

THE THEORETICAL UNDERPINNINGS OF STAGED PHOTOS

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ABSTRACT

Certainly, the postmodern art and its subset namely conceptual photography is a suitable foundation for presenting directed photos. The main approach of directed photography is creation and build the image using the media application, a variety of mechanisms, decor design, direction of human models and enjoying up to-date arrangements and with digital quality. Based on this genre, diverse concepts, expression and readings (literals) can be transferred to the audience. Because of its advancement, safety and popularity in the field of contemporary photography, in this article we intend to examine its formation, infrastructures, and concepts hidden in it and importance of this genre (type) of photography. The staged photography is closely associated with artificiality and decors creation that comes with under the director photographer's order with original or supernatural elements. This type of photography at the beginning of the decade of the 80s was considered by contemporary artists. Building images, creating new places, making a made photo frame like a cinematic project as well as the transfer of dreams and imagination, are the main character of contemporary imagery (photography). Mentioning the popular and successful staged photography works and introducing them in a descriptive model, the current study analyzes the theoretical underpinnings of a staged photograph as well as refers to the effect of post-modernism and conceptual art on photography. Photographer as the director of ideas, depict his/her, fantasies, dreams and mental mysterious in the form of directed photographs in which all the details have been made.

Keywords *postmodernism, conceptual art, staged photography, narration in the photography*

INTRODUCTION

With the advent of photography art, realism took a new sense (procedure) and gradually separated its fundamental concept from other arts and deposited to photography. But if art photography was not a loyal art to the concept of reality. In an era when the arts because of the advent of photography gradually separated from formal reality and turned to more internal and mental worlds - at the end of 20 century - photography changed significantly its attitude to with objective reality.

The directed photography is the product of this deal with the reality in the field of art of photography. Photographic artists since '80s increasingly refused the registration of objective reality and started to design and then produce the images. Instead of resorting to reality, rather than to entrust to record detailed and exact, they turned to their imagination, mental and insights to overcome the crackdowns and classic demands of the art world and instead finding their subjects in reality and create an explicit and objective image of reality, create their own mental world. They help in various and unconventional ways, created scenes and offered manipulated images and as a result, they were provoking the challenges in the theory of image registration in the postmodern field and they reject this simple definition of photography as "recording real images of the world". This new way of photography was the product of great developments in civilization achieved in various spheres of thought, culture, society and technology. The beginning of postmodernism theories in the idea of humanity and the consequent collapse of established cultural regimes of society and how human thinking to reality and the world around him, on the one hand and the technological developments in the field of computers and the virtual world, shaping the digital world and its massive impact on art, all are areas which are important in the study of directed photography, its origin and the idea of governing it. This phenomenon is the product of contemporary art developments, especially during the decade of the 80's - in the West. In the recent years, the mentioned phenomenon has emerged in the Iran space of art photography and has devoted the content of many photo exhibitions to it. Photographer becomes director and the photos always are representing the narrative representation of an event in their core. The aim of all these efforts at the area of directed photography is going beyond

the limited concept of media (media that was passive recorder of an objective reality) and giving free rein to the imagination and the mind of the photographer.

The objective of this paper is to answer the questions that have preoccupied the minds of researchers and interested, the more "knowledge" of a phenomenon. This study aims to identify the borders of this phenomenon in the art of photography. In this way, postmodern thinking about reality, conceptual art, conceptual photography, and their relationship with the directed photography will be examined and analyzed. On the other hand the narration and fiction in staged photography begin to be assessed and studied.

POST-MODERNISM IN PHOTOGRAPHY

Among the many definitions offered for post-modernism since late 1970s, where it may be better to focus on its ironic position about art, society, and above all, a lofty position granted to the image by the community. Postmodernism role played heavily indebted to the semiotic writings of Roland Barthes and Umberto Eco, as well as the works of the French philosophers such as Jacques Derrida, Jean Baudrillard and Jean- Francois Lyotard. This rather pessimistic feeling that anything seen or done, is the point of departure of post-modern artists, they have questioned concept of novelty and originality in the community where the continuous reproduction of artistic images makes it something lose that Walter Benjamin called it "halo". Sherrie Levine with re-photography of classic photographs of Edward Weston and Walker Evans- both legally and conceptually-suspected genuine or original belief. Reuse of media and archetypes in the works of Barbara Kruger and Cindy Sherman aimed to denounce their artificiality. Kruger in his photo montages use graphical and language of advertising strategies to deconstruct it in an ironic manner. Sherman in the last years has taken photographs from himself (and recently of mannequins and artificial limbs) in various positions under the effect of television and movies, the produced images, reveals status of women in American society. New movements of art world in the late 60s and the early 70s have placed the photography at the center of their critique of representation. This approach to photography was under the influence of conceptual art, which wanted create art that overthrow the traditional perceptions of art (Kazban, 1998).

The manipulation term goes back to the Latin word of "hand" and includes any manual intervention in the photographic process after the lighting phase. Now it includes also the technical processes like digitization. The new digital technologies since the 1980s have made much more effective and feasible the manipulation of images. When an image is digitalized, its modification using specialized software is possible and thereby the original image may change. Such a operation facilitating manipulation that is undetectable to the audience makes it easier and easier the manipulation of data (Murray, 1998).

Manipulation in the process of creating images, compound photographs, early photograms, photo collage, Risograph, vortographs and generally the approach in the years of World War I has been placed under the pervasive umbrella of photomontage refers to the manner in photo process that rejects photography as the tool to spread the concept of realism. Based on this approach, for example according to Joel Schneider, photography in the way of our understanding of what is really true has no concession on the drawings or language. We by mistake due to ignorance of the historical developments of invention and subsequent amendments of photography think photography camera makes more available the world. In fact the recent approach believes that the realism of photos rather than counted a substantive gem, is a cultural contract, according to which, the audience sees photos as reality solely due to its immediate belong to the objective case. This group of photographer from the beginning of the history of photography had tried, rather than the design and development of photographic realism, apply their own tools to create a new world, like other expressive media and they had were seeking take advantage the visual expressions of it. So, in this approach, the subjective and objective experience of photographer is perceived as the real world. These photographers, in every historical period, according to various incentives were trying with another systematization of "photographic reality" intervene in the real thing, thus avoiding the limitations of the medium of photography grant it an identity again. This separation from adornment medium of photography as an independent expression syntax is the first attractive factor of this tradition for the postmodern artists. Although historical development of manipulated photography has been always focused on the

development of aesthetic, but postmodern artists, mostly applying and instrument of this approach and by adding concrete ideologies to it, apply the manipulation of the image (photograph) in order to criticize the cultural performance of the community. For example, one of the most important strategies of postmodern photography, in line with manipulated photography tradition, can be named the capture or more reduced practices such as Pastiche within the meaning of adoption or borrowing (Moghimnejad, 2008).

What is important is that the application of the mask of realism on the one hand, and development tradition of manipulated photography in the postmodern strategies on the other hand, where they are linked with the digitally imagery facilities, two rapidly growing trends in the context of contemporary photography are emerged. The first is commonly referred to as the staged photography, involves a theater style of people, actions, props, lighting layout in a narrative atmosphere. Among the classic artists of this style in the last three decades can be referred to renovated spaces by Jeff Wall and its inter-textual references to classical drawing works. Themes Demand in his minimal world using maquettes in true size, carefully reconstructs pieces of the real world. Mitra Tabrizian in "lost time" collection explores concepts such as loneliness and alienation of contemporary man. Azadeh Akhlaghi in the collection of "contemporary Iranian history, narrated by an eyewitness" has depicted death scene of persons which no image has been recorded from the scene of their death. According to a witness include 17 deaths in the contemporary history of Iran. In her photographs, she has avoided the abstraction of sentimental fashion of the day (or era) and safe, and addresses the social concerns around.



Photo1 Azadeh Akhlaghi–The death scene of Bijan Jazani - 29 Farvardin 1354 (Persian date) - hills of Evin, Tehran

Gregory Crewdson with an emphasis on dramatic features of his photographs, puts to the test the photographic narrative methods. The second method utilizing digital imaging features is the creation of multi-threaded images that mostly are created in a virtual software environment. Boris Michaihof is one of the most classical ones that applied computer visual distortions and collages to criticize the political space of the former Soviet Union. Of other popular examples, can be referred to reconstructed portraits of political figures Nancy Burson in the "Faces of War" series as well as the portrait works of Alexander Decadenet which has been developed with X-rays from political, religious ethnic figures of various communities; Jill Greenberg's works particularly in the "crying child" series; the children placed in the background of the paintings in the Loretta Lux; visual hidden definitions in the Carlo Benvenuto works...



Photo2Crying, Jill Greenberg, 1999

Another postmodern strategy is manipulation of images and offering concepts such as "masking" and "unmasking". This means that the artist consciously for disclosure of hidden system in cultural relations in a false form dresses on the face mask of the same relations. In this context can be emphasized on three works of three contemporary American artists. Of course, works of Cindy Sherman well-known sample of this approach. He especially in one of his famous series named "photos without the film title" utilizes photo behind the cinemas showcase as a template for making a personal mask collection of unmask (unveil) both the rules of film noir and design of existence of women as a display issue. The artificial modeled of his subjects refer to stereotypes used in women display and more broadly, refer to questions about the original idea of individual identity: male or female! He has benefited in many photos of himself as the subject of his work. Maybe we want to call them self-portrait, but photos naturally deny the photographer's "self". Some observers have noted that Sherman's imaging is deeply borrowed from the images lies in the lower layers of the film, television, fashion and advertising photography. For example, it is possible to note the clear similarities between his photos and footage advertising photography in the 1990s. But his images as the essence of cultural types, is not so borrowed the past. The masks created by Sherman neither are satirical cultural practices, nor are enough similar to a narrow surface by digging it can expose the inner nature of the work. For those who accept incomprehensibility of the final "I", Sherman's pictures (portraits) are fully poststructuralist. They challenge the fundamental assumption of author's comprehension as a distinct, determined and recognizable identity (Moghimejad, 2009).

CONCEPTUAL ART, CONCEPTUAL PHOTOGRAPHY AND CONTEMPORARY IMAGERY DEVELOPMENTS SINCE 1960S TO DATE

According to some critics, the root of conceptual art dates back to Marcel Duchamp. But the conceptual art as a form of artistic expression emerged from the 1960s. The conceptual art is a form of art that tries to downplay the objectivity effect and instead create a challenge for the mind. In other words, the concept is the most important aspect of the work and material form is of secondary importance. According to Sol LeWitt the conceptual art is good only when its idea is good. In this kind of art, the spectator or viewer of artwork is given great importance. The conceptualism, however, has unlimited possibilities, but inevitably also raises questions. Conceptualism seemingly removes not only critic but also art friendly. In a sense for the artist it is unconventional to participate in the exhibition where viewers come together to see his/her concepts, as if these concepts are art objects not ideas (Arnason, 1997).

Conceptual art separates the idea or concept of objects, or in other words, itself was an artwork. At times we only were seeing only paintings and sculptures in the exhibition, but today we witness various documents, maps, photos, program notes and information statements. As Lawrence Wise and Joseph

Kosuth showed each in their own way, the words contain fundamental qualities that considering them for artists who are active in contemporary art seems pretty good (Emamifar, 2009).

The identity of photography as art has not been always clear. Photography as a reproducible medium has overturned traditional assumptions about the value of art. A photo as a painting is not a unique cultural form. When the photos have found their way to the auction, it was said actually edit or print of photos, enhance their value. Documentary photography since its continuing in 1960s and 1970s and in the first modifying documentary traditions during the great recession has become an important form of contemporary art. However it entails often a conscious break with the expectations, passwords or codes of tradition and in some cases deliberately ignoring its intrinsic value. The documentary photography dramatic has nourished our passion to exciting and shocking images.

If a person want to distinguish between the two primary characteristics of photography in the past half century, divide them according to photographers' conditions the photographers who still apply realistic quality of media directly to take photos of world and explore -and sometimes exploit, and photographers whose professional is have a self-conscious and with interval involvement -and in some cases _ with photography as a realistic account. For people who won others photos for themselves or people who create images for photos, photography by a certain amount become their topic or issue. Their art will reflect other images or speak about photography. Digital technology is really has not changed this position, only loaned itself in an effective way to realistic and non-realistic functions of photography. However, what has changed in the age of our technology is landscape of photography, because people take photograph more than ever. While some artists began to respond directly to this abundance and spread of photography, the man can still see full impact of such this proliferation or multiplication of images on photographic art (Duerden, 2014).

John Baldessari one of another photographers has created a complex work with juxtaposition of image and text. He in his famous photograph called "line" has taken photograph like amateurs which scorned with the following text the Photography training composition. Photography in contemporary society has devoted a special and established place to itself. Scenery, directing, manipulation and integration are the important characteristics of the contemporary period. Yinka Shonibare in his contemporary work titled "Memoirs of a dandy African" placed himself in the Victorian period. Elizabeth Olsen in the stage scenery on the way of famous painting The Last Supper by da Vinci, put himself among the members of the Stockholm homosexuals. Both cited cases follow a polemical purpose which by accurate using of the concept of incompatibility and heterogeneity has been reflected in the image (Lucy Smith, 2009).



Photo3 Yinka Shonibare, Memoirs of a dandy African, 1998

DIRECTED PHOTOGRAPHY

Contemporary Photography in terms of social status as well as stylistics and even technical, artistic and facilities covers a large area. This kind of expression as basic imaging features of present society, has found a special place. Perhaps a part of this expansion and consolidation of success is that photography no longer is considered as a complementary space to display video or images of old methods such as painting and even the design. One of the features of new photography is its trend to create works in the form of staged, directed and accurate boards (paintings) using digital imaging tools and special features on a computer. What in the past was made using several different negatives. The other features of contemporary photography are new experiences in new techniques of photo (image) production-which in the past seemed to have been forgotten forever. But in terms of meaning, social origin photographic works belonging to the subcultures and look into the inner layers provides an investigation into the worlds of photography and also relationship with a particular world and a type of artists' access to the world. In this regard, the photograph, even more than video art has become a tool to clear expression of the photographer's personal status. In this process, the photographer himself/herself plays the role of the hero and like himself/herself calls the spectators and the audience to explore the hidden layer of his personal life. These cases indicating an increasing tendency of photography to enter the territory of contemporary scenery photographers in the expression of their views in relation to culture, social issues, mind (thoughts) and their internal world and they use various media and inspiring backgrounds such as history, culture and literature. They through this medium have represented the culture in contrast to the traditional values of art and cumbersome rules of modernism in photography. After that, artist no longer relegates the image as an entry to outside world, but understands it like a background to experience different worlds with new definitions of reality. And sometimes this approach will lead to the creation of complex works which seems necessary to enter to this strange world, having an accurate understanding of the fields of culture, history and social rules. The idea of creating dummy (artificial) and questionable images, from the Hippolyte Bayard's first activities to manipulation and scenery of artists such as the Tim Head in the twentieth century, reflect the independence to a sole media. In the current situation, contemporary photography world is inevitably being influenced by other contemporary artistic movements. The approaches which consider the creation of an event and photographic narration of it, more than two-dimensional representation of a permanent objective reality worthy for artists' title (Noorian, 2009).

DIRECTING IN THE STAGED PHOTOGRAPHY

In this genre photographer as a director, along with several agents and assistants and spend a lot of time, create new and changing environment with surreal and artificial elements to depict their idea and mind (thoughts). In this way, the human figures, mannequins, artificial spaces and natural environments are used. Directed photography is closely related with the artifice and the artificial. Photographer like a familiar artists to the various fields of art, while providing a scene, using facilities of implementation and construction, such as decor design, scene, making human models, actors, lighting and applying different controlled procedures (to address issues affected by his/her view to culture, contemporary fictions, imagination and individual psychoanalytic events and accepted rules of society) creates a reconstructed or dummy (artificial) reality which also narrates the events of life.

Andreas Vowinkel, critic, has proposed four main sub-sectors of staged photography that had found substantial popularity among contemporary photographers since 1980s:

1. The designed self-portraits in which the artist plays in different roles and the artists himself/herself have a direct and immediate role in the construction of work. Such as works of Florence Chevalier, Jeff Koons, Pierre et Gilles, Cindy Sherman and Jiarda Sixma and...



Photo4 Untitled, Cindy Sherman, 9/121 × 3/208 cm, 1990

2. The narrative images (photos) in which live models, actors or mannequins, under the direction of photographer play in roles inspired from social life, myth and fantasy and depict mental imagination and mysterious world of the artist. Such as the works of Bernard Faucon, Joe Gantz, Nick Nicosia, Jan Saudek, Sandy Skoglund, William Wegman, Joel Peter Witkin and in a more contemporary era Gregory Crewdson and...



Photo5 Sandy Skoglund



Photo6Gregory Crewdson, The Church of pine, 2015

3. Miniature-like theaters that are similar to narrative pictures (images), but on a small scale with dolls, toys and other miniature display fixtures are depicted. Such as the works of Ellen Brooks, James Casebere, Alain Fleischer, David Levinthal, Joachim Mogarraand Arthur Tress...



Photo7Baseball player, David Levinthal, 2003

4. The layouts and the photo of sculptures and large format photographs of objects which are carefully arranged. Such as works of ArieleBonzon, Tom Drahos, Fischli and Weiss, Jan Grooverand Pascal Kern and... (Murray, 1998).

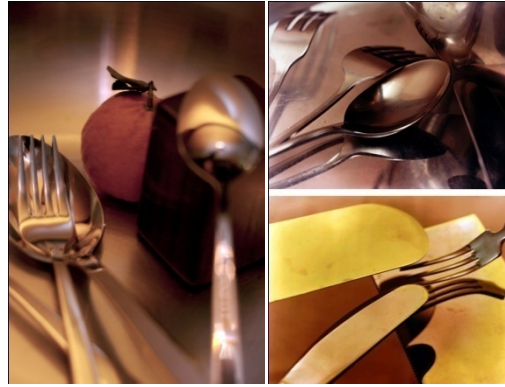


Photo 8 layout of objects, Jan Groover, 50 × 40, 1979 AD

With these categories proposed by Vowinkel by considering methods, used materials and the degree of control and involvement of artists in the made picture, the majority of contemporary photograph artists in the areas can be placed in the four infrastructures. In addition, according to the description provided in this classification, we will be able to examine common subjects (topics) between these approaches as well as its manifestation in the works of various artists. With the start of the 80's, the most important manifestations of this historical genre in various forms was regarded by contemporary artists and this diversity in approach, which in some way influenced by the views of postmodern art had led to the formation of complex structure and more enduring genre of staged photography in the present era which of course over two centuries, while the experience of the different movements of art, the visual and culture has found its place. We can say that making the image and creating the surreal new places which are more than a collective mentality, is the main character of contemporary visual art. Also with another look, the directed photography can be considered as a subset of staged photograph. But the directed photography works are belonged to narration which artist never entirely foreseen by the artist or if is foreseen artist does not have a personal narrative. The work that facing the audience, because the visual elements that have been carefully selected on the one hand, and familiarity with the visual language of cinema on the other hand, wake up the narrative memories in the minds of the audience which making up the story of his own. This narration is a sticky piece of everyday memories and dramatic memory of audience, and therefore is an entirely personal aspect. The artist photographers provides static image for audience and allow him/her to put it start, middle or end of its own narration (Ettehad, 2008).

The staged photography has a direct relationship with shooting scene and the construction of it and in this regard it has many similarities with directed photography. In this way the artist makes something in front of the camera again. All come from his/her mind. In this type of photography artist sees the around world as the place where everything is possible, a world full of beauty, ugliness, meanings and symbols. But all the happenings on stage are controlled by the director photographer and he/she issues the necessary orders. There is resemblance of this kind of work to realities experienced by the audience, in addition to the objective character of the photographic process, more than other media makes sense of reality to mind. This is of features that artists of this genre use it to deceive visitors. The photographer with making a real or imagined environment record a moment that there is a possibility to restore it and understand it through the medium of photography is less than a painting difficult (Noorian, 2009).

The scenery photographers are trying to split the heart of art and attempt to contemporary critique or analyze and their preoccupation is media art, medium or history (Fakhrian, 2009).

NARRATION AND FICTION IN STAGED PHOTOGRAPHY

Photos that narrate a fiction have a special charm. Because despite the obvious construction and direct implications of photography, in terms of meaning and content in a magic way escape from restrictions. In this series of confusing photographs, some questions are raised which have no answer. Information is given only to the extent that the imagination moves the same thing that happens in the conceptual photography.

The graphically story and photographic story are two complex narrative systems in which fundamental form of visual cues are used and the message is a collection of drawn images or pictures that more than the signs of linguistic and texts are used. Each image (picture) has an independent message, but overall the images complete a narrative. The viewer and reader, based on previous images, placed any new image in the narrative. The registration form of these images on paper is duplication from the writing system and layout of the books on the horizontal path (such as rows) of series of photos or graphic images are placed after each other. The tradition of writing and drawings (and shooting) of these stories is that in writing visual cues will be used (Ahmadi, 2007).

The main structure of narrative in the form of verbal or display (expression) makes no difference. Each narrative report begins from a given situation which is called "steady state" and moves towards a sustainable situation. Every story (narrative) has a beginning and an end. The characteristic that separates narrative from everything else and puts against "real world" and any other words, the same is the limitation and the closed character of the narrative. The photography in the steady image is common with painting and in cameras with film (cinema). It has always been tried to fit Photographer between these two arts. But has much distance with each of them. Painter has always been in the selection process, selection of subject and expression method. Apart from these two, the painter can cause changes in the subject and what is she/he thinks superfluous or ugly alter or does not depict. But sometimes the camera had to record a mechanical issue. At the time of the taking photos (shooting) details (the subject) are registered and techniques of photography (camera angle, lighting, color, use of filters, etc.) have significant limitations in passing from "what is" (Ahmadi, 2007).

The fiction in the photo (image) more than anything based on a narrative flow. A narrative that attempts to involve the audience in a time-dependent experience. In fact, a work like a photo (image) is created in which the arrangement (layout) of elements in a pictorial way refer to most specification of time namely motion and dynamics. Somehow the artist attempts with the presentation of one or more frames of a scene that its reality is verifiable depict a position as if characters only for a few seconds before the audience stood motionless. Although this form of story-telling (fiction) in the photo, in the narration of some details is flawed, but shows experiences that undoubtedly have had important impact on the formation of different approaches to produce narrative images. One prominent example of addressing the subjects as religious stories, legends and historical events in the 19th century, are everyday life canvases which was the inspiration for artists such as Henry Peach Robinson and Oscar Gustav Rejlander in the creation of the signs of everyday life. These photographers while learn about the painting art and masterpieces created in this area, attempted to make images based on folk tales, sometimes based on literary topics, as well as the novel and religious themes. These artists in this effort defined their photographic experiences in a time-based world.

Any photo (image) unwittingly refers the viewer to a particular place and moment in which an event is in progress and obtained image (photo) during the imaging (shooting) process, selectively displays parts of the story. It's the same story –telling (fiction) in the picture (photo) that in its common and regular form, picture elements on the basis of a forward trend within the image verify the story advance. Thus, a kind of dialogue is established between image and viewer in which the environmental elements of image (photo) and proportions between them as well as the implicit and explicit allusions of photographer play an important role in transferring the concept to the audience. The artificial images (photographs) by artists such as Rejlander and Robinson are notable examples of this form of story-telling in the photo (Noorian, 2009).



Photo 9 Two way of life, Ajay Rejlander, 6/40 × 7/78 cm, 1857

Some photos with story-telling (fiction) and narrative have explicit references to fairy tales, fake events (fabrication) and modern myths that constitute a part of our collective consciousness. Some other, in a more freely and indirectly describe a phenomenon that through how it was in the photo, we know it is significant, but its meaning will be depended on how we would link the picture to chain of narrative thought and its fluency. This field of photography experience has been called Tableau photography or Tableau-Vivant (living pictures)¹, because the visual narrative is focused on it; a single image (photo) of Tableau-Vivant (living pictures) was an achievement and causeway in constructing photo by pioneers in the early appearance of art photos, including David Octavius Hill and Robert Adamson in the early 1840s. Today this approach in artistic photography and with works by artists such as Justin Kurland, Roger Ballen, Jan Saudek, Cindy Sherman, Sandy Skoglund, Gregory Crewdson, Jeff Wall, Amy Stein and Bernard Faucon is understandable and generally has affected on the desire to compose photos. Pictures (photos) of this category often are known "staged photography" and "directed photography". But this term is ambiguous. Since that simple gesture of human models in the street is also staged photography if scenery (staged) photos are evidently depicted in the traditions and conventions of theater or in drawing (painting), the Tableau-Vivant would be more understandable for us and more comprehensive to use. However, the photographic narrative of the 20th century more was seen for successive images, which like stories and illustrated articles were published in illustrated magazines. But the burden of narrative is on the shoulders of a single image frame. The roots of the staged (scenery) photography must be sought in the pre-photography art and figurative paintings of the 18th and 19th centuries AD, which the cultural facility of assignment of specific combination of people and evidence to a meaningful moment in the story in the both is common. It shouldn't be imagined that the link of contemporary photography with figurative painting is a mere imitation or revivalist, but this similarity indicates that in both formats the artist can arrange consciously a scene, so that the audience understand that a story is being said (Cotton, 2006).

To understand the narrative and its basic elements four features to be considered:

- A. It is a representation placed in a discourse context or specific narrative situation; a representation only interpreted according to its occurrences situations.
- B. This representation leads the reader to understand the time structure of objectified events in the story.
- C. These events in turn cause a disruption or imbalance in the fictional world with human or quasi-human factors, whether it is realistic or imaginary world, true or imaginary, in a dream or memory.
- D. Narrative representation, also highlighting the impact of the events of the story in the mind of individuals or imaginary characters, induces the experience of living during the story to the reader.

¹ A type of paintings of the 19th century in Europe inspired by staged photos painting of Victorian era.

These four elements of narrative can be in short: (a) actualization (b) the sequence of events, (c) world distress/world processing and (d) ecologic identification (Herman, 1992)

The media is considered an important point in the contemporary historical period. While the term narrative media "in the general sense is used to refer the appropriate spaces for the narration. The function of all narrative media is not the same. Some of them provide several relational backgrounds, while others only through one way reach to design the necessary background to story world. Thus we can say for the narrative media divide narrative into two categories: 1- one-sided narrative 2- multifaceted narrative. Therefore the stories that only through writing and verbal communication are narrated can be called one-sided narrative. The multifaceted narrative can be expressed in the form of the novel that in addition to the verbal text, to be displayed in the form of image data or feature films and art works made in the form of video and in fact are the combination of images and words namely the images recorded to film and sounds recorded on tape (Herman, 2015).

In other words, recording a fiction through oral narrative and turning it into an audio version creates a one-sided narrative. But the photo, on the contrary this trend, when the fiction is adapted in cinema. In this case, one-sided or single-sided narrative turns into a multi-facet version. The narrative in staged photography, depending on how to differentiate and at the same time is common with other forms of narrative, such as paper (writing) and film, for artists of this genre of photography would be attractive. The idea (think) of creating a frozen and silent moment that perhaps finally more than answering ask, designate a timeless and vague narrative that allows viewer to somehow complete it. There is a vague moment in the staged photography that involves viewer through photographic beauty, hate and a type of action (Cotton, 2006).

CONCLUSION

In the past, the great styles had been based on unchanging principles and skillfully had imposed themselves upon the world forever. But the modern art ideas should be extended in all aspects of life. The today's artist's task is to emancipate him/herself from the categories of art. He/she should know the necessity of time and his/her community and according to requirements of his/her time (era) creates works with the knowledge as well as spread introduce and publish the artistic creativity among the common people. The Contemporary artist and photographer is not only a creator of art work, but foster the look and stimulating and awakening of feel and present as well. Therefore, the first step should be informed so he/she can improve community awareness.

The artists' attempt at the end of the 19th century led to the fountain of the first facilities in the fields of media, directing human models and layout of some elements in the scene as a play director, manipulation of the process of making photographs in the darkroom, unconventional interpretations of events, illustration of myths (fictions), historical and art references and generally a new and more serious approach to making photo to be emerged. The formation of post-modern art, among other contemporary movements in the 1970s is considered as the best platforms (background) to develop this style of illustration (photography) and provides the groundwork (background) for further communication of arts with each other.

In addition to the realism, the photography has also entered into other experiences and according to the new realities of human life and the environment with imaginary objects as a demonstration of the artist's mental world in his/her fake (artificial) and directed images is available (comprehensible). Medium of photography to reveal all the capabilities was required to do art activities in creation and submit works of art. Also contemporary photographer inevitably to be influenced by other currents of contemporary art work. Directed photography is closely related with making decors and artificiality following the director photographer arises with supernatural elements.

Starting 20th century, directed photography was noted by contemporary artists. Making picture, creating new places, transfer of dreams and fantasies were the most important character of the contemporary art of drawing. The directed Photography can be considered as subset of the staged photography that in the narration and storytelling can be made a difference for them. Narrative and storytelling lies in staged photography, the artist is unforeseen. These works awake

narrative like and fictional memories in the minds of the audience that is personal and are related to psychoanalysis of artist's past and present life in theme selection and implementation of his/her ideas and always to create such a photos a special mechanism is required. The reading is a practice that allows the reader by leaving existent reality creates a new and personal reality and thereby create his/her own desirable world, what Roland Barthes calls the reader's ultimate goal. Although such a mechanism of photographic images soften due to having dramatic (play) strains, has a double power to motivate the audience to broaden meaning horizons. Such a power along with this feature so we essentially have faced with a picture (image) still intensifies meaning that we do not have other images that represent the former or the latter scenes (Ettehad 25).

This genre of photography has entered the art world in a new direction. All facilities and equipment for the production of a film are provided for director photographer to produce his/her single frame film. Using this modern and advanced mechanism the photography can be studied from another perspective. Because its power to influence has moved up from the perspective of realism and documentary and exposure us with a powerful media in the contemporary art.

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