

Artistic photography of the 21st century in scientific research in Spanish. A Systematic Literature Review

La fotografía artística del siglo XXI en la investigación científica en español. Una Revisión Sistemática de la Literatura¹

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Abstract:

Like other artistic disciplines, within the practice of photography there are different intertwined genres, which often makes scientific research difficult. In addition, the growing presence of photography in today's cultural circuits is undeniable. However, the presence of photography in curricula changes radically between the Anglo-Saxon, French, Spanish and Hispanoamerican countries contexts. From this overview, the aim of this research is to clarify the state of the art of artistic photography from an academic perspective in the Spanish and Hispanoamerican context. By means of a Systematic Literature Review (SLR), different typologies of references indexed in Dialnet have been analysed to establish the existing areas addressed by the academic world when studying the genre of artistic photography. The study has revealed interesting results in terms of the characteristics of the sample of references analysed, the existing biases, and the areas of study obtained: History of artistic photography, Themes and genres in artistic photography, Techniques, media and devices, Applications of artistic photography, Image theory, Aesthetics-criticism and Fields related to artistic photography.

Resumen:

Al igual que otras disciplinas artísticas, dentro de la práctica fotográfica existen diferentes géneros entrelazados, lo que muchas veces dificulta la investigación científica. Por otra parte, la presencia creciente de la fotografía en los actuales circuitos culturales es indudable. Sin embargo, la presencia de la fotografía en los planes de estudios cambia radicalmente entre el contexto anglosajón, francés, español o hispanoamericano. A partir de este contexto, la finalidad de esta investigación es aclarar cuál es el estado del arte de la fotografía artística desde la perspectiva académica en el contexto español e hispanoamericano. Mediante la elaboración de una Revisión Sistemática de la Literatura (RSL), se ha procedido a analizar diferentes tipologías de referencias indexadas en Dialnet para poder establecer las áreas existentes que se abordan desde el mundo académico al estudiar el género de la fotografía artística. El estudio ha revelado resultados interesantes en cuanto a características propias de la muestra de referencias analizadas, los sesgos existentes y las áreas objeto de estudio obtenidas: Historia de la fotografía artística, Temas y géneros en la fotografía artística, Técnicas, medios y dispositivos, Aplicaciones de la fotografía artística, Teoría de la imagen, Estética-crítica y Campos vinculados a la fotografía artística.

Keywords: Artistic photography; Systematic literature review; Photographic techniques; History of photography; Digital photography; Photographic Genres.

Palabras clave: Fotografía; Revisión Sistemática de la Literatura; técnicas fotográficas; Historia de la fotografía; fotografía digital; géneros fotográficos.

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1. Introduction and status

Photographic practice is notable for its diversity, encompassing artistic, informational, and documentary realms. This versatility gives it a transdisciplinary character, connecting it with fields such as the Sciences, Arts, Humanities, and Social Sciences. In this context, contemporary photography holds particular significance, demonstrating an innate ability to forge emotional connections between the photographic image and the observer, while also fostering reflection and critical thinking. Also, the artistic domain provides creators with the freedom to engage critically with their environment, offering a subjective and introspective perspective.

The significant changes in photography in the last two decades, marked by the popularisation of digital photography, the widespread use of the internet, social networks and the rise of artificial intelligence, are represented in contemporary artistic creation, coexisting with the proposals of many artists who continue to use chemical photography as a means of expression. This aspect holds particular significance in the Latin American context, where the photographic medium is explored alongside questions of what defines Latin American photography and its implications in terms of identity and territory, establishing an unmediated symbolic model and, therefore, at the service of foreign imaginaries during its first stage of development (Concha, 2012 and 2021).

In the artists' work, the classical notion of photography, as well as the conception of art in relation to contemporary photographic practices, are in continuous questioning, which requires a conceptual delimitation of the relationship between both terms. Documentary, journalistic, and vernacular photography have gained prominence, appearing in renowned collections such as MoMA or Le Centre Pompidou, among other institutions, validating them in the art circuit. This only serves to certify the blurred boundaries between the multiple photographic disciplines and the impossibility of establishing a dichotomy between the documentary and the artistic. Trends

such as the so-called New Documentary are characterised by navigating between these limits, while scholars such as Fontcuberta (2012) speak of the death of the old photography and the arrival of post-photography, questioning its objectivity. Authors such as Cristina de Middel, Marcos López, Nelson Garrido, etc., blur the boundaries between fiction and non-fiction through the "mise-en-scène", highlighting the photographer's ability to metamorphose reality (Zúñiga, 2023).

The complexity of the photographic act is presented as a further argument for stressing the importance of academic research and the need to promote its development, which, in this proposal, has focused on artistic photography as the discipline to be analysed. For this reason, this study presents the first results obtained within the **FotoArt** project. Thanks to this Systematic Literature Review (SLR), an approach has been made to the areas of artistic photography that are being researched in Spanish within the academic world through the references published in Dialnet.

SLR is characterised by its objectivity, reproducibility, impartiality, and subject-specific focus. It is therefore an objective methodology when searching for information on studies conducted in specific subjects and fields of research. Furthermore, follows a method that helps to detect and mitigate potential biases and ensures that the results obtained are aligned with their purpose (Petticrew & Roberts 2006; Xiao & Watson 2017).

1.1. Characteristics of artistic photography

Among the various positions on the characteristics of artistic photography, the theorist André Rouillé (2017) addresses this question by distinguishing it as that which "(...) is based on an assumed, fully mastered and generally exclusive use of photography, and so far as it confers on it an original status of artistic material" (p.441), differentiating it from photography at the service of art and the purely documentary photography. On the Latin American horizon, the situation becomes more complex, as the creative processes are subordinated to the medium, technique and technology from the European context and set a standard far removed from experimental praxis and

anchored in the documentary and landscape genre. Photography developed its artistic language from around the 1970s onwards in a widespread way and moved away from the avant-garde experiments of individual artists who lived in Paris at the beginning of the 20th century (González-Flores, 2005 and Rigal, 2020).

It is within the context of art that the most visually innovative and daring proposals emerge, provoking a re-evaluation by the spectator of their link with the photographic image. Artists call us to question the alleged objectivity of photography, seeking an openness in the viewer's interpretation of the image (Eco, 1985) and promote a critical approach to the medium, thus stimulating a reflexive dialogue about its nature and its impact on contemporary visual perception, which in the Latin American context is characterised by the questioning of identity, coloniality, territory and cultural dependence (González-Flores, 2018). The concept of photography as an index, vestige or direct trace of the real (Barthes, 1989; Sontag, 2008) is being rethought, confronted with the interpretation through the image, previously used in painting, with an increasing influence of the digital image, a term in which the purely photographic ends up being diluted. In the Latin American context, these changes can be seen from 1970 onwards, when a transition from documentary to artistic photography began, as pointed out by various authors in the papers presented at the Latin American Photography Colloquia held between 1978 and 1996 (Molina, 2003; Rigat, 2020). Although artists such as Páez Vilaró already in 1953 called for greater creative independence for photographers (Navarrete, 2018).

The growing presence and importance of artistic photography in current cultural circuits is manifest, as can be seen in the spread of photographic exhibitions in museums and art galleries worldwide, as well as in the number of festivals and events dedicated to this discipline. Renowned events such as *Les Rencontres de la Photographie* de Arles (France), FELIFA -Festival de Libros de Fotografía y Artes Gráficas- (in different Latin American countries), Festival Internacional de Fotografía en Valparaíso, MUFF or PHotoESPAÑA, among others, demonstrate a firm commitment to artistic

photography in their curatorial programmes. Also, its growing relevance in the art market is notorious, occupying fifth place in terms of global sales (Mur, 2016). Institutional publishing initiatives are also noteworthy, including the Mapfre Foundation, the Montevideo Photography Centre, the Instituto de la imagen in Mexico, CENFOTO in Chile, etc. In the field of national and international periodicals, magazines such as EXIT, Fisheye and FOAM, among others, offer a wide range of publications. Publishers such as La Fábrica, Hydra, RM, Metales Pesados or SED, among others, participate in the creation of an extensive bibliography dedicated to photography. This panorama is complemented by numerous smaller publishers that stand out for their commitment to the production of high quality photobooks, as well as self-publishing by artists, a common practice in this field, whose works can be found in collections such as Gabriela Cendoya-Bergareche (Fotolibros, 2024), located in the San Telmo Museum in San Sebastián (Spain), with more than 3.400 books.

While the art scene is dynamic and productive, despite the increase in academic publications in recent years, research continues to be a pending issue in Spanish academia, in contrast to the diversity of the art world. This phenomenon can be attributed, in part, to the infrequent presence of photography in official university curricula, a situation that contrasts with the reality of other European countries, where photography enjoys greater attention in the academic sphere with numerous study programmes that have generated extensive and sustained academic research projects over time. The case of Latin America is different, where there is an interest in studies on documentary and artistic photography linked to the academic and governmental sphere, characterised by a great diversity of developments, problems, and lines of research (Rigal, 2020).

This study began with the research question: How does 21st-century scientific research in Spain and Latin America focus on artistic photography? The objective, the methodology used, the results, the discussion of these results and the main conclusions obtained in this research are detailed below.

2. Aim of the research

To conduct an RSL in a database of international prestige to determine the scope of artistic photography and the main categories addressed in scientific research conducted in Spanish in the 21st century in the Spanish and Latin American context.

3. Methodology

Initially, SLR methodology was associated with the field of medicine, however, it is increasingly being used in the social sciences and humanities (Mangas-Vega et al. 2018). In the artistic field, references have been found associated with the application of this methodology in studies linked to photography as art and its presence in social networks (Qian, 2021), in tourism (Li, Zhang & Hsu, 2023) or in the educational field (Rodríguez-Hoyos, 2015). However, no SLR has been found associated with artistic photography.

3.1 Search strategy and selection criteria

According to the postulates of Petticrew & Roberts (2006) and Xiao & Watson (2017), to develop an SLR it is necessary to establish a set of processes defined in a protocol, which is detailed below:

- First, an implementation procedure has been designed. This includes the formulation of the research question and the research objective.
- Next, the inclusion and exclusion criteria were defined to select the references to be analysed: references published in Spanish and in the 21st century, accessible to the research team and dealing with artistic photography from a scientific perspective. Once the first sample has been obtained, those references that did not meet the above criteria were examined and discarded.
- The selected references were then analysed and discussed. First, the sample and the characteristics of the group have been analysed, and

then they have been grouped together and addressed by categories.

- Finally, conclusions have been drawn from the analysis.

To conduct the reference searches, Dialnet has been selected, a scientific database of recognised international prestige and focused on references written in Spanish, created by the University of La Rioja.

3.2 Data extraction and synthesis

After evaluating different search terms, the following was selected: artistic photography. The total number of publications obtained in the search using the above criteria was 2659. To be able to specify and refine the search, this term has been written in inverted commas (""), which has allowed us to obtain a sample of 118. Table F1 illustrates the distribution of the sample across different reference types.

Then, references published as a book and written in other languages were discarded: Catalan (four), English (two), Galician (two) and Portuguese (two). The sample to be analysed is eighty references.

	Database		Dialnet		
	Typology reference	Articles	Chapters ²	Books	Total
	Artistic photography	1496	274	247	2659
Search term	"Artistic photography"	77	13	9	118

F1. References obtained in the searches conducted. Own elaboration based on the analysis conducted.

After delimiting the original sample, it is noted in this category that the consideration of artistic photography has been acquired over time by photography taken for documentary purposes. This made it possible to discard two publications, the first not falling within the period analysed (2000-2023), and the second because it could not be found. Afterwards, an initial reading of the publications made it possible to eliminate twelve that

² Conference proceedings are listed as chapters in Dialnet.

were not linked to the subject matter of this research. Finally, the sample under analysis consists of sixty-five references, of which fifty-four are articles, nine are book chapters and four are conference proceedings.

4. Results

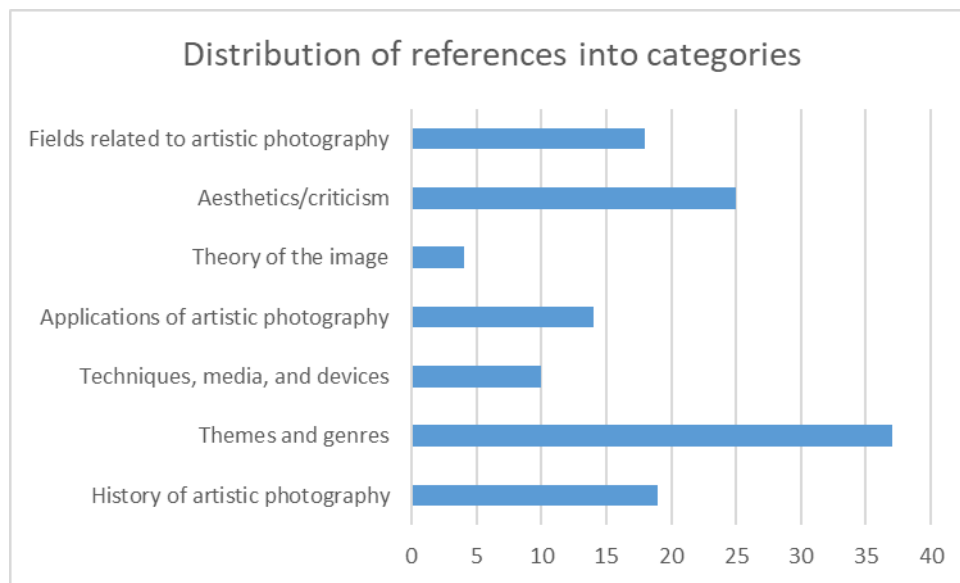
This section presents the main results obtained, the classification conducted, and the characteristics of the sample collected.

4.1. Classification of categories

After defining the study *corpus*, a process of analysis and synthesis was started based on the keywords of the sixty-five references analysed. This step led to the creation of the categories analysed in this article.

Of the total number of references, thirty-nine had keywords and twenty-six did not, so new keywords were created *specifically* for these references. These new keywords are based on the abstract and purpose of these references. The final number of keywords analysed was 269: 217 original and fifty-two new ones. These were then grouped into three subsequent categories. This process allows the keywords to be grouped by affinity, thus enhancing the objectivity of the study. Open categories were created to bring together the different studies selected. Thanks to this inductive process, thematic groups were created, ranging from the most particular (the keywords) to the most general (Category 1, 2 and 3 consecutively). The first grouping of keywords resulted in sixty-two categories, the second in fifty and the third in the seven categories analysed.

This has made it possible to organise all the references obtained through this methodology in an objective way. The graph (F2) shows how the references are distributed among the seven categories analysed in the Discussion section. Given that these sets have arisen from the grouping of keywords, a reference can be classified into several categories. In this way, the transversality of the themes addressed in the analysis conducted is considered.



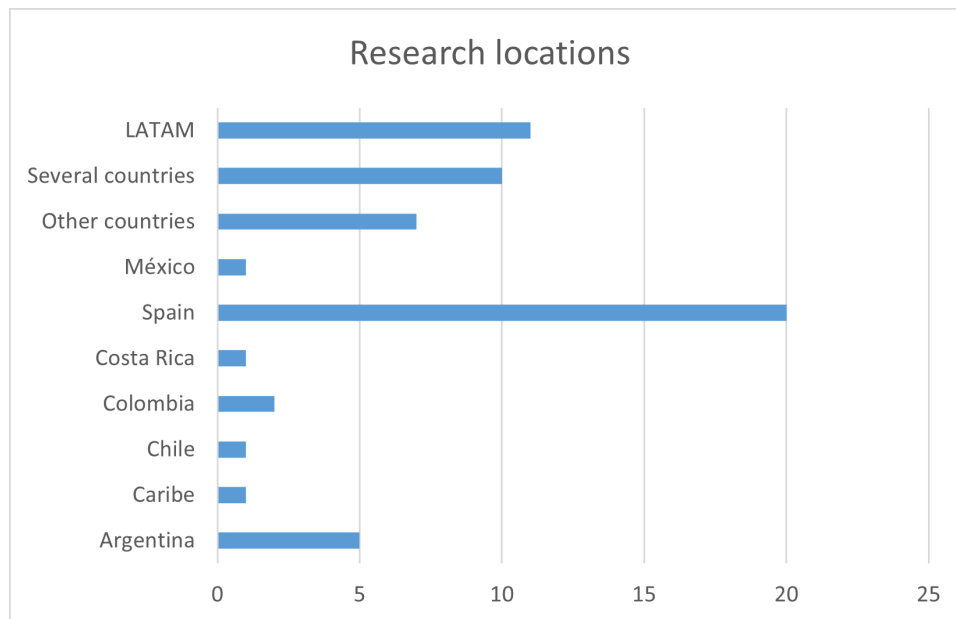
F2. Distribution of references by category. Own elaboration based on the analysis conducted.

From this analysis, data linked to the location of the study or to the artists mentioned have been also obtained, which are analysed below.

4.2. Characteristics of the sample

An analysis of the sample's authorship reveals gender parity: twenty-seven references were authored by women (individually or collaboratively), twenty-nine by men, and seven by mixed-gender groups. Two could not be identified. This balance changes when looking at the gender of the artists within the references: twenty-five references mention several people at the same time, in most cases men or mixed groups; thirteen deal with work done by men and six focus on women.

The graph (F3) shows the distribution of the countries analysed in the references obtained. Within the sample there are forty-nine references linked to localisation, of which twenty are linked to Spain (sixteen general, one Reus, one Aragón, one Canary Islands and one Guadalajara); eleven references belong to Latin American countries, including five investigations on Argentina and two on Colombia. In addition, ten references have analysed several countries at the same time, and seven to other countries not included in the research.



F3. Geographical location of the studies of the references analysed. Prepared by the authors based on the analysis conducted.

5. Discussion

In this section, the references have been classified taking as a starting point the categories created from the grouping of the keywords.

5.1 History of fine art photography

In this field, the history of artistic photography has been linked to documentary photography (Muñoz, 2020). In the case of Spain, the geographical area most represented in the publications obtained, these synergies come together under the figure of Ortiz Echagüe and the impact of their work (Coronado, 2001, Montero & Ortiz-Echagüe, 2005, Domeño, 2001); its presence is noted in institutions such as the Museo del Traje (Montero & Ortiz-Echagüe, 2005).

Also noteworthy is the work of Cerdá and Rico (Cerdá, 2012) and the studies carried out by Latorre (2016): on the work of the Real Sociedad Fotográfica as a precursor of artistic photography in Spain and its magazine *La Fotografía* (1901 to 1914); by Sánchez & Salvador (2023) on the avant-garde of the magazine *Crónica* and the Manassé workshop during the Second Republic,

and by Sánchez (2016) where the artistic photography yearbooks published from 1924 onwards by different institutions are analysed. The influence of pictorialism can also be seen in the Real Sociedad Fotográfica (Latorre Izquierdo, 2016) and through specialised magazines of the nineteenth and twentieth centuries, and the figure of Antonio Cánovas (Alonso Laza, 2020). Although pictorialism was practised in Latin America, there are no references to its exponents, nor any mention of publications or photography associations.

It is worth highlighting the journey of organisations such as the Agrupación Fotográfica of Guadalajara (Aragonés & Rincón, 2014), the Spectrum Gallery in Zaragoza (Larraz, 2020 and 2023) and the art photography collection of the Museum of Navarre since 1984 (Zubiaur, 2011). The magnificent work developed in specific places such as Reus (Spain) and the tradition of the professionals who worked in the nineteenth century in this city are also pointed out (Arnavat, 2016). There is only one reference to the history of Hispano-American photography, which explains the transition from documentary to artistic photography in twentieth-century Venezuela and its relationship with its socio-political processes (Velasco, 2021).

The arrival of postmodernity brings the use of techniques such as the *remake*, where the past takes centre stage (Castro, 2013). It highlights the variety of advances in cameras and the influence of journalism and photojournalism (Brunner, 2013), and existing critical aspects towards the New Documentary and its relationship with artistic photography (Muñoz, 2020). The use of colour photography (1976) was institutionally validated by MoMA with an exhibition by William Eggleston, who renewed art photography (Weski, 2003). There is no reference to aesthetic or technical renewal in the Latin American context.

5.2. Themes and genres

The themes and genres that photography developed during the 19th century explain the process that led it to be considered art. The studies establish that the portrait genre and pictorialism were the first attempts to apply creativity to the mechanical reproduction of the image, using strategies such as

blurring, the development of colouring techniques, props, photomontage, etc. These studies also identify the main pictorialist photographers such as Rajlander, Peach and Kaulak in Spain, among others, but make no reference to any author in Spanish-American territory (Coronado, 2001; Latorre, 2016). These early works are impregnated with the compositional sense of painting, and their influence on the subject matter or iconography is evident (Alonso, 2020; Arnavat, 2016; González, 2001; Jäger, 2004). Their study and conservation are necessary as they form part of the historical-artistic heritage (López-Ávila, Alberich-Pascual & Ruíz-Rodríguez, 2020).

Portraiture has been one of the main themes in photography since the commercialisation of daguerreotypes, ambrotypes and ferrotypes. This theme is worked on in contemporary artistic photography from the construction of gender identity and not as an objective testimony of the image of the portrayed (Alarcón, 2021; Guerrero, 2016). The rupture with the traditional canons of photographic representation was promoted during the European avant-garde period and reached the American continent much later. At this time, the first alternative views of the body and the nude began to emerge in Europe (Sánchez & Salvador, 2023).

Today, photographers continue to explore these genres under a much broader and more inclusive gaze (González, 2021), first in Spain and around 1970 in Latin America. Another relevant thematic group is travel and architecture, worked on since the very origins of photography in the 19th century. The representations are abundant and reveal its links with landscape painting in oil and watercolour (Escobar, 2005; S-V, 2007), whether in its more pleasant aspects and associated with the idea of travel or in the study of architecture (Méndez, 2014) or with a critical gaze over the contemporary city (Pastor, 2011 and 2019, Velasco, 2021). This photography is used as a didactic tool in education for the study of heritage and the environment, linked to aspects of self-expression (Aznar, López, Cáceres, De Barros & Hinojo, 2021), although there is no mention of the role played in Hispanic American recording and documentation.

Other themes focus on the recording of historical events as memory (Fortuny, 2008 and 2021; Larralde, 2015; Núñez, 2018), establishing links with postmodern photography, characterised by its interest in the referent and the reproduction of quotations or *remakes* (Castro, 2012; De Mingo, 2016). It highlights the allusion to the contemporary and the proliferation of images in our digital era in the aspects of photojournalism and documentary photography, detaching itself from the quality of the photographic equipment and bringing it closer to artistic photography (Brunner, 2013; Campo, 2016).

Also present is the dissemination of photography on social networks and more complex photographic projects that work with concepts of truth and objectivity through the New Documentary (Mena, 2020; Muñoz, 2020). The openness of themes and genres is a characteristic of contemporary photographers, as well as their interdisciplinarity, going beyond the photographic medium to elaborate proposals in which artistic photography is incorporated as an enriched resource capable of addressing themes such as gender or decolonization in Latin America (Crespo, 2013; Cuadra & Hernández-Hernández, 2018; Esparza, 2015; Molina, 2016; Pastor, 2016; Rodríguez, 2023).

5.3 Techniques, means and devices

These areas are investigated from different perspectives in the articles analysed. In its origins, the daguerreotype was a revolution, and it is the technique that Arnavat (2016) analyses from a historical perspective in relation to the origins of photography in the city of Reus (1839-1903). Despite its technical complexity, it is still used by artists such as Adam Fuss, highlighting its contributions to artistic photography such as the creation of photograms (Medina, 2011).

From this historical perspective, the origin of chemical photography is related to concepts such as alchemy (Molina, 2016), with the emergence of processes of developing and fixing the latent image on the photographic support in combination with the use of devices known and used since the Renaissance by European artists. The most important is the camera obscura,

currently used by experimental artists such as Fuss (Medina, 2011) and which gives its name to one of the photography galleries in Madrid (Curto, 2021).

Photographic media and supports have drifted towards non-photographic media and digital screens, as professor and photographer Luis Castelo states (Crespo & Pillacela, 2016). The digital image has replaced chemical media. Artists and teachers such as Ana Rivero Arcos use digital resources, without downplaying the importance of learning chemical processes in photography today (Crespo Fajardo, 2013).

The use of digital technology in artistic creation has caused a significant impact, generating different trends (Marzal, 2015) and debates around the dissolution of photography in the concept of the digital image (Marzal, 2010). Among the most relevant phenomena caused by the popularisation of digital photography is mobgraphy or photography using *smartphones* (Tavares, Quijandría & Acosta, 2023), which have become the most numerous photographic devices used in the entire history of photography. The user of these devices becomes a contemporary *flâneur*, seeking to capture everyday moments that he or she later shares publicly, thus participating in a process of social validation. No references have been found that analyse the implementation of European photographic and instrumental techniques of representation, the implementation of the digital photographic technique, exponents, or consequences, despite existing analyses in Latin America (González-Flores, 2018).

5.4. Applications of artistic photography

It is noted in this category that photography taken for documentary purposes has acquired over time the consideration of artistic photography, with the classification of a photograph in one genre or another being blurred (González, 2001). Institutional archives keep an important collection of photographs that reflects customs, landscapes and festivities associated today with pictorialism and artistic photography (Arnavat, 2016; Castellanos, 2007; López-Ávila, Alberich-Pascual, Ruíz-Rodríguez, 2020). The documentary function is separated from the artistic one in contemporary

collections and archives (Zubiaur, 2011). Publications specialising in artistic photography, such as yearbooks, magazines and catalogues aimed at disseminating associations and photographers in Spain, acquire relevance in their study (Alonso, 2019; Sánchez, 2016; Sánchez & Salvador, 2023). The diversity of applications of artistic photography is evident in the cinematographic field as documentation or under photographic direction (Úsuga, 2012); in the journalistic, informative and fashion fields, manifesting the aesthetic consideration and influence of artistic photography in these photographic genres (Brunner, 2013; Montes, 2015). Finally, art photography is intertwined with other artistic disciplines such as installation, video art (Montoya, 2015) and poster design (Martorell & Sanchís, 2018).

5.5. Image theory

The importance of analyses of visual culture in relation to photography is noted in this category. In this sense, the profound changes brought about by the popularisation of digital photography have led many authors, from photographers to theorists, historians, and students, who have experienced this process first-hand over the last few decades (Marzal, 2010), to reflect on it. These analyses leave out the wide variety of authors who, since the mid-1950s, have begun to question what photography is and what photography implies in the Latin American context. Artistic photography has shown special interest in strategies of appropriation, *remaking*, deconstruction and rethinking the concept of authorship (Castro, 2013). Authors such as Joan Fontcuberta, Amalia Ulman and Molly Soda move between the documentary image and the constructed image, reflecting on contemporary visual culture and the influence of the internet and social networks (Macedo, 2020).

In this analysis of visual culture, is significant the importance of photography in areas of popular culture such as women's magazines, in whose pages the influence of strategies typical of artistic photography can be appreciated (Vozmediano, 2015).

5.6 Aesthetics and criticism

Studies on art photography tend to mix the fields of aesthetics and criticism with the history of photography. These articles deal with the pictorialism associated with José Ortiz Echagüe in Spain (Domeño, 2001), pictorialist photography and its relationship with painting (Arnavat, 2016; Coronado, 2001; Mena, 2020) or carry out a chronological review of the different artistic photographic currents that have followed one another over the decades, analysing their main aesthetic and technical characteristics (Arnavat, 2016; Velasco, 2021) in Spain. On the other hand, there are studies dedicated to analysing the works of contemporary photographers, their themes, compositional resources such as quotations, working with archives, *remakes*, etc. These studies attempt to understand and differentiate artistic photography from other photographic genres, highlighting its metatextual capacity and the relationship between photographers and the socio-political and economic events they work with in their works, especially in Latin America due to its political particularities since the second half of the 20th century (Alarcón, 2021; Castro, 2012; Cuadra & Hernández-Hernández, 2018; Del Campo, 2016; Fortuny, 2021; Hernández-Hernández & Cuadra, 2018; Larralde, 2015; Medina, 2011; Mena, 2020; Pastor, 2011, 2019; Weski, 2003). The changes in the way artistic photography is made and the enrichment of the photographic work after the adoption of digital capture and editing systems are analysed in the light of photographic creative processes (Marzal, 2015; Montoya, 2015; Tavares, Quijandría & Acosta, 2023). Aesthetics is analysed from the influence exerted by artistic photography in fields such as photojournalism, documentary photography and other artistic disciplines (Brunner, 2013; Mena, 2020; Méndez, 2014; Montoya, 2015), and also from the influence generated by other artistic languages on artistic photography (De Mingo, 2016) or from concepts associated with science (Pastor, 2016). The criticism of art photography is explored from the perspective of the production and reception of art markets (Muñoz, 2012) or exhibitions (Larralde, 2015; Navarro, 2015). However, they

do not reflect the Hispanic American scientific production associated with this field of research.

5.7. Fields related to artistic photography

In this category, the different fields of action in which artistic photography plays a significant role have been analysed. In the first place, preventive conservation, such as that linked to the mounting and exhibition of works, is worth mentioning. The work carried out in archives, museums and libraries in Spain (Castellanos, 2007) stands out: its evolution, the work -especially carried out by staff trained in conservation- (Castellanos, 2007), and the dissemination carried out in exhibitions, such as the example of the Reina Sofia Museum (S-V., 2007).

With regard to the exhibition, the different supports used such as *Face-Mounting* and the existing problems in their conservation are highlighted, as well as factors such as the manufacture of the works and the environmental parameters necessary for their conservation (Arenas, García, Abenojar & Martínez, 2018; Arenas & Rivas, 2023).

Secondly, another relevant area is formal and informal education. Photography is established as an educational resource for working on the local and heritage environment (Ramon & Sumozas, 2021), technique, research, and the development of a discourse of its own. Casas (2019) also analyses experiences in which photography becomes an inclusive tool in Social Design, due to the ease of use of the camera and the achievement of results earlier than in other disciplines. Crespo (2013) reveals Ana Rivero's vision as a photography teacher, the didactic resources, and pedagogical strategies she uses and the technical evolution of this genre. Artes Plásticas y Diseño: Fotografía Artística (2004) points out the requirements of the curriculum of the Higher Degree in Artistic Photography in Spain and the existing professional opportunities at the beginning of the 21st century. There is no analysis of the different curricula offered in Latin America even though it is a consolidated artistic discipline within the university sphere, as have been seen in section 1.1. In Spain, Montoya (2015) presents the results of their formal training through an exhibition, and Úsuga (2012) describes

their training as a cinematographer, pointing out the importance of the combination of skills, abilities, and technique in this sector.

In terms of informal education, the Spectrum Gallery in Zaragoza, Spain (Larraz, 2023), which is fundamental in the dissemination of artists through exhibitions and training in photographic techniques at a local and national level, stands out. Finally, another related area is the market, highlighting the market *per se* (Muñoz, 2012) and the value attributed to the works (Alés, 2011). It is worth mentioning the role of galleries and art fairs such as Spectrum Gallery (Larraz, 2020 and 2023), ARCO (Curto, 2021) and EntreFotos (Navarro, 2015A and 2015B). There are no mentions of Spanish-American galleries or institutions dedicated to the dissemination and promotion of photographic projects. The application of artistic photography in advertising design is also mentioned (Martorell & Sanchís, 2018).

6. Conclusions

Based on the research question that has guided this study, a series of reflections have been made on the state and direction of scientific production in artistic photography. An analysis of the references obtained in Dialnet reveals a disparity in the academic attention devoted to artistic photography in the Spanish context compared to the Latin American context. This fact contrasts with the existing reality. For example, within the category of genres, landscape and portrait photography does not reflect any research on the European and local portraitists who established their studios during the nineteenth and twentieth centuries on the continent. The same happens with the documentary function of photography; there is no mention of these processes in the Latin American sphere despite their practice in countries such as Chile, Mexico, or Cuba.

To verify whether there are studies that demonstrate a Hispanic American scientific production, a parallel survey has been conducted in other databases. Therefore, it is possible to affirm that there is a bias in Dialnet

that does not address the tradition of existing academic studies on photography in Latin America.

In terms of subject matter, there is a predominance of references focused on aspects related to photographic themes and genres, mainly oriented towards the Spanish case (37 references), as well as aesthetics and criticism (24), indicating a tendency towards the exploration of artistic practice and its critical reception in the Spanish sphere and, to a lesser extent, in Latin America. However, it is worrying to note that image theory, a fundamental category for understanding the photographic phenomenon, is under-represented in scientific research, which indicates a gap in theoretical knowledge that could limit the understanding and analysis of the photographic medium. There is also a lack of academic research related to artificial intelligence applied to creative processes in artistic photography.

Another relevant aspect that emerges from the analysis is the gender parity in the authorship of the references, which reflects an advance towards equity in academic participation. However, a notable disparity persists in the representation of the artists studied, with significantly fewer women than men. This raises questions about the dynamics of power and visibility within the artistic and academic sphere, highlighting the need to actively address gender inequalities in the study of artistic photography.

The main limitations of the study are linked to the selected database. This implies the exclusion in the analysis of references published in other databases. Future research will apply this methodology to analyse results in comparable database with the aim of minimising the bias discovered in Dialnet and incorporating more research on the Latin American field. In summary, this SLR has established the current state of academic research on artistic photography conducted in Spanish and indexed in Dialnet. In addition, it has allowed us to detect existing biases in the field of study and, in this way, within the anonymised text project, to specify future lines of research that will deepen the conclusions obtained in this research.

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