*Ma*rian Beneš
Scenology **of** *the* Digital Im**ag**e

Abstract
On the one hand, the world of digital imaging is a continuously changing organism of almost unlimited creative possibilities. On the other hand, it is a very complicated environment full of technological systems and processing and production standards. The goal is to give to those never-ending flow of ideas, technological mutations and resulting artistic expressions, the theoretical system that would allow a readable and clear organization of teaching in the field of digital manipulation. At the same time, it should be a goal to lead students to independence and individuality. If their works of art also include a story with an unmistakable author's contribution, there is a high probability that the market will register such a work.
The following text, among others, is focused on the following thematic areas: The importance of working with color in the digital age. Methodology of teaching creative applications of digital imaging in the circle of artistic and scientific approaches and the science of color. The role and position of the photographer in the field of applied art. Examples of researched approaches in the pursuit of integral connection of opposing levels of photographic representation.

Key words
Applied Photography. Color. CMS – Color Management System. Digital Design. Digital Manipulation. Teaching Methodology.

1 Scenology of the Digital Image: The Color System in the Context of the World of Colors and the Universe of Digital Manipulation in the Field of Applied Photography – Teaching Methodology

1.1 The Stage of Artistic Expression in the Captivity of the World of Colors

The Birth of a "New" Creator

When the author of the text attended the first lectures and workshops devoted to the newly emerging digital imaging media in the mid-1990's, it seemed that, together with the topics of transferring the luminance components of real samples to the recording medium, its subsequent processing and output with the requirement of the most faithful reproduction of the original, a previously unseen world promising fascinating knowledge was opening up to photographers. But also, that the scope of the profession, which at that time ended with the pressing of the shutter, or the chemical processing of the film raw material, will be re-evaluated forever. It turned out to be clear that the photographer's activity would be extended to the area of almost scientific processing of digital images and data, which from that moment on left not only the photographic studio, but rather the digital laboratory, or rather the professional technological workplace. The term "photographer" will no longer fully describe the breadth of knowledge required to make the whole chain of work with digital information a controlled and controllable process, fully under the baton of the author, increasingly referred to by the term "photo designer".

The "New" World in Context

Controlled work with color is ever present for the artist working with the medium of photography and should, logically, be one of the pillars of higher education in the field of technology. There is room to build on the research into the workings of color in a way that has developed over centuries within university studies.

From a physical point of view, colors are a characteristic of light. This is how the Impressionists, for example, and with them the Pointillists, responded to color. They perceived that objects materialize light, but in their afterglow they simultaneously "dematerialize" and disappear. This is why they were particularly concerned with capturing the transience and colorful impermanence of light and with capturing the tonal moods in nature. They wanted to express the transience of color and light. The French Impressionist painter and printmaker Claude Monet, for example, related the light and color of an object to the source of illumination, not to the object itself. The Impressionists learned to perceive even subtle variations in color throughout the day, and light and darkness were transformed under their brush into a wide range of color tones. They could paint a single subject over and over again and yet always achieve different images. More precisely, different moods and feelings. Light had another, much higher mission than to illuminate objects. In the Renaissance, for example, it had the character of a spiritual expression.

Is it possible to ensure colorful exactness in the sphere of observation? Are there constant conditions under which color can be observed? Can color be measured, and if so, how relevant can the results be? Can color be transmitted across modern imaging media while respecting its original quality? But above all: is it even necessary to seek such an ideal in terms of accurate color reproduction? Isn't it more important to realize that color works in context, that it affects our psyche, that the perception of color is strictly an individual matter, and that anyone working with color should be aware of its possibilities, influence, and "power"?

Speech and Color Perception

Color is not perceived only by itself, but always as a set of several color tones simultaneously. This changes its quality. The creator should work with these relationships. It is more about the relationships between colors than absolute color accuracy[1]. It is important to know

1 BROŽEK, J.: *Výtvarná výchova a barva.* Ústí nad Labem : Univerzita Jana Evangelisty Purkyně, 2003, p. 24.

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what colors surround the chosen color. It is these that will ultimately have a significant impact on the subjective evaluation of the color under study. Wassily Kandinsky states that it will be accompanied by so-called objective resonance, *"it will cease to be an isolated tone or abstract value and, in conjunction with a form taken from nature, will become an element of a certain whole"*[2]. In this context Wittgenstein gives the example of a painting that is cut into small, approximately monochromatic pieces that are used like pieces of a jigsaw puzzle. He reminds us that even if a piece is not monochromatic, it will not be able to suggest any spatial shape, but will appear as a flat patch of color. Only by combining it with the other pieces of the puzzle will the piece take on the appearance of sky, shadow, shine, transparency, etc. This proves that the individual pieces alone do not have the ability to express the individual places in the picture and characterize their own, true colors[3].

What sense, then, is there in the age-old effort to categorize the behaviour of colors into a schematic table? Even Goethe warned against such efforts, despite the fact that he himself created and used many circular color schemes. There are certainly reasons for this. There are several paths to understanding color as a means of expression, and it depends on the particular application. Color is a highly creative, yet volatile, inconsistent and difficult to measure and objectively evaluate means of visual communication. In many cases, however, some standardisation should undoubtedly be attempted. It would be a mistake to think that attempts to find a scientific order in color have no practical use in artistic creation. The wide range of approaches makes the whole subject much more plastic and interesting to study.

The Color System and Color as a Means of Expression

Sir Isaac Newton, at the turn of the 17th and 18th centuries, was the first to try to arrange the colors of the solar spectrum in a circle to express the relationships between them, thanks to research in optics. The next application of Newton's theory already worked with the basic three colors, the mixing of which can produce all visible colors (J. C. Le Blon). These were red, yellow and blue.

A philosophical and psychological view of the perception and use of color was put forward by Goethe. He dealt with the role of color in various fields of human activity such as medicine, music, philosophy, mathematics and art. Although many of his ideas are not valid from today's point of view and despite his vehement rejection of Newton's theory, Goethe is today considered one of the greatest researchers in the field of color. Especially in its exploration from the point of view of phenomenology. The theory of color composition, which is based on the 19th century knowledge of color vision by the human eye, i.e. the theory of three light-sensitive vision receptors, the so-called cones, with sensitivity to long, medium and short wavelengths, is based on Young-Helmholtz's findings. These conclusions are used in principle by all present recording and display media, i.e., cameras, data projectors, monitors, televisions, etc.

The first attempts at the exact naming of colors appeared at the turn of the 19th and 20th centuries. Independently of each other, chemist and theorist Wilhelm Ostwald and educator and painter Albert Henry Munsell developed systems of colors – sets of samples according to which each shade becomes a precise designation. An attempt at standardization was made in 1931, when the participants in the Illumination Commission presented a standardized system that was intended to unify the schemes used to date. Although this system (based on accurate measurements of color tones, luminosities and saturations) was later modified several times for different applications and in an attempt to rid the original norm of certain shortcomings, the CIE 1931 remains in frequent use today.

A persistent problem with all of these systems is that they are non-transparent systems. For this reason, too, schemes such as the above-mentioned CIE 1931 are not popular in art. The latter is much more likely to seek reference in the teachings of Itten, Albers, Goethe, Kandinsky or Munsell. Some of them were inspired by the most elementary elements and geometric formations, on which they tried endless possibilities of combinations. They came up with different principles of contrast – e.g., simultaneous (color induction) or successive (negative paraphor) – to observe the interplay of colors and their effect on the visual apparatus. Itten developed this theory in his famous book Kunst der Farbe (The Art of Color, 1961), where he elaborated on Adolf Hölzel's classification of seven color contrasts. Albers deals with the interrelationship of colors in his famous publication Interaction of Color (1963).

Color allows for free creative interpretation and is a suitable tool for developing an unlimited imagination without limits. It helps to realise the artist's inner ideas and has therefore always been a powerful tool in the hands of artists. For the above reasons, it is very inspiring to observe it not only in the context of history, but also to register the work with color on the stage of contemporary artistic expression.

There is no doubt that the artist should work consciously with color. This is true for anyone who decides to express his or her inner feelings in a pictorial way, or who is given the task of working out a social commission in an artistic way. Color is a tool that helps to visualise the artist's ideas. It is possible to follow the inner voice, without knowledge of the laws of color and the relationships between them. However, their knowledge can significantly help with the clear presentation of pictorial information, which – if it is not the intention, but even this would be subject to theoretical knowledge – does not have an ambiguous meaning that could confuse the viewer or distract them from the intended effect on their perception and psyche.

Tone, lightness (brightness) and saturation are the main attributes of a color image and with their help it is possible to achieve controlled results. The psychological and physiological effects of color can be used successfully for artistic purposes, based on the inner motives of the artist, and of course also very skilfully in the field of marketing communications.

Controlled Color Work as One of the Pillars of Digital Creation

On the one hand, the world of digital imaging is an ever-changing organism of almost limitless creative possibilities. On the other hand, it is a very complicated environment full of technological systems and processing and production standards.

The system of color measurement and management does not negate the sense of the traditional cultivation of a sensibility for working with color as it is known from painting and other artistic workshops, or philosophical and theoretical directions. The basic principles of color perception inherently include the emotional component as learned by the Impressionists and, more appropriately from the point of view of today's print color composition, by the Pointillists (Georges Seurat, Paul Signac).

The work with color was brought to a certain scientific or theoretical level by the practice of Bauhaus teachers, especially Johannes Itten, Josef Albers, Paul Klee and Wassily Kandinsky. The theory of color from a philosophical point of view was worked out by Ludwig Wittgenstein, Oswald Spencer, John Gage, but in the early days of these considerations by Johann Wolfgang von Goethe, who, following the example of Renaissance approaches, formed a bridge between philosophy, theory and science. The scientific approach is represented by the physicians and physicists Thomas Young, Hermann von Helmholtz, Ogden Rood, and above all Sir Isaac Newton. They all sought to firmly establish the principles of color theory.

If we turn to the attempts to give colors a system, we should recall, for example, the philosopher and physical chemist Wilhelm Ostwald or the painter and teacher Albert H. Munsell. The most recent systems are no longer associated with the names of pioneering discoverers but are arrangements that have

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2 KANDINSKY, W.: *O duchovnosti v umění.* Prague : Triáda, 2009, p. 93.

3 WITTGENSTEIN, L., ANSCOMBE, G. E. M. (eds.): *Poznámky o barvách.* Prague : Filosofia, 2010, p. 73.

emerged from the professional debates of scientific teams worldwide (CIE 1931, CIEXYZ, CIELAB, etc.). It is the knowledge of the different approaches to working with color that makes all the above reasoning possible and feasible in a digital environment.

Contemporary education deals in great detail with the artistic and technical aspects of the creative scenic work of the photographer, but this work is perceived more or less in the traditional terms of "job description", especially in the field of applied and advertising photography, when in analogue photography the photographer's task was to render the image in "full tonality", or in the required color. Only rarely were densitometric, spectrometric, or colorimetric measurements of the input, processed and transmitted output materials performed. Today, however, the photographer must guarantee that the image is captured, processed and transmitted within a range of usable brightness capable of undistorted and unadulterated transfer to the appropriate reproduction technology. These required parameters are currently controllable and manageable using the technical tools and software of the digital working environment.

The world of photography and mechanical image media is evolving dynamically and it is not only necessary to reflect these changes, but it is important to respond to them by name. In the theoretical-philosophical terminology of Prof. Ján Šmok, it could be written that the compositional and structural framework of the image is subordinated to the newly emerging or firmly established technological chains in terms of thought and execution. Without their knowledge, photography can exist, but only as a solitary element, ignoring all the procedures preceding and following the realisation.

Digital imaging has long since become an integral and defining part of broader ideation and production systems. It is important to stress that in this sense it is impossible to speak of a world "at home" and "beyond", because such a division is not only inaccurate but effectively non-existent in name. The only polarity that can be perceived in the field under study is the opposition between an emotional-ideological approach to production, in its concentration on questions of interpretation on the one hand, and a more technological approach, focused primarily on the exploitation of the technical side of the medium, on the other.

The aim should be to provide students of studios working with static photographic, but also graphic and naturally also moving film or animated images with the opportunity to understand the complex relationships and ways of controlling color not only on a theoretical level, but also the opportunity to acquire practical habits in the process of working with color in a digital environment. All of this will help prepare school graduates for involvement in practice.

The knowledge of the subject, but also the awareness of the intricacies of working with color should lead to natural independent creative work, because this is far from being just about the mechanical reproduction of what has already been discovered and tested. It is much more an experiment, the meaning of which is all the more profound the more firmly it is based on broad theoretical foundations. The words of Josef Albers are true here, that the aim of good teaching is not to give the right answers at all costs, but rather to ask the right questions...

1.2 The Stage of Contemporary Art in the Setting of Digital Technology

A Return to the Ideals of Renaissance Art?

Like the color management system, digital image manipulation is a closely watched and much questioned area. It is therefore obvious that due attention must be paid to the construction of the image composite.

From a historical perspective, the manipulation of the photographic image is not surprising. After all, it was not long after 1839, more precisely in the second decade of the new medium's existence, that image montage appeared. Oscar Gustav Rejlander's 1857 allegorical scene The Two Ways of Life is considered the most impressive and best-known example. The composite of thirty-two partial images is a breath-taking example of the use of the method of merging shots, even for experienced "photoshop" contemporaries.

If the political order is ignored – requiring a deliberate change in the depiction of reality so that the apparatus of power could consolidate or "legalise" its position – the aim of manipulation has always been to achieve results that could not be achieved by the common technical methods known at the time. The reasons could be artistic or purely technical.

In the case of applied, i.e. commissioned, but naturally also artistic, i.e. free photography (where this applies even more urgently), the person behind the camera should not be condemned to the role of a mechanical robot whose task would be to move the camera to a precisely defined place and take a precisely technically described shot at a precisely defined moment, or to take a series of images in precisely defined time segments. Just as a painter chooses what is to be depicted on his canvas and in what way, a photographer has a similar choice. It is a creative process whose aim is to evoke a certain feeling and reaction in the viewer, a response, a stirring of thought processes based on lived experience. It is a natural tool of creativity to which every creator is entitled.

If the development of photography has always been driven by the dispute about the truthfulness of photographic representation, digitalisation and the development of software in particular have reached a stage where photographers are, on the contrary, detached from the representation of reality and seem to be competing to create a fiction that is more or less detached from reality or that denies reality. The staged advertising photography, for example in the automotive industry, which the author of the text has intensively studied, observed and analysed, is an illustration of this state of affairs. As a result of the rush to apply computer post-production, increasingly supported by practices based on computer-generated object modelling (CGI), i.e. without the presence of a photographic camera, it is an unmistakable experience that not only the content and meaning of the image, but above all – the photographer himself – is often dissolved in a sea of pixels.

Vilém Flusser, in his book Towards a Philosophy of Photography, says that *"the photographer is the person who tries to put into the image information that was not foreseen in the program of the camera"*[4]. In other words, the creative photographer, according to Flusser, plays against the camera, because he tries to get something out of the camera and then into the image that is not in the software of the camera, and thus, for the philosopher, the photographer's actions are a model of how postmodern man can defend his human freedom in the robotized world of today.

Representing "Reality" in the Time of Photographic Digital Design

In order to fulfil the significance of this text, it is necessary to look at the role and position of the photographer in the field of applied design in more detail. In the context of such a perception, the photographer should be understood as a creative personality in his own right. His long years of study are directed towards achieving the ability to express even the most intimate movements of the mind through the photographic image. The complexity of contemporary advertising projects is more akin to film production in terms of realization practice. It requires collaboration, because the complex elaboration of an idea involves many areas of work that cannot be covered by an individual, but the photographer should not stand aside in that in view of the opinion expressed above, but perhaps also out of a conscious desire to realise a professional ideal, there was an effort to guide the students to make their work original and imaginative when working on projects in the automotive industry, for example, coming from the school studio workshops. Full of life and humour.

4 FLUSSER, V.: *Za filosofii fotografie*. Prague : Hynek, 1994, p. 71.

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Above all, it should be based on a carefully constructed concept, a theme that ideally takes the form of working sketches. In such a process, the students are actively involved in all discussions, they are present in the negotiations with the commissioning body. The narrative component in the composition should be omnipresent. It must not be a matter of combining partial digital images for the sake of visual effect. The phenomenon of digital manipulation in photography has hidden pitfalls that this technique inadvertently brings. This is aptly characterised by a part of the text for one of the thematic exhibitions entitled Question marks of hyperreality in digital imaging: *"Although invented to reproduce the world as accurately as possible, photography has always been and still is faced again and again with the problem of how to reconcile the two main planes hidden in the single task of making a faithful yet visually impressive image of reality. In many cases, it even seems as if these two levels are irreconcilably opposed: the more informatively accurate a photograph is supposed to be, the more uninteresting it appears, and on the other hand, the most visually impressive photographs often narrowly avoid what could be called an objective, faithful representation of the photographed reality"*[5].

As an example of the proclaimed approaches and efforts to integrally connect the above-mentioned contradictory levels of photographic representation, we can mention the photographic project Škoda Auto Museum – 100 years of automotive history. Coincidentally, it was the very first in which the possibilities of the then newly emerging advanced digital technology began to be extensively established at the beginning of the 21st century. Modern processes have changed the way photographic images are transmitted and processed once and for all. Thanks to the ability to use them immediately and actively, an opportunity has opened up which can be boldly and without exaggeration described as unique in the world. The resulting body of work demonstrates the possibility of combining pictorial description and demanding digital manipulation while emphasizing the author's self-expression and respecting the commission.

The photographic images of classic vehicles in the museum environment are not digitally manipulated in the sense of departing from the real character of the object or the environment, and yet the entire composition is built from the ground up. Going into detail, it should be noted that it is even built two-fold. Once on the set, the second time in the computer. The composite can be likened to a child's jigsaw puzzle, where the mutual and closest link between the actual photography and the possibilities provided by digital processing produces a result that speaks in a language that is pregnant in content and form, understandable to a wide audience, and yet has the ambition to retain an elusive mystery. This is where the tools of contemporary visual communications are hidden. The creators allow information to be conveyed directly, but through the careful tuning of light, color and tone in a surprising way. The intention is to make the addressee pause and reflect, all without the danger of misinterpreting the content. Such language has always been, and continues to be, the most useful for advertising messages. For this ideological approach and craftsmanship, the museum's collection has been awarded many times, including at the European level.

The photographs of the project created for the Škoda Auto Museum in Mladá Boleslav are based on the method of gradually rendering the exhibit using variable lighting in order to achieve the most impressive illumination of the historic car, but on the other hand not to lose the atmosphere of the museum exhibition. This process is applied in the style of so-called time-lapse photography, more precisely the method of moving light that was established by the creators of these projects. In the resulting image, it is thus always possible to see what can never be revealed to the viewer in reality in a single moment.

The intention was to maintain a harmonious lighting atmosphere not dissimilar to a theatrical stage setting, with the chosen historic carriage playing the dominant role. The central motif is emphasised not only compositionally and luminously, but also as the subject of a color accent. What Goethe writes, namely that the way in which color is handled is extremely important when working with the photographic image, is infinitely valid. He recommends using as few individual colors as possible and as simple a method of application as possible. *"For from the multitude of dyes many evils have arisen for coloring. Each color is peculiar in its effect on the eye, and has also its peculiarities as regarded its technical handling. That peculiarity is the reason why we achieve harmony less easily by many colors than by a few"*[6].

The collection of photographic images created in the premises of the museum of Škoda in Mladá Boleslav has made a pioneering contribution to the further professional development of contemporary advertising photography, not only in the field of visual interpretation of automotive products.

A different example is the collaboration with the car company, which was far from the perfectly rendered lines required in advertising campaigns, but much more about the visual homage to tradition, engineering ingenuity and the craftsmanship of our ancestors. Taking advantage of the possibilities opened up by the digital route and respecting the newly established parameters of photographic creation, a photographic collection and subsequent calendar were created from the museum's depository, in which the wrecks of historic cars patiently await the care of restorers and subsequent glory under the spotlight of the museum's exhibition.

A similar principle of working time-lapse photography is applicable not only in the construction of staged light, but also in the use of natural light, or the combination of given and imposed light, and is useful, for example, in the photography of architecture. By gradually modelling the pre-shot light scenery in the changes of time, the tonal and compositional specifics fixed for photographing architectural objects are achieved in the post-production process, with the added value of the captivating atmosphere brought in.

Just as the painter chooses the parts of the light and object reality, and just as some artists paint the landscape separately and then the figures, so that all the parts of the picture are eventually brought together, it is possible to create a carefully constructed creative composite using digital technologies. Variant workflows go beyond these possibilities and actively enter the increasingly desirable field of computer-generated imagery (CGI).

A Final Reflection

It remains to emphasize that no technology can replace the need for knowledge of the field, which is formed during study and honed by subsequent practice. Only time will tell how successful today's attempts at "perfect" representations are, but it is certain that, as with any other works of art, only the strongest have a chance of survival.

The aim of the photographs produced in the practical classes in the above areas always remains to produce an impressive yet as faithful as possible image of the subject in front of the lens. Viewing such images, however, invites the possibility of feeling a little like Thomas, the hero of Michelangelo Antonioni's famous film, *Blow-Up*. He discovers that, in fact, as he gets closer to the detail of the scene in the photograph, he does not get one step closer to understanding the scene as such, but rather only to new questions: Can such a minutiae-like representation of

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5 See: VOJTĚCHOVSKÝ, M.: *Otazníky hyperreality v digitálním zobrazení.* Prague : EIZO Galleria Praha, 2007.

6 von GOETHE, J. W.: *Smyslově-morální účinek barev.* Hranice : Fabula, 2004, p. 80.

reality get closer to the truth, or is it just the opposite? When can such a "mechanically accurate" representation of reality please the author and the viewer, and when must it necessarily disturb them?

The purpose is to give to this boundless flow of ideas, technical mutations and the resulting artistic expressions on the aforementioned stage of contemporary applied art a solid theoretical system and construction, enabling its application in all areas falling under the collective term "digital image scenology".

About the Published Text

At the turn of the millennium, the dynamic transformation of analogue photography into a digital process was led by the Vojtěchovský-Beneš tandem. The text printed here is an excerpt from the newly published book *PHOTOGRAPHY OF THE NEW MILLENNIUM – From Technical Mutations to the Poetics of Authorial Creation*, published in Czech. Through creative work and theoretical reflection, this book explores the influence of new technologies on the tradition of the field and on the emerging generation of young artists who have followed this duo.

The publication contains, among other things, the most complete collection of essays by Prof. Miroslav Vojtěchovský on communication and thinking with images and texts on the scenology of the image and working with color in the digital environment by Dr. Marian Beneš. Through examples of works by teachers, students and graduates of the Applied and Advertising Photography Studio of FUD UJEP, the book suggests possible ways of development of contemporary visual art.

Marian Beneš, Ph.D., MQEP, has compiled and co-published the book dedicated to the years 2005 – 2020 as a thank you and tribute to the pedagogical and creative work of Prof. Miroslav Vojtěchovský, QEP, a leading Czech photographer, teacher, theoretician and curator, with whom he had the honour of working closely with for more than 15 years both pedagogically and professionally.

For his publication *Photography of the New Millennium,* the author won the *BEST PUBLISHER 2022* award, one of the main prizes in the prestigious FEP – European Photo Book Award.

Figure 1: Marian Beneš
Ďolíček Bohemians 1905 Stadium in Vršovice, Originally Danner's Stadium (1932)
From the Series: Prague 10 City District, Czech Republic, 2013–2014

PHOTOGRAPHY OF THE NEW MILLENNIUM
From Technical Mutations to the Poetics of Authorial Creation
A tribute to the pedagogical and creative work of Prof. Miroslav Vojtěchovský
Marian Beneš (ed.), Miroslav Vojtěchovský and Collective
format: 24 × 31 cm, number of pages: 456
ISBN: 978-80-7561-301-1

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Profile of the Author

Marian Beneš is a photographer, lecturer, curator, juries' member, and holder of the Master Qualified European Photographer title awarded by the Federation of European Photographers.
He is a vice-president of the Association of Professional Photographers of the Czech Republic. Dr. Beneš teaches at universities focusing on photography and creative communication. His photographic projects have been widely exhibited and received a number of awards. He is represented in the collections of galleries, institutions, organizations and private collections.

Figure 2: Vít Horejš
In Marian Beneš:
Czech Compatriots, Bohemian National Hall, New York City, 2019 (from the Series)
Vít Hořejš, In the USA since 1979
In the 1980s, he discovered 69 puppets aged from 100 to 200 years. He founded the Czechoslovak-American Marionette Theatre (CAMT).
"In 1990, I traveled across the USA with Czech and Slovak fairy tales. 151 performances in 14 weeks".

Figure 3: Joseph Baláž
In Marian Beneš Marian Beneš:
Czech Compatriots, Bohemian National Hall, New York City, 2019 (from the Series)
Joseph Baláž, In the USA since 1984
He achieved great success in the field of construction. He is the president of the BBLA.
"In the US, I discovered huge dynamism and strength while understanding the fragility of the system, which still needs to be protected".

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Figure 4:
Marian Beneš
From the Series: Bohemian National Hall, New York City, 2003–2008

Figure 5:
Marian Beneš
Photography of the New Millennium – From Technical Mutations to the Poetics of Authorial Creation
(the book title), 2021
Marian Beneš (ed.), Miroslav Vojtěchovský et al.

Figure 6:
Marian Beneš
From the Series: Sarasota Boxing Club, 1998

Figure 7:
Marian Beneš
From the Series: Sarasota Boxing Club, 1998

Figure 8:
Miroslav Vojtěchovský, Marian Beneš and students
From the Series: Škoda Auto Museum – 100 Years Automotive History, 2005–2007

Figure 9:
Miroslav Vojtěchovský, Marian Beneš and students
From the Series: Škoda Atero – Concept designed and built by a team of students from the Škoda Academy in Mladá Boleslav, Czech Republic, 2016

Figure 10:
Miroslav Vojtěchovský, Marian Beneš and students
From the Series: Škoda Auto Museum Depository, 2011

Figure 11:
Miroslav Vojtěchovský, Marian Beneš and students
From the Series: Škoda Vision C, 2014

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