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PHOTO ART PROJECT  
EROTICS IN PHOTOGRAPHY: FROM ANALOGUE TO DIGITAL.  
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ФОТОМИСТЕЦЬКИЙ ПРОЄКТ  
«ЕРОТИКА У ФОТОГРАФІЇ: ВІД АНАЛОГА ДО ЦИФРИ».  
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**The author's idea.** The idea of this photographic project was to create an erotic photographic work, namely such images that contain elements of fine art, which are closely intertwined with the myths and legends of ancient Greece. Throughout photographic history, both historical aspects and stylistic images of the visual art of each era are explored and intersected.

The photographic project is based on the story of characters such as Eros, and the three graces – Innocence, Beauty, and Love. During the development of the storyline, the characters go through the ages, their aesthetics, and expressiveness. The passage of time and the development of society in terms of morality change the attitude toward the naked human body and its interpretation.

The analysis of the beauty of the human body in various forms of sensuality is carried out. It is established that eroticism is the result of the process of ontogenetic, and cultural development and expresses the individual psychological and semantic components of the human body's uniqueness. And photography, as the most common way of visual communication, has formed modern ideas about it.

Photo No. 8



"Eros Weapon" of the Photo Art Project  
"Erotics in Photography: from Analogue to Digital. PART 2"

**Camera / Lens**  
Fujifilm XT-3 /  
Fujinon XF 35mm f/2.0

**Settings:**  
35 mm | F3.2 | ISO 1000 | 1/250 s

**Image No. 8 editing with  
Adobe Photoshop:**  
Increase exposure, decrease saturation,  
zoom based on content, overlay photos  
on top of each other.

**Light scheme**  
Three lighting devices were used  
for the shooting. The painting light was  
located to the left of the model. The fill light  
was near the optical axis of the camera.  
Contrast – top behind the model.

**The Author's idea of photo №8.** In photo №8 Eros Weapon, Eros spews out a manifesto of his power over the Graces and women in general. His song leads to an ecstasy of the body and emotions. Gracia's loins bend incessantly, this dance cannot be stopped. This action is a bacchanalia in which there is no place for decency, piety, and virtue. In this dance what we will later call primal instincts to appear. Picking strings on a musical instrument is a kind of allegory for the skillful manipulation of a Woman.

The action in this photo is reminiscent of the movement of expressionism, where emotions, movements, and color create special energy and prevail over the content. Artists such as Hanna Höch, John Hertfield, and Max Ernst have influenced my collage creation. They were creating a new era in art at the beginning of the 20th century.

Photo No. 9



250

**"The Mysterious Darkness of Desires" of the Photo Art Project  
"Erotics in Photography: from Analogue to Digital. PART 2"**

**Camera / Lens**

Fujifilm XT-3 /  
Fujinon XF 35mm f/2.0

**Settings:**

35 mm | F4 | ISO 800 | 1/200 s

**Image No. 9 editing with  
Adobe Photoshop:**

Increase exposure, decrease saturation,  
zoom based on content, overlay photos,  
reduce opacity, motion blur.

**Light scheme**

Three lighting devices were used for the shooting. The painting light was located to the left of the model. The fill light was near the optical axis of the camera. Contrast – top behind the model.

**Author's idea of photo №9.** The creation of photograph No. 9 *The Mysterious Darkness of Desires* began with the question of what state can a woman be, in who has experienced the passion of love, all the amplitudes of feelings, and after a turbulent course of events, when Eros enjoyed his temptation. So, she immerses herself in re-thinking the meaning of existence and cannot help but turn to the mysterious powers of magic and divination. Extraterrestrial creatures come to the rescue, prompting her to take decisive action, and insidious thoughts begin to ripen in the woman.

In order to emphasize this motif, I decided to involve the cello in the shooting – a musical instrument, which in its shape and sound is identical to the female nature, and it is the combination of this instrument with the naked body of the woman and the shadows that appear nearby, that creates certain associations and the mood of this plot. Enhanced contrast and the use of other digital technology tools successfully convey the energy of feelings, which is the main leitmotif of this image.

The work is stylistically reminiscent of the avant-garde trend that was widespread in the 20s and 30s of the twentieth century. At that time, Brassai – one of the iconic figures of contemporary photography was creating. In particular, the work *Odalisque* inspired me to create *Mysterious Darkness of Desires*. The use of props for this photo was similar to the previous one.

Photo No. 10



252

"Art Power" of the Photo Art Project  
"Erotics in Photography: from Analogue to Digital. PART 2"

**Camera / Lens**  
Fujifilm XT-3 /  
Fujinon XF 35mm f/2.0

**Settings:**  
35 mm | F3.2 | ISO 800 | 1/125 s

**Image No. 10 editing with Adobe Photoshop:**  
Increase exposure, decrease saturation, scale to content, overlay photos, duplicate photos, and zoom in.

**Light scheme**  
Three lighting devices were used for the shooting. The painting light was located to the left of the model. The fill light was near the optical axis of the camera. Contrast – top behind the model.

**The Author's idea of photo №10.** Photo №10 Art Power continues the storyline of the previous photo work. The Graces understood that a woman's excitement, passion, and sexuality have crazy energy. They easily mastered the technique of seducing Eros and are now able to tame the hearts and souls of men themselves. Now the Graces go in search of their victims and no one can resist the charms of women.

To emphasize their power, I decided to involve electric tools in the shooting. Sparks from a cutting power tool show that released energy from passion. And the rosette is a symbol of their energy – libido.

The work corresponds to the style of surrealism. The unreality of the colors in the image, the different scales of the figures, and the plot itself are reminiscent of the erotic works of Man Ray, Andre Kertesz, and Hans Bellmer.

The figures were photographed specifically for stylistic montage and harmonious coloring of the image.



Photo No. 11



254

"CharAde" of the Photo Art Project  
"Erotics in Photography: from Analogue to Digital. PART 2"

**Camera / Lens**  
Nikon D7200 /  
Nikkor 18-200 f/3.5-5.6G ED VR II

**Settings:**  
18 mm | F4.5 | ISO 1250 | 1/60 s

**Image No. 11 editing with  
Adobe Photoshop:**  
Edit exposure, shadow, contrast and saturation,  
blend brush, crop

**Light scheme**  
Filling light in front of the model.

**The Author's idea of the photo №11.** The photo №11 CharAde represents a certain allegory, the plot of which unfolds during an exciting popular game. Rolling balls into pockets – literally and figuratively requires a lot of skill, and in the context of my project, it becomes an interesting solution and adds flavor to the storyline. Also, in this *mise-en-scène*, you can see a hint of the reverse side of gambling – the so-called addiction, where control is lost, and sometimes the reason is lost. There are no more boundaries, the space of the moment disappears, and there is only the heat of passion. One can imagine how the boundaries of space and time are erased, and the cues aimed at female charms try to hit the “hearts” of female energy.

This plot stylistically refers to pop art. Thanks to the coloring and symbolism of the image an accurate reproduction of this direction has been achieved. We can recall a large number of names – from Hanna Höch to Annie Leibovitz, who worked with this technique. A distinctive feature of pop art is the work with simple form and color, images that have moved from mass culture to another context.

Pool lights were added separately to the photo to create a more dramatic effect.

Photo No. 12



"The Tango of Death" of the Photo Art Project  
"Erotics in Photography: from Analogue to Digital. PART 2"

**Camera / Lens**  
Nikon D7200 /  
Nikkor 18-200 f/3.5-5.6G ED VR II

**Settings:**  
18 mm | F4.5 | ISO 1250 | 1/60 s

**Image No. 12 editing with  
Adobe Photoshop:**  
Edit exposure, shadow, contrast  
and saturation, crop, overlay photos,  
zoom based on content.

**Light scheme**  
Three lighting devices were used  
for the shooting. The painting light  
was located to the left of the model. The fill  
light was near the optical axis of the camera.  
Contrast – top behind the model.

**Author's idea of the photo №12.** Photo №12 *Tango of Death* is one of the culminating works, where all the characters, their attractive parts, the and props that were used in the filming, twist in the last dance – Tango of death – and hope for salvation in vain. To be captivated by the power of Eros, to feel one's own strength and energy, to subdue the tempter himself, to possess him completely and enjoy the victory... The kaleidoscope of all accumulated emotions and feelings turns into chaos, where there is no clear beginning and end.

To realize the idea, I was inspired by Dada artists, who even a hundred years ago used photomontage and collage techniques for their limitless fantasies. Although such extraordinary figures as Raoul Hausmann, Kurt Schwitters, and Johannes Baader did not invest any meaning in their works, their powerful energy still does not leave the audience indifferent. Photomontage originated a long time ago, back in the middle of the 19th century, but it still remains attractive both for photo artists and for a wide range of artists. This technique allows you to manipulate the image quite freely, the number and variety of variations have no limits. For this, you can use a small number of images, as I did – I used only twenty-one source materials. And then the hard work began, which with each step became more and more difficult and eventually brought a lot of pleasure.

Photo No. 13



“Bang” of the Photo Art Project  
“Erotics in Photography: from Analogue to Digital. PART 2”

Camera / Lens

Nikon D7200 /  
Nikkor 18-200 f/3.5-5.6G ED VR II

Settings:

18 mm | F3.5 | ISO 100 | 1/125 s

Image No. 13 editing with

Adobe Photoshop:

Edit exposure, shadows, contrast  
and saturation, blend brush, crop, stamp,  
blend mode, zoom based on content.

Light scheme

Three lighting devices were used for the  
shooting. The painting light was located  
to the left of the model. The fill light  
was near the optical axis of the camera.  
Contrast – top behind the model.

**Author's idea of photo #13.** In photo №13, the explosion represents the fatal ending of the plot, in which the drama of the relationship between men and women gradually unfolded throughout the project and which ends with the universal explosion of their difficult relationship. Everything in this world has a beginning and an end, so my story comes to a logical end.

Similarly, the style of pop art, in which you can fantasize and create bold pictures-imagination, is best suited to the previous photo work.

Photo No. 14



260

"Reboot" of the Photo Art Project  
"Erotics in Photography: from Analogue to Digital. PART 2"

**Camera / Lens**

Nikon Fujifilm XT-3 /  
Nikkor Fujinon XF 35mm f / 2.0

**Settings:**

35 mm | F4 | ISO 3200 | 1/135 s

**Image No. 14 editing with**

**Adobe Photoshop:**

Edit exposure, shadow, contrast and saturation.

**Light scheme**

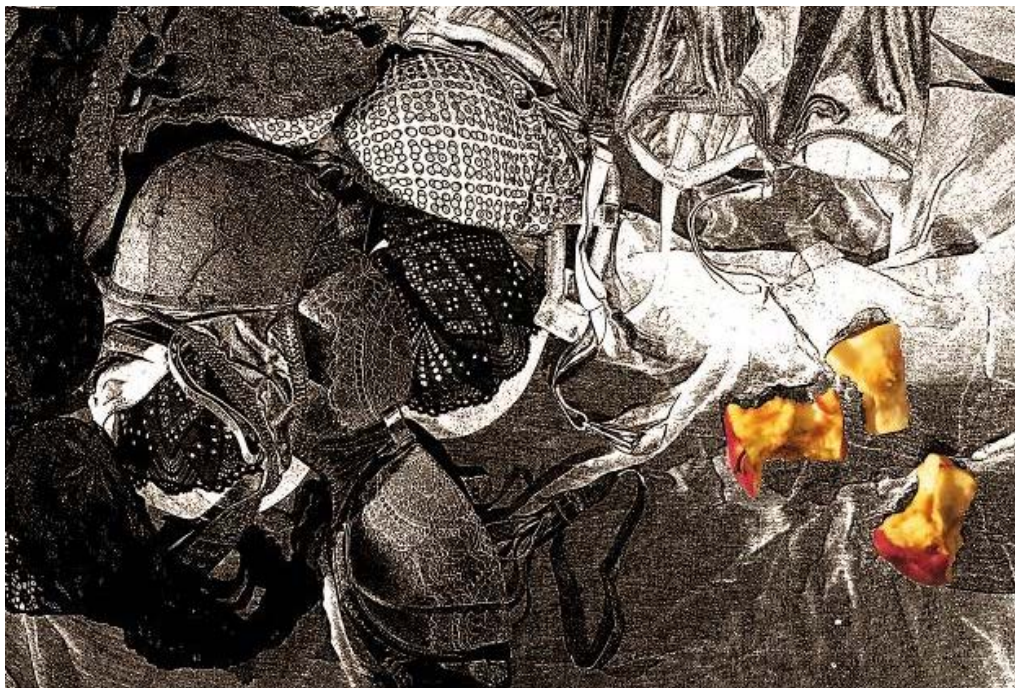
Three lighting devices were used for the shooting. The painting light was located to the left of the model. The fill light was near the optical axis of the camera. Contrast – top behind the model.

**Author's idea of photo №14.** Photo №14 *Reboot* was conceived in the style of conceptual art, which is still the leading direction of modern artists. In photography, this style was initiated at the end of the 1950s by German photographers Bernd and Hilla Becher, a couple who created a powerful school of photo artists, the famous Dusseldorf school. A little later, the stylistic similarity of forms and images began to be used by the outstanding Andy Warhol, whose works still confuse and inspire the younger generation of artists. For my idea, this style became the best embodiment of the idea of the end of the whole plot. In my imagination, there are signs-symbols of what remains after a large-scale eruption. Just as science formulates the splitting of matter into elementary particles, so in this story male and female are turned into small pieces, but they also have their own gender. I would call such a style – neo-pop art, putting the meaning of dividing the image to infinity, or rather to pixels – the smallest components of digital photography. It was possible to use a huge number of things associated with male and female signs, but I stopped at the image of two fruits – a banana and an apple.

To create such pixel "chaos" I used only 2 photos, which I cloned many times and used different methods of color processing.



Photo No. 15



262

"P.S." of the Photo Art Project  
"Erotics in Photography: from Analogue to Digital. PART 2"

**Camera / Lens**

Nikon Fujifilm XT-3 /  
Nikkor Fujinon XF 35mm f / 2.0

**Settings:**

35 mm | F4 | ISO 3200 | 1/135 s

**Image No. 15 editing with**

**Adobe Photoshop:**

Edit exposure, shadow, contrast and saturation.

**Light scheme**

Three lighting devices were used for the shooting. The painting light was located to the left of the model. The fill light was near the optical axis of the camera. Contrast – top behind the model.

**Author's idea of photo №15.** Photo №15 "P.S." is the final one in the project. It gives space for reflection and various imaginations, like an epilogue. Yes, my main character seduced the innocent Graces, their path changed dramatically, and the lives of unearthly creatures ended... But in the Biblical story, something similar happened and Adam and Eve turned into mortal sinners.

Where is Eros now? Where is he traveling to? Maybe he's already spying on one of us? And are his actions and courtship already so obscene? The art of love and seduction can really become a real art in the life of each of us and inspire a new generation of artists to create similar projects.

