Abstract

This thesis deals with the manipulation of a photograph. The first part is the theoretical framework, which is used in subsequent chapters by analyzing selected examples primarily reflecting concepts such as authenticity, objectivity, truth value or manipulation. Outside the theoretical framework is mentioned in the introductory parts of the historical evolution of analogue photography which flows into the history of digital photography. In the analytical part of the study we work with selected manipulative techniques (arrangements, retouching, photomontage, digital cloning, exchange heads, manipulation accompanying text or photos without referents) which are applied to individual examples using the theoretical framework from the first part. The study answers to our research questions, namely is it still possible to understand photography as an objective and trustworthy visual medium and is it possible to defend against the visual manipulation? The analysis shows that in the context of industrial practices in the photo and their availability has truth value of photographs as its objective quality not by its nature possible, while research and methods in detecting manipulation are crucial, but the amount of video material is still essential defense against manipulation of critical thinking.

Key words

Manipulation, digital photo manipulation techniques, objectivity, assembly, retouching, manipulation detection