxford University Press, 2014. pp. 151–155.
3. Golchin Kouhi R., Moghadam R. Study of Documentary Photography in the Postmodern World. *International Journal of Liberal Arts and Social Science*, 2016. Vol.4, No. 2, pp.78–85
4. Hugunin J. (1988). Subjective Photography and The Existentialist Ethic. *Afterimage*, 1988. pp.146–172
5. Ланько М. (2019). «Время» Писати Дисертацію. *Your Art*. URL: <http://supportyourart.com/columns/vremya-2>.
6. Павлова Т. (29 травня 2017) Симметричный жест Михайлову: Группа «Шило». URL: <http://www.korydor.in.ua/ua/stories/boris-mikhailov-gruppa-shylo-kharkovskaja-shkola.html>
7. Павлова Т. (2021). Авангард червоний та зелений: Від «теорії удару» до «Контакту». URL: <https://ksp.ui.org.ua/uk/researcher-txt/t-pavlovablow-theory-kontakt/>
8. Ray L. Social Theory, Photography and the Visual Aesthetic of Cultural Modernity. *Cultural Sociology*, 2020. Vol. 14, Issue 2, pp.139–159. DOI:10.1177/1749975520910589
9. Schwartz S. Street Photography Reframed. *In Arts*, 2021. Vol. 10, Issue 2, pp.1–12. DOI:10.3390/arts10020029
10. Tifentale A. (2018). The Myth of Straight Photography: Sharp Focus as a Universal Language. *FK Magazine*. URL: <https://fkmagazine.lv/2018/01/18/the-myth-of-straight-photography-sharp-focus-as-a-universal-language/> (дата звернення 20.10.2022)
11. Westerbeck Colin, Meyerowitz Joel. *Bystander: A history of Street Photography*, 2nd ed., London: Laurence King Publishing, 2018. 400 p.

References:

1. Blanché, U. (2018). Street Art and Photography: Documentation, Representation, Interpretation. *Nuart Journal*, Vol. 1, No. 1, pp. 23–29
2. Biro, M. (2014). Documentary Photography. *Encyclopedia of Aesthetics*, Michael Kelley, ed. London: Oxford University Press, pp. 151-155.
3. Golchin Kouhi R., Moghadam R. (2016). Study of Documentary Photography in the Postmodern World. *International Journal of Liberal Arts and Social Science*, Vol.4, No. 2, pp.78–85
4. Hugunin, J. (1988). *Subjective Photography and The Existentialist Ethic*. *Afterimage*, pp.146 – 172
5. Lanko, M. (2019). «Время» Писати Dysertatsiiu. [«Time» to write a dissertation]. *Your Art*. URL: <http://supportyourart.com/columns/vremya-2>. x [in Ukrainian]

6. Pavlova, T. (29 travnia 2017) Symmetrychnii zhest Mykhailovu: Hrappa «Shylo» [Mykhailo's symmetrical gesture: Shilo group]. URL: <http://www.korydor.in.ua/ua/stories/boris-mikhailov-gruppa-shylo-kharkovskaja-shkola.html> [in Ukrainian]
7. Pavlova, T. (2021). Avanhard chervonyi ta zelenyi: Vid «teorii udaru» do «Kontaktu». [Red and Green Vanguard: From «Strike Theory» to «Contact»] URL:<https://ksp.ui.org.ua/uk/researcher-txt/t-pavlovablow-theory-kontakt/> [in Ukrainian]
8. Ray, L. (2020). Social Theory, Photography and the Visual Aesthetic of Cultural Modernity. *Cultural Sociology*, Vol. 14, Issue 2, pp.139–159. DOI:10.1177/1749975520910589
9. Schwartz, S. (2021). Street Photography Reframed. In *Arts*, Vol. 10, Issue 2, pp.1–12. DOI:10.3390/arts10020029
10. Tifentale, A. (2018). The Myth of Straight Photography: Sharp Focus as a Universal Language. *FK Magazine*. <https://fkmagazine.lv/2018/01/18/the-myth-of-straight-photography-sharp-focus-as-a-universal-language/>
11. Westerbeck, Colin/Meyerowitz, Joel (2018). *Bystander: A history of Street Photography*, 2 nd ed., London