Compositing A Contemporary Fairytale: Wedding Photographs In Turkey

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Summary

Keywords: wedding photography, culture, design, representation, romance, technology

The wedding pictures photographed in the photo studios may be considered as the outcome of a certain way of seeing and visual imagery through their mise-en-scène. The design elements such as framing, composition, colour as well as figure postures, objects and background imply a cultural significance. Following the steps of collecting photographs from the photo studios of different areas of Istanbul with certain social and cultural background as a case study, interviewing with the photographers then categorizing and analyzing the photographs through the visual elements this research paper focuses on the design motivations in cultural and social sphere. It also explores visual representation within the context of wedding photographs in Turkey today under three major topics: Public and private spheres, real and staged romance, the analogue and the digital.

Özet

Anahtar Sözcükler: düğün fotoğrafı, kültür, tasarım, temsil, romantik aşk, teknoloji

Stüdyolarda çekilen düğün fotoğrafları mizansenleri yoluyla belirli bir görüşün ve görsel tasvirin ürünleri olarak değerlenirilebilirler. Çerçeveleme, kompozisyon, renk gibi tasarım elemanları, figürlerin duruşları, objeler ve arkaplan ile beraber kültürel bir anlamı işaret ederler. Bir vaka çlışması olarak İstanbul'un farklı sosyal ve kültürel altyapısına sahip bölgelerinden toplanan fotoğraflar, fotoğrafçılar ile yapılan röportajlar ve ardından oluşturulan kategoriler ve görsel elemanlara göre yapılan analizler şeklinde ilerleyen araştırma çalışması kültürel ve sosyal kapsamda tasarım motivasyonlarına odaklanıyor. Aynı zamanda görsel temsili Türkiye'den düğün fotoğrafları bağlamında üç ana başlık altında inceliyor: Umumi ve kişisel sahalar, gerçek ve sahnelenmiş romantik aşk, analog ve dijital olan.

Everyday, unexpectedly, involuntarily it's possible to catch a glimpse of romantic love through the shop windows of numerous photo studios. Through these representations of romance within large displays, we can peep into the lives or dreams of young couples in romantic postures, settings and compositions. These photographs may be seen in any kind of city or neighbourhood with any kind of cultural and economic background all over Turkey. It's interesting to see how these photographs interest us, give us the pleasure of looking and further more tell us something more about ourselves. The wedding pictures photographed in the photo studios may be considered as the outcome of a certain way of seeing and visual imagery in terms of their mise-en-scène. The design elements such as framing, composition, colours as well as figure postures, objects, the use of text and backgrounds within the photograph imply a cultural significance. Following the steps of collecting photographs from the photo studios of different areas of Istanbul with certain social and cultural background as a case study, interviewing with the photographers, then categorizing and analyzing the photographs through the visual design elements this research paper will be focusing on the design motivations in cultural and social sphere. It also explores visual representation within the context of wedding photographs in Turkey today under three major topics: Public and private spheres, real and staged romance, the analogue and the digital.

In 2003, at the International Congress of Anthropological and Ethnographic Sciences held in Italy, there was a special panel devoted entirely to the subject of contextualizing wedding photos in East Asia. Later on, follow up discussions at International Visual Sociology Association e-group venues suggested

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that the analysis of wedding photo albums would be informed from multiple contexts and social theories by being there as they create the wedding photos, by interviewing photographers and their customers, and by looking at sample albums in studios pretending to be a future bride/groom. I would also suggest that we should look at books and guidelines developed by professional photographers in 'how to photograph weddings': There are 'stock' photos, ritual and custom postures that each photographer take, and most of a concern for what 'sells'. They are very much stereotyped and generic and in essence they offer a way of studying images as currency that funds innumerable forms of visual media and communication. According to Lupton & Miller the condition of *hyper-clarity* in stock-photography results in blunt visualization of cultural stereotypes, the imagery creating our concepts of the public also forms a popular reality; they're the index of how images speak in the public realm (1). According to Doug Harper, the creative approach of the wedding photographer comes 'under the influence of mothers, mothers-in-law, priests (etc)... expectations that have been formed by strong norms of what a wedding photo looks like' (2). Despite minor differences, evolution and trends, the photographs from different cultures look very similar. Other than the white gown or black suit, it can be said there's a common visual language. So, how does Turkish culture approach these photos? Is there any cultural identity or any reference to this culture?

In order to have a systematic investigation about these photographs and their cultural signification, we should firstly look at the form (factual and expressional artistic motifs and compositional methods) which consists of the technique (illustration, photography, etc), design elements (image, text, colour), and the composition (size and placement), secondly the subject matter (combination of artistic compositions with conventional themes and concepts) involving the mood and the story as Erwin Panofsky suggests (3). Like Panofsky investigates the symbolic values, John Berger interprets the symptoms or the documents of the civilization through the art piece or within the visual language of certain pieces of traditional or contemporary design (4). Moreover, as Roland Barthes argues, signification is developed by connoted messages chosen, composed, constructed, treated in aesthetic or ideological norms by virtue of a given society and history (5). And on the plane of denotation, connotation tools like trick effects, pose,

objects, photogenia, aestheticism, syntax forms a mythical signification. Every narrative is somehow connected to either verbal or written text. These connections, namely intertextual relations, whether they are obvious or hidden, place the narrative amongst the layers of culture and become a part of its strength and permanence (6). The more the receiver of the narrative peels these layers and connects the references the more he gets from the narrative. The narrative is formed of there major components: the hero, space and time. The harmony between these three components intensifies the authenticity of the narrative (7). The hero's main function is to reinforce the evolution of the act. While achieving this function, the hero shows the traits of certain cultural and social roles. Time is again culturally charged and relative. Space, on the other hand, exists in every phrase of the narrative and sometimes can replace the hero. It can either be "open" in order to give the heroes to move freely, or "inclusive"; be "real" or "fictional", etc. The function of space may vary from being a backdrop or décor as well as having cultural, social, spiritual or symbolic meaning. It can help the evolution of the narrative by undertaking certain roles as the obstructive, the conducive, the transmitter, etc. All of these components and characteristics of the narrative can be seen in the wedding photographs as a narrative in its own right. The heroes, bride and groom and events within the frame are organized in order to explain the story by expressing the relations of the heroes with each other, the important and key moments, the mood, the time and the space. These visual texts signify and communicate meanings, roles, impressions, and intentions by the expressions the figures make with their faces, the direction of their looks, the postures and the gestures they assume. Marcel Danesi, opens a way for further interpretation by studying bodily semiosis, in other words 'kinesics', by observing who touches whom and where they touch each other (8). He takes into consideration the territories or more and less 'touchable' parts of the body, the way in which they angle themselves to each other. This may be the key to understand the culturally charged representation within wedding photos.

From Jewish community, photographer 'Bay' Alberto Modiano from Nişantaşı says he learned to take photos by the Internet, courses, photo magazines, and Ayşe Tutçuoğlu's guide. She's a female wedding photographer for almost two decades, started the job when she was helping out her wedding gown designer mother with the gown during the photo

shoots, In 1999, Ayşe Tutçuoğlu had put together a collection of images and created a guide called *Poseur* for photographers and customers to create awareness about photography. The book specifically focuses on wedding and includes photos mostly but not all taken from foreign bride and groom fashion magazines. She's working on a second book where she only be using her photos. She says she picked images with correct body postures and with a variety of interesting angles:

> *How the feet are positioned plays a critical role because the rest of the body posture and the skeleton changes according to them. Now there's a lack of different postures. If you don't show the customer what can become of them they don't know what to ask for. This book guides them' (9).*

After the preparation in the hairdresser, the photo shoot, which has been reserved about a month earlier, takes place as a very important part of the ritualized ceremony. The photo shoot is done with the direction of the photographer in about an hour with about forty or fifty different images. The similar or sequent postures are taken in a row, like the photos of first sitting and then standing couples. Lack of physical and mental harmony is the difficult part of the wedding photo shooting process. Yüksel Şahin mentions, 'according to the anatomy of the bride and groom the composition is decided: If the bride is tall then we make her sit' (10). If there's a physical misbalance like the tall bride and the short groom, then portrait photographs are preferred. Fatma Asil decides the posture and composition according to the wedding gown (11). Then the visual effects, the photographs and backgrounds are picked together with the customer. The changes are applied by Adobe Photoshop software.

Wedding photographs are the documentations of a very important moment of the family history. That makes everything related to it significant and unforgettable. Ayşe Tutçuoğlu says 'wedding photography is a job of an instant; nevertheless it's a big responsibility because you reflect a history. Everybody's parents have wedding photos. This doesn't change' (12). Barthes also argues 'what the photograph reproduces to infinity has occurred only once: the photograph mechanically repeats what could never be repeated existentially' (13). So the amount of attention and time invested in the creation of these

photographs can be said to be reasonable. Furthermore they reflect different realms of society as public and private spheres; cultural phenomenon as real and staged romance and a transformation of technology as analogue and digital.

Public and Private Spheres

> *'... if one is amused by a contradiction, it's because one supposes its terms to be very far apart.' (14)*

A very personal, domestic but yet very public performance of getting married reflects this dichotomy also onto the wedding photographs. The different characteristic of a relationship is revealed in them: Romantic and sexual; innocent and intimate. According to Ayşe Tutçuoğlu, 'some couples even can't hold hands, some want to be photographed during a pillow fight in bed or eating strawberries' (15). The trend semi-erotic or passionate compositions with the bride and groom has been around for a time now. The couples want these kind of photos in a separate album or sometimes even in the original one. So the borderline between the private and public is often crossed. Or as Erving Goffman says

> *Within the walls of a social establishment we find a team of performers who cooperate to present to an audience a given definition of the situation... We often find a division into back region, where the performance of a routine is prepared, and front region, where the performance is presented. Access to these regions is controlled in order to prevent the audience from seeing backstage and to prevent the audience outsiders from coming into a performance that is not addressed to them (16).*

Faik G. Atalay is a photographer with a high school diploma. As one of the performers on the backstage, he says what he most likes about his job is the personal interaction. 'The portrait-photograph is a closed field of forces. Four image-repertoires intersect here, oppose and distort each other. In front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographers thinks I am, and the one he makes use of to exhibit his art' (17). Gülendam and Bülent, a married couple from Bakırköy had their photos taken in Photo Hayat in 2003. They have an album full of photos,

which they very much enjoy showing to others. But they hesitate showing the photos as they are kissing. But yet they find these pictures beautiful and erotic and keep them in their album. In Hürriyet newspaper news about the wedding photos emphasizes the new trend: The wedding pictures are bold, sexy and with fire (18). Kürşat Karakuş, a high school graduate in the wedding photo business for a decade from Bakırköy, says 'a photograph is permanent, when everything is gone, it will stay. That makes it unique and important' (19). This also may prove the fact that all the love and youth in these photos are actually capsulated forever. And this may explain the erotic photo trend.

In the past the wedding couple would want their photos, which would be in the albums of the family elders and relatives, be appropriate to Turkish traditions. They were posing in front of an ordinary or semi arabesque décor, looking each other in a shy manner. Even photos with couples holding hands tight were perceived as bold and audacious. According to Susan Sontag, 'A capitalist society requires a culture based on images... Cameras define reality in the two ways essential to the workings of an advanced industrial society: as a spectacle (for masses) and as an object of surveillance (for rulers). The production of images also furnishes a ruling ideology. Social change is replaced by the change in images' (20). Griselda Pollock in her article *"What's Wrong with 'Images of Women?"* mentions that 'rather than compare different kinds of images of women one needs to study the meanings signified by woman in images with reference, for instance, to man in images' (21). When the bodily schemas of the male and female figures are observed within the photographs as the elements of design, an interesting difference might be seen. According to Barthes 'woman is sedentary, man hunts, journeys; woman is faithful (she waits), man is fickle (he sails away, he cruises)' (22). These characteristics of men and women seem to be influential in their images. As Danesi points out 'the female's bodily schemas are, in a nutshell, portrayals of feminine sexuality (sensuality, voluptuousness, sultriness, etc.); the male's bodily schemas are reflexes of masculine sexuality (toughness, roughness, coarseness, etc.)' (23). Nevertheless, Bener Çiloğulları from Bakırköy Foto Hayat explains 'the days of families being the matchmaker are over', Erdoğan Yalvaç from Zümrüt Photography Studios in Cihangir, points at television and says the TV series have changed the way people feel. Now they are relieved, at ease, untroubled. They

no more reject to kiss each other in front of the camera. Güven and Memduh Noyan had their photos taken in Manisa, 1969. Güven says, 'in old times the wedding photos were of importance as well. Nowadays, the erotic kissing poses ruin the innocence and decency of the wedding' (24). In Milliyet newspaper, an interview with one of the owners and photographers of Zümrüt Photo Studio Erdoğan Yalvaç points at the change these photographs are going through:

> In the past the men were fighting for superiority even in the photos. Nowadays the couples have more freedom. A couple, both the bride and the groom were academicians, posed as the bride lifting the groom because he couldn't lift her up. And they loved this picture. The brides are posing for photos for friends with naughty messages like 'I got married before you' (25).

Yalvaç says their secret is that 'in this boring life' everybody wants to be a movie star and with the help of the decors and the makeup they make them feel like they are. The photo shooting process is a pre-wedding night for the bride and groom and they're definitely photographed while kissing. He also mentions no couple has refused this before and the conservative Islamic brides are no different than the others in terms of comfort (26). Berger's stereotyped images of women as the sights to be looked at; as seducing, provocative cheesecakes ready to belong to the spectator; as wild but innocent beauties; or as the perfect, inactive housewives have started to change (27). The "split" images of the masculine and feminine women exist in this new type of wedding photographs (besides minor touches of new femininity, there also exist bold, out-of-standard photographs of pregnant bride or bride with a leather gown). And yet man also evolved, like Barthes argues '*in every man who speaks the absence of the other, the feminine declares itself: he who waits and suffers is miraculously feminized – a man is not feminized because he is homosexual, but because he is in love*' (28).

Although there seems to be a change in wedding photos with the image of bride in relation to that of the groom and a big shift in the borderline between public and private spheres considering the boom of erotic pictures, there still is a conservative side. Some conservative customers may wish not to have male photographers even in the darkroom process. Faik Güray Atalay, from Ümraniye says some

conservative couples ask for mosque image in the background and if the hair of the woman is seen in the photo accidently it's retouched and erased in the computer (29). Furthermore they do not leave photos to be put in the display or catalogue. Yüksel Şahin, from Kent Photography Studio, Bakırköy graduated from photography department in a technical high school, says sometimes the conservative customers want their pictures to be taken when their scarf is not on or while they are kissing, but they act hesitant and tense during the shoots and his daughter takes care of this kind of shoots (30).

So how do the female photographers differ from the males in terms of occupational status and creation consid g the private and public nature of the wedding photographs? Ayşe Tutçuoğlu argues that there's no advantage of being a woman in this business and the men don't let you in (31). Fatma Asil from Yılsan Fotograf, Ümraniye is one of the female photographers who started her family business after getting divorced. She's a İmam Hatip graduate, wearing a scarf. She says most people find it odd nevertheless she can make business (32). She uses the slogan *'Shooting for veiled brides is done by female photographer'*. Özlem Öztaşkıran is in the business for over a decade with a school diploma. She's working during the shoots of the veiled brides as well. She says she finds it heartbreaking when the photo shoots are not given importance or passed over by the couples because these photos show the amount of value that they give to themselves and the love that they share (33).

Real and Staged Romance

'She is so beautiful like a movie star!'

Movies, movie posters, TV, advertisements have shaped our understanding and perception of how love should be represented. How far are the studio photos reflect the *real* people and *real* romance? Tutçuoğlu says during the photo shoots she creates a scenario, she brings out the expression, the photographer creates the show (34). The wedding photographer acts as a film director where as the bride and groom are the scriptwriters or plain actors. These photos have their own narrative. According to G. John Cawelti 'the crucial defining characteristic of romance is that, its organizing action is the development of a love relationship, usually between a man and a woman'

(35). But in this romantic narrative there are numerous visual codes and symbols to represent love and romance other then just the man and the woman. Romance is lovemaking, an attraction or aspiration of an emotional or romantic character, a love affair that is the attraction based on desire, warm attachment, deep fondness, tender devotion, or enthusiasm. So romance can be said to have the nature of wild exaggeration, legendary extravagance, and supernatural adventure and idealization of heterosexual romance. In the wedding photos all of these qualities reveal in different ways. The use of visual rhetoric is a method for creating the different expressions of romance. Rhetoric originated from the functional organization of verbal discourse, is defined as effective speech to influence and convince others. Visual rhetoric is a practical tool concerned with the modification of the viewer's conception and attitude toward the object of communication through visual elements like view point, the layout, images, typefaces, sizes, colour, etc. Rhetorical figures can help to set the mood, enhance information, orient the viewer to the context of the information, represent concepts, entertain or persuade. Traditionally, in order to persuade the viewer it follows a choice of three strategies of appeal: the ethical, the emotional, and the rational. In "Representing Macbeth: A Case Study of Visual Rhetoric", in order to teach basic principles of visual communication, Hanno Ehses concentrates on rhetorical tropes some of which may be observed in numerous wedding photographs, like visual rhetorical figures of resemblance (red rose, moon, fire); figures of contiguity (historical images, cities, cars, babies) and figures of gradation (nature, over sized bodies or accessories) (36). These tropes are produced visually within the intersection of two coordinated sets: content and expression. For instance, a wedding photographer has to consider the marriage and love of the couple s/he is representing (content) as well as the medium of the analogue or digital photograph or integrating backgrounds (expression). 'The coupling of the two oppositional sets of forms determines the semiotic structure of the visual system. The structure itself becomes semiotic, since each of the two forms involved contains information over and above that pertaining to its own set' (37).

Most of the photo studios including Photo Hayat place their logo written in bold, cursive font underneath each wedding photo as their autograph with a slogan that goes: 'To create different atmosphere and memories, not only to reach what can

be seen but to reach the most real and the extraordinary'. So it may be argued that photograph's duty is not only to reveal the truth but also surprisingly to represent the surreal. As Barthes mentions with visual devices, representations resembling excessive, extraordinary emotionalism of heterosexual bonding, the photograph is the fact of being this, of being thus, of being so and an antiphon of 'look, see, here it is' (38). Furthermore, wedding photos are more likely the facts of being eternal and anything but real.

Analogue and Digital

… the digital that has evolved from computer techniques into an encompassing cultural phenomenon" (39)

With the evolution of different technologies, the photography industry has also been going through big changes, and so the customers. According to Bay Alberto 'the change in three generations might be observed: In the 60's black and white were popular, then colourful photos in 80's, nowadays people ask for the digital' (40). In Sabah newspaper's economy pages the headline goes 'We smiled 84 billion times to the digital camera' and it follows 'the photographs are digital, the albums are classic' (41). On the same article, data HP Cooperation has presented about its imaging and printing systems is mentioned: in 2005 the number of photographs taken by digital cameras is 175 and in year 2008, 361 billion. And although there's a growing interest in the digital, these photos are still preserved and presented in traditional photo albums and frames as well as digital folders and frames as well as online spaces. The Alinari photo studio dating back 150 years, have announced that its oldest photo archive with about three and a half million photos have been transferred in to digital format and some have been retouched and restored digitally. From analogue photography to digital photography what kind of innovations the digital environment brings to the aesthetics of the wedding photograph or how does it affect the process?

A collage is an assembly or an artistic composition of diverse fragments. It's a mixed image. In case of digital photography two other terms play an important role: Simulation, which is the imitative representation and manipulation, which involves treatment by mechanical means especially to change by artful or unfair means so as to serve one's purpose. According to Fatma Asil, digital started to spread almost two decades ago and with the retouch the original image lost its neutrality: 'It's like the difference between butter and margarine' (42). Faik G. Atalay says 'photos taken by Mamia camera and later retouched by the tiny pen is gone and the handcraft is disappearing' (43). Artistry and the need for knowledge have decreased. With the computer everything is easier: It creates the nonexistent and it transforms what already exists. The hair, the crown, the arm, the wedding gown pattern may be added later on. But the customers may still have the feeling, "this is not me": Bülent says Gülendam looks like Scarlett from *Gone With the Wind* in these photos. And Gülendam says Bülent wasn't natural, he had makeup on (44).

Huge number of digital wedding photography books underlies the status of the new technology; they introduce and explain the many uses of Adobe Photoshop in correcting and enhancing wedding photos to improve client satisfaction and boost sales, save labour costs and quick turnaround time. Photographers learn how to correct image colour; easy and effective corrections of flawed images, remove blemishes and wrinkles; change backgrounds to eliminate distractions or add special effects; create the look of sepia-toned images; selectively tint eyes, lips, and bouquets with digital hand-colouring techniques; and create watercolour images. According to Atalay, there are thousands of digital background images in digital photography catalogues or online (45). Years ago, the photographs with dramatic light were trendy, and then the champagne glasses followed, for a while now the digital backgrounds are popular. Background images include flowers, musical instruments (violin), scenes from nature (trees, rivers, flowers, the sea, clouds), famous city sceneries, fire, indoor accessories and furniture (lamp, antiques, armchair), outdoor scenery (stairs, bridge), picture frames. A frame is used to protect, encircle or point at an art piece, a valuable or memorable thing, and something that deserves "to-be-looked-at", almost a fetish object. Kürşat Karakuş argues that walking on a path and looking back, posing in front of large, colourful patterns of a curtain were the trends once but now the digital background is a trend that will soon be over (46). The outdoor shoots are getting popular again but it's expensive. Some photographs are changed into black and white although they are originally photographed digitally in colour. According to Hakan Erel from Studio Tamer, Bakırköy, people don't accept white as a background colour; the lower-economic class ask for more colourful backgrounds (47). Sometimes photographers insist

on more artistic photographs like bright background and darker silhouettes.

Other than artistic changes, the democratization of the medium is also a big shift in the technology use. According to Ferhat Çağlar:

> *The wedding and passport photographs will carry on the business. From 1940s till 1980s, for every occasion the photographers were called upon. In 1982, Kodak made the camera enter every house. Nevertheless, if you know the use of light then you know this job. Technology is evolving but photography isn't. There's a war between analogue and digital, optic and opaque (48).*

Tutçuoğlu supports this argument by saying the digital kills the real photograph, she continues:

> *If you've mixed the chemicals, cut paper, worked in the dark room, then you've to be against the digital. Photography is both a matter of passionate love and technique. The light and the details are important. If one says the quality of the digital is the same or better as the analogue, then why am I carrying that heavy camera and spotlights (49)?*

Hilmi Kurtuluş from Photo Hayat, Bakırköy, is a high school-drop out and started working in a studio, says 'in old days you had to prepare the setting, now your input is minimized. The image seems to be hanging in the air. The superficial quality is obvious, self-reflexive' (50). According to him, there's a growing individualistic attitude towards photography, now the bride and the groom are willing to take their own photos and are satisfied with the outcome. Karakuş, previously had been a hairdresser for men, says the customer cares about the gown and not the light and when they say they need to see the gown in the photograph that means they're somehow involved in the design of the layout (51).

The majority of the photographers argue the photograph should reflect the mimics and the excitement. Angels, Eifel tower, palace decoration are not natural. Şahin supports this argument 'it's without life, without natural look. It's like colouring; even the skin colour and texture are not the same'. Erel who has started photography at the age of 13 in the dark room, also says 'the photograph should come to forth, not the background. Everything is within the computer

and virtual. No more real objects or furniture. The process is faster but the retouching made it even worse. When it's too much the mimics, the expression, the natural qualities, everything is gone' (52). Karakuş thinks the digital and analogue are the same with the result; nevertheless the use of background decreases the quality (53). Therefore, although digital technologies offer lots of possibilities like posing in front of the Eiffel Tower or Sydney Opera House, it could not replace the romantic studio setting and the décor details like the red velvet armchair, fireplace and the bench under the street lamp… According to Emre Sayın, Chief Executive of Kodak in Turkey, Turkey is one of the pioneer countries in wedding photography; 'here, people like to try new things' (54). That's why they've started Kodak *Proportrait* wedding photography program. Kodak prepared and distributed wedding and engagement photographs of women in turban to be displayed in photo studios, getting inspiration from catalogue photographs of turban designers. Kodak owns a wedding photography company as a division that they brand 'Elegant Wedding Photography'. They publish 'how to take a wedding photo in our style' guides. The cultural prescriptiveness of the photography and shooting protocols are fascinating!' Tutçuoğlu mentions 'Kodak prepares and sells special photographs to be displayed in studios, as if that specific studio takes them. There's an obvious demand for it' (55).

The consequences of computer technology on art and design are a huge topic. As once called the *meta-medium*, computer technology has adopted and gathered all what was before it, to itself. Getting inspiration from McLuhan's great slogan "medium is the message", one might say digital technology is not a tool but a culture itself. And we need to understand what it is. Now it seems wedding photography is a mixture of film narrative in terms of its storytelling quality and illustration in terms of its hybrid techniques and styles. It is a realm where private life meets the public and the change in Turkish society reflects from them. Furthermore, we're moving towards a situation where people are more equipped to take their own wedding photos and where there is more democratic involvement in the shooting, decision-making and orienting processes. It's more expressive and individualistic. Now people are compositing their own contemporary fairytales.

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