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Original Research

Fashion Photography Ontology through a Methodological Approach to Pictures of Gucci and Balenciaga's e-Commerce

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Abstract: The arrival of the digital medium has led to a new photographic model: e-commerce imagery. This article analyzes Gucci and Balenciaga's e-commerce images as a new form of fashion photography, taking into account the commercial success of the two brands that significantly increased the volume of online shopping in 2022. The interest relies on how clothes are exhibited on e-commerce platforms due to the ephemeral and immediate consumption on the internet. This study argues that the rise of online shopping and digital communication has influenced the representation of products on e-commerce. Consequently, the study aims to ascertain the quantity of photographs and the typology employed by e-commerce brands in showcasing their products. For this analysis, we have considered the key elements from editorial fashion photography and commercial photography through five different items: the clothed body, the gesture, the lighting, the space, and the camera shot.

Keywords: *Fashion Photography, E-Commerce, Catalogue, Lookbook, Storytelling, Balenciaga, Gucci*

Introduction

The explosion of technological innovation in the 1990s has led to a steady rise of digital consumption. Since the increase in the number of digital platforms (websites, e-commerce, social media platforms [SMPs]) in the last decade of the twentieth century, modernity has entered a new phase characterized by the intensification of speed and the valuing of immediacy and real time. Acceleration emerged as a key marker of modernity (Bauman 2005), and digitalization encouraged the exchange from commerce to e-commerce throughout the twenty-first century (Crewe 2018; Rocamora 2019). The pandemic induced this acceleration of e-commerce, which has played an important role in heightening this speed. With the growth of global fashion sales in e-commerce nearly doubling between 2018 and 2020 in some regions, momentum has been building for further development. The global fashion e-commerce market was $668.1 billion in 2021, and, according to trend reports, "by 2025, e-commerce is expected to account for one-third of all global fashion sales, reaching 40 percent and 45 percent in the US and China respectively" (McKinsey & BoF, n.d., 97).

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Beyond the rise of online retail, Rocamora (2019) argued how e-commerce and digital media triggered the link between commerce and media. In that sense, Net-a-Porter.com was created in 2000, the first luxury fashion e-commerce site, and lately, they launched a digital magazine called *The Edit* with an editor's letter, a contents list, fashion features, and fashion spreads. This online magazine/e-commerce space looks like a traditional print magazine on the screen; however, it is immediately shoppable by clicking on a link. This blurred the distinction between the editorial and the commercial, pointing to the mediatization of retail.

By adapting the conventions of fashion media to e-commerce and through the transformation of their e-commerce platform into an editorial space akin to fashion, magazines sites such as Net-a-Porter.com illustrate the process of mediatization of online retail. This mediatization is characterized by the fusion of new media (websites) and traditional media (magazines) and the transformation of e-commerce brands into providers of editorial content. In this sense, Rocamora (2019) pointed out that the notion of remediation is a means of understanding the convergence and mediatization articulated on e-commerce platforms.

David Bolter and Richard Grusin theorized the term remediation in 1999. It points to the importance of attending to the ways digital media refashion others, including older media. It is "the representation of one medium in another" and "a defining characteristic of the new digital media" (Bolter and Grusin 1999, 45). Consequently, we can see how old formats such as fashion photography, which had different kinds and purposes, depending on the printed media they were composed for, have adapted to digital. Deeply codified, editorial and commercial photography no longer have different contexts and are both created for the digital screen, from one digital device to another.

The hybridization between commercialization and mediatization has recently focused on online fashion commerce and the digital culture; however, they did not take into account a further approach to photography and fashion photography. Therefore, this analysis focuses specifically on the study of fashion photography on e-commerce to understand whether the context of digital commerce affects a new conception of fashion photography. We question whether there is a blurred line between editorial fashion photography and commercial photography due to the merged boundaries between commercialization and mediatization in digital culture.

This article explores how products of the two most influential brands of the year, Balenciaga and Gucci (*Lyst Index*, n.d.) are presented on their e-commerce platforms using fashion photography. This study argues that the rise of online shopping and digital communication has influenced the representation of products on e-commerce. The two main objectives of this study are the following: (1) How many photographs and what typology use e-commerce for the exhibition of the product, and (2) what elements from editorial or commercial photography incorporate e-commerce photography in this new scenario.

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Beyond Clothing: The Construction of Meaning in Fashion

Barthes (1990), in The Fashion System, analyzed the relationship between fashion clothing and its forms of representation in magazines and advertising through two forms of communication: "image clothing"[1] expressed through photography or plates and "written clothing" through the text. For Barthes, fashion exists not only in the form of real clothes but also through images and texts in magazines, which he considered the first forms of access to fashion consumption. Therefore, he argues that garments themselves are not sufficient to create meaning.

Beyond Barthes' analysis, which centered on the construction of fashion through the print media such as magazines or newspapers, other scholars argue that brands construct symbolic value through their products (Bourdieu and Delsaut 1975). Bourdieu and Delsaut (1975) coined the term "symbolic transubstantiation," known as the process of creating that value in an object that extends from the symbolic meaning of the brand (Bourdieu and Delsaut 1975, 12). Following Bourdieu and Delsaut's idea, Marco Pecorari (2021, 20) adopts the construction of symbolic value in the garments to explain how brands create different meanings through peripheral objects and fashion ephemera such as catalogues, invitations, or press releases, which help to give a more complex meaning to fashion collections and products by using "the materiality of images and texts."

Pecorari (2021, 11) argues that "these materials produce discourses about the collection, not simply describing it but participating in its discursive formation." Complementary objects of fashion collections are made to be external associations with the products and, especially, with the brand identity. Therefore, fashion ephemera and the rest of the elements around fashion products function as mediums to create meaning and contribute to the construction of that "total fashion," helping the viewer, buyer, or consumer to detect the codes that help them to understand the meaning behind the fashion collection.

Historically, the elements that articulate the meaning as a discourse of the fashion collection have relied on printed fashion ephemera. However, given the rise of digital e-commerce, these fashion procedures that Pecorari (2021) introduced have been re-adapted to apply to digital platforms. These virtual platforms have created a new field in which fashion ephemera can be constructed through digital images. This new fashion remediation points to the importance of understanding how the new digital media redesigns the old media and images that were not originally made to be viewed digitally (Bolter and Grusin 1999).

Digital media uses images to connect individuals and brands. In relation to that global connectivity through images and the digital medium, Bauman (2005) argues that this fast-paced diffusion of digital information or "liquid modernity" is the basis of our hyper-

[1] Le vêtement-image; le vêtement écrit.

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modern consumption system. This constant communication of products through digital services has changed the relationship between consumer, brand, and media.

Blurring Boundaries in Fashion Post-Photography

Strauss (2020) points out that photography is based on highly processed pictures because of technology, also called post-photography or technical images.[2] He suggests that "the vast majority of technical images produced today are not intended for humans at all, but are device-to-device communications" (2020, 64). The consideration of the new digital medium and the internet as the primary framework of distribution through images has attested to the photographic adaptation to this idea of immediacy. This means that communication and sales have been forced to find a way to adapt their formats to the new digital scenario. Consequently, fashion has learned to coexist and adapt their physical format to the digital one. The digital market has contributed to adapting photography as the best form to represent and consume products.

Before exploring fashion photography in a post-photographic context, we need to review the history of fashion photography in print media. The image in fashion has been based mainly on two different classes: commercial and editorial photography. The first became a tool for fashion brands to show collections through portrait photographs during the second half of the nineteenth century, especially during the last two decades, when they were used in cartes-de-visite or cabinet photographs (Hall-Duncan 1979). This way of representation would evolve later as catalogues and lookbooks, which we denominate as "expository photography," due to its promotional purposes.

Editorial photography—usually the term more associated with fashion photography—emerged at the beginning of the twentieth century, when fashion photography in magazines was developed with an expository function of recording the most recent styles. First, these photographs complemented the fashion illustrations before they began to substitute them. Vogue became a key component of the growth of fashion photography as it began to integrate the interest of artistic photography to propose a more innovative vision for *Vogue USA* magazine during the 1910s. Alongside these shifts, Vogue brought in the work of famous photographers such as Baron Adolf de Meyer and, later, Edward Steichen (Gundle 2008; Hall-Duncan 1979), who translated pictorialism into fashion photography, for incorporating more artistic and narrative photography, being later known as editorial photography.[3]

[2] Vilém Flusser (2000) referred to photographs as "technical images" before Strauss did. He exposed that they were invented during the crisis of texts "to make texts comprehensible again" (2000, 13) with new apparatuses.

[3] The most purist of scholars recognize this kind of photography together with advertising photography the "real" fashion photography.

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Although editorial photography would be initially created by fashion magazines (see Hall-Duncan 1979), fashion brands also began to use narrative photography storytelling to complement the product itself, which, otherwise, is the opposite of the original formulation of commercial or expository photography, typical of lookbooks and catalogues. That opposition lies in a different determination because the objective of catalogue and lookbooks is to serve an expository function of all different products far away from narration. However, brands began to develop images, even apart from magazines, to portray the collection's story through editorial photography by using different elements such as a set, a background, or a scene, to emphasize the storytelling. That is a narrative purpose originally created for that type of photography, and not for lookbooks and catalogues, that designers integrated like a new strategy in visual communication.

Through the fusion of the two fashion photography styles, our study aims to consider if the remediation of old media into the new digital media also incorporated all those formats on the fashion e-commerce.

Methodological Approach to Understanding Mixed Ontology

The deployment of editorial photography toward expository photography on e-commerce will be analyzed. This article will identify the different compositional elements of fashion photography on e-commerce websites and detect how they articulate the fashion discourse[4] within this digital medium (Figure 1). Additionally, this study will explore what elements are incorporated or removed from the editorial and expository photography. In particular, it will observe: (1) clothed body, (2) body gesture (3) light construction, (4) space/context (background and ornamentation), and (5) camera shot. Observing these elements allows for a fuller understanding of images related to products and models on e-commerce.

1. *Clothed body:* Fashion studies have treated the body as a mannequin or a shop-window dummy. The focus was only on the garments, rather than on the model wearing them. Entwistle (2002, 34) developed a framework for studying fashion as a "situated bodily practice" that is embedded within the social world and fundamental to micro-social order. We argue that the role of the body takes on an important role in the presentation of clothing operating dialectically: dress works on the body, imbuing it with social meaning, while the body is a dynamic field that gives life and fullness to dress (Entwistle and Wilson 1998).
2. *Body gesture:* This item considers the display of the body in case it appears on images. The body can be represented just as a simple mannequin for clothing by expository photography or as an expressive resource by emphasizing the

[4] To read more about fashion discourse, see also Agnès Rocamora (2009).

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presentation of the garment. According to this second idea, Barthes (1981) understands posing as making oneself into an image, becoming an object for the camera. Because this image never coincides with the self, the body is part of the rhetoric of fashion photography. "The fashion pose signifies "fashion" before anything else" (Shinkle 2008, 219). Therefore, it is with the body that the garment is presented to the camera through its performativity.

3. *Light construction:* The lighting of an image acts as a modeling element, since it not only emphasizes, marks, or highlights certain important parts of the composition of the image but also contributes to the visual arrangement of the elements, separating them from each other and generating a certain volume and three-dimensionality.
4. *Space/Context:* This item is mandatory for editorial photography but not strictly necessary for expository purposes. Space and context determine the relationship between fashion products and the place. Both the spatial context (landscape, studio, or even the digital background of e-commerce) and the artificial background (props or decoration) play a pivotal role in the image discourse construction. This process involves generating analogies with real life and suggesting sensations that contribute to the establishment of codes and meanings, enriching the representation of clothing.
5. *Camera shot:* The camera shot will vary between the size of the shot and the angle of the camera, which are the productive dimensions of photography related to "the organization of the taking" (Calabrese 2012, 19). Size and angle mean what semiotics has been studied by "the point of view" (Fontanille 1989; Marin 2001). It is necessary to incorporate the point of view on e-commerce images because expository photography traditionally uses just one neutral point of view in order to depict the product and focus attention on it, instead of editorial, which uses variety and original shots to emphasize storytelling.

Considering these five items (see Figure 1), we create a methodological approach to observing and analyzing e-commerce images using Balenciaga and Gucci's e-commerce websites. We selected these two leading brands because of the impact on the internet in 2021/2022, being the two most searched brands (*Lyst Index*, n.d.). The images we analyze come from Balenciaga and Gucci's e-commerce marketplace on their websites in August 2022.

Specifically, we will observe images of dress sales on these e-commerce marketplaces. Dresses are chosen for this analysis because, according to McKinsey (2021), they are the best-selling products online. Additionally, compared with other items, dresses do not need another garment to be displayed. Hence, we categorize dresses to establish their relationship with the body and the frame using the same typology used by Gucci (gown, jumpsuit or

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bodysuit, short dress, and long dress) for both brands, even though Balenciaga does not distinguish between the category of dresses.

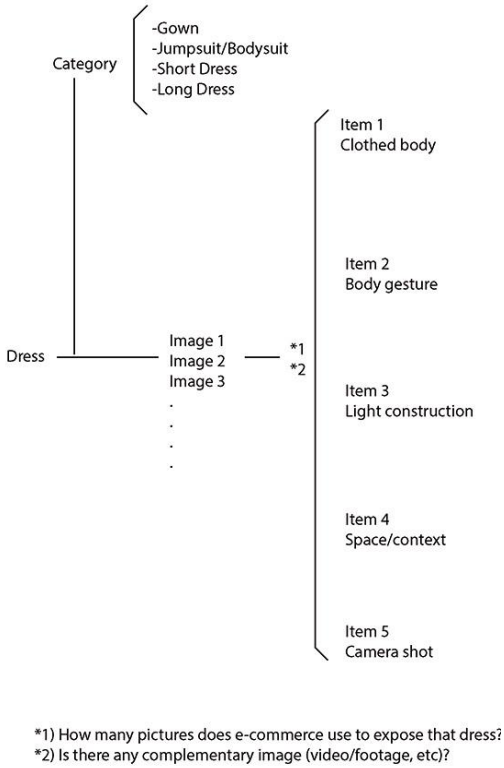

Figure 1: Methodological Framework
Source: de las Heras and García-Ergüín

e-Commerce Photography Construction

While it is assumed that all fashion photography on e-commerce has one main objective, selling their product, the roles that brands assume are totally diverse. Digital spaces blurred the boundaries between mediatization and commercialization. The functions of these images are becoming hybrid, and brands try to create different strategies to establish the best connection with consumers by transmitting their core values and brand message through the sales of their products.

Our analysis of fashion photography on e-commerce aims to understand the production of these images in both Gucci and Balenciaga as examples of what the new photography function is with the increase in sales on the internet. In this digital space and flux of images, brands are constantly uploading different pictures to e-commerce, incorporating not just the main collections but also capsule collections or pre-collections, where they all coexist. Both brands approach images in that sense. Balenciaga responds by displaying the previous seasons' stock using the same atemporal and neutral aesthetic. However, Gucci is curated in a

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particular visual code for each collection, because all the images respond to the same use of a visual aesthetic, differentiating one collection from another.

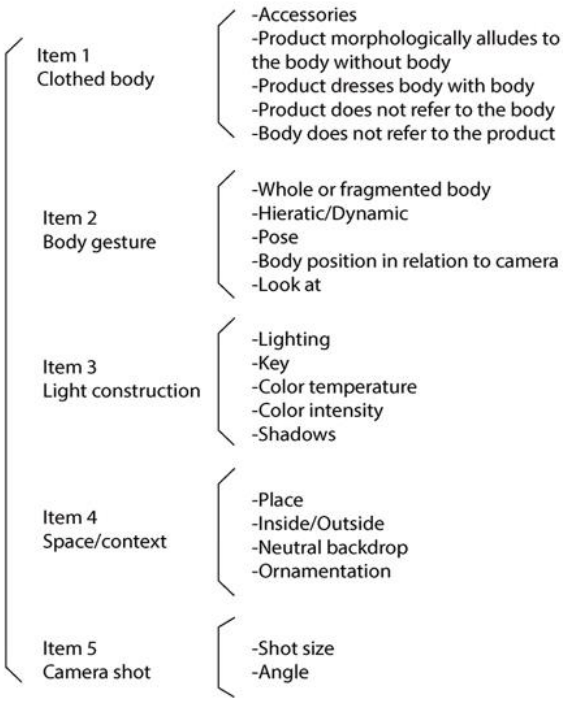

Figure 2: Items Related to Methodological Framework
Source: de las Heras and García-Ergüín

E-commerce and the coexistence of collections are derived from the digital medium and the overproduction of images, which, as we explained, are causing an immediacy and a reduction of the time between the viewer and the images for consumption, especially with the rise of branded content and SMPs. E-commerce images assume speed and the number of pictures imposed by the digital medium, making consumers need more pictures than before to read and appreciate the product. Consequently, brands also need more time to display the objects to provide the consumer with the most realistic and correct information. Balenciaga and Gucci use a different number of images to represent the product properly. Gucci employs an average of almost seven pictures for each dress, whereas Balenciaga uses practically five images for all its products, except in one case, where there are six images. Next, we expose the analysis of these images shown by both brands by discussing each of the five items of the methodology (Figure 2).

Item 1, the clothed body, refers to the relation between clothes and the body. The body and dress operate dialectically: dress works on the body, imbuing it with social meaning,

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while the body is a dynamic field that gives life and fullness to dress (Entwistle and Wilson 1998). Accessories to complement the look give us the extended implementation of the human body in the necessity of hands, feet, head, and extended parts instead of the torso. Furthermore, that torso or suitcase comprises of materials, patterns, and their nature.

Regarding the product dresses body with body, it is exposed pictures originally with a lookbook character. Models' suit dresses assume hieratic or dynamic gestures (Item 2) and establish a relation with the camera, staring at it or not, in which we find a personification presented as a window to appear. The body usually works as a mannequin for displaying the product, although it could also have a narrative purpose according to different parameters such as sex, gender, morphology, and age.

Besides morphological aspects, performativity develops a more extended discursiveness beyond the presented body by the acting. Visual representation is one of the signifying practices through which are articulated the "techniques of the body" (Mauss 1973). Mauss describes these techniques unnatural as they are mediated and embedded in the body by culture. Thus, both hieratic and dynamic poses are not natural. The images of Balenciaga show a hieratic and artificial pose, less dynamic, compared with Gucci, which tries to achieve naturality and dynamism.

Balenciaga always captures the totality of the body in a very hieratic position, rather than representing a specific part. However, this body representation is in a "contrapposto" position in many cases, which can be understood as an association with the real gesture, instead of representing a fake or a digital body. The majority of images precisely represents a static body, blurring the line between real and not real, contributing to its fashion discourse.

The representation in Gucci is typical of editorial photography, where the body posing transmits that e-commerce is not just a body or a mannequin dressed with a product but an element that helps construct the fashion discourse. As previously mentioned, the fashion pose signifies "fashion"; however, the mannequin's role is to draw attention to the garment that it wears rather than to itself. Therefore, it is through the pose that the body is presented to the camera by its performativity, generating asymmetry or expressing itself with body limbs. Moreover, the role of the accessories and the stylism interact with the performativity of the body and its pose, contributing not just to the dynamism but also to the fashion discourse.

As explained previously, images are presented in a way that alludes not just to the body but to the product itself. When we discuss a product that is not directly related to the body, we are often referring to clothes displayed in 2D rather than in 3D, as was traditionally done in catalogs. This 2D representation lacks the volumetric appearance of the garment and doesn't capture the 3D aspects of the body. That kind of picture is employed mainly by every brand on e-commerce, but these images can have more or less presence. We checked that Balenciaga provides two pictures for each dress (front and back) instead of Gucci's

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point of view, just taking one (front). That shows a straighter concept in Balenciaga's exposure of dresses by its methodological approach to the objects. While Balenciaga creates a mechanical and repetitive procedure, Gucci varies images by including photographs of details that can complement the main representation of the product.

Beyond the two main representations of the product, namely, product dresses body with body and product does not refer to the body, there is a third option: product morphologically alludes to the body without the body, which is not commonly implemented on e-commerce, although Balenciaga uses it with just one cloth.

On the other hand, as Bolter, Engberg, and MacIntyre (2021, 164) add, "our media culture first became familiar with the shapes and textures of computer graphics through video games and special effects in films." That influenced fashion photography and e-commerce images, making CGI (computer generated images) commonly used. "The goal is often to make the CGI effects blend seamlessly with the live-action photography so that the audience has difficulty seeing where the physical world ends and the CGI begins" (2021, 165). Nevertheless, CGI is a volumetric digital representation of dresses as if they were on a body with no body. CGI avoids the representation of the real body to virtualize, in a sense, clothes implemented by an invisible avatar.

Item 2 focuses on the body gesture and the natural or non-natural pose, which reveals a majority of hieratic positions and the supremacy of non-natural poses. Whether the picture shows the body fragmented or not is entirely related to Item 5 and the length of the clothes, as the shot is a closer-up depending on the short size of the dress. Looking at the camera depends on the acting of the model and the interaction with the space and its body, as every model changes its position to let the body properly express clothes before the camera changes its position (front, side, 3/4, back). Balenciaga is more restrictive in taking the same five pictures with body or no body, assuming almost the same perspective for each product instead of Gucci's point of view, freely open to details, complimentary close-ups and fragmented bodies.

Beyond body gestures and their position, photography is composed mainly of lighting in the act of shooting to express and create the best way of exposing and describing the product. Lighting in Item 3 is basically due to what John French (1907–1966) established with "high-key." French was a pioneer in the use of strobes, bounced light, and low contrast to eliminate shadows and make garments more eye-catching, "particularly suitable for reproduction in newsprint" (Hall-Duncan 1979, 157). This precedent, which precisely sought the best way to reproduce the latest fashion in newspapers, was to become one of the main forms of photography, which would be adapted to catalogues and lookbooks.

High-key lighting, mainly with three lights, is intended to blur or erase shadows. Consequently, it is not necessary to adjust the photographed element. The procedure itself is advantageous for carrying out a production that requires many identical products that allow homogenization in photographic reproduction. The neutrality of e-commerce erases

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any fashion significance to reduce it to an object of consumption. Due to this, the aspects of Marzal Felici (2007) have been considered for the analysis of lighting: lighting (natural/artificial), key (high/low), and shadows (hard/soft), plus color temperature (warm/cold/white) and color intensity (contrast).

Item 3 has a relation to Item 4, the space, in which the product image will be assimilated into the white cube of the art gallery (O'Doherty 2000) as a decontextualized space in which time does not exist. This idea will be similar to the space of fashion e-commerce, where the paradox is that, while the articulation of fashion is precisely characterized by its relationship with time, the e-commerce platform seeks to eliminate any contextual and temporary condition. Consequently, even in a white cube, the dress is a construction where photography ontology and white continuum explores buying between customers and brands. Balenciaga shows its products into that neutral white space continuum, while Gucci does the opposite, and when it does not, there is another color instead of white to construct its symbology. Gucci provides more variability by adding neutral color backdrops, not in white, which eliminates the supposed neutrality interacting with the product.

Item 4 concerns Item 3 and the High-Key conceptions with space. Furthermore, it exceeds the limits of the white cube for recovering context and time. Although Item 3 proves no change either in Balenciaga or in Gucci's e-commerce pictures because of the equality of a lighting result for the object, somehow, places and complementary objects change that perception. High-Key, white temperature, and low contrast are supposed to serve the perception of products as a lookbook/catalogue, but concepts from Item 4 prove some interest in storytelling.

While Balenciaga holds a traditional lookbook/catalogue point of view, maintaining a neutral white backdrop, Gucci expands its conception through interior spaces decorated with ornamentation. Hence, space/context remains the primary item where e-commerce images recover techniques from narrative and editorial photography. Decoration and contextualization of the space preserve narrative intentions beyond the product, while neutral/white space highlights just the dress.

Item 5 is entirely connected to items 1 and 2, where dresses and the body determine the shot size and perspective, depending on the product's length and the body existence in the frame. Balenciaga and Gucci's e-commerce pictures depict their shot size and the angle of every picture by the object primacy and its morphology, totally from expository fashion photography, although the space/context provides storytelling from editorial photography only in Gucci's. At the same time, the observer is appreciated at every single image because the shot size and the angle are designed for the best comprehension of the object, which allows Gucci to make close-ups of specific parts of the dress with no reference to the space and the contexts. That can help the consumer to understand the product itself more objectively.

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Places, ornaments in the background, and props, are commonly used to make a context where the model and the product establish a relationship and a narrative objective. Accessories are there to highlight a cloth from the collection and configure an ensemble, but there is no option in the marketplace to suggest complements for the buyer. They are components for increasing the discourse of a collection but are no longer narrative because of the expository sense of Balenciaga's images. On the other hand, Gucci configures images in the same way but incorporates narrative photographs in addition—which makes products have different numbers of pictures instead of Balenciaga's procedure—to assume and complement the brand and collection with a feeling of what a commercial and editorial picture are fonder of.

Discussion (between Opposite Approaches)

Given the construction of e-commerce with pictures on Balenciaga and Gucci's online marketplace, we found two lines of photography based on previous images in print media: editorial and commercial. Gucci incorporates editorial pictures and mixes them with expository images to show the product and expand its storytelling; however, Balenciaga assumes the opposite by eliminating any sign of editorial photography to be just the product itself with no additional enunciative discourse.

This blend of styles in Gucci stands out in every item, where Gucci attracts any other form of fashion photography with the use of elements: accessories to extend the figure, dynamic gestures and poses, and different models for the same product in items 1 and 2, which generates asymmetry and more connections between the body and the product; the use of decoration and color on backgrounds composed for storytelling in Item 4, while lighting doesn't exclude the use of neutral white light usually for commercial photography in Item 3; and diverse shot sizes of details and close-ups mixing expository functions in Item 5. With these elements, Gucci blurs the codes of editorial and commercial photography to emphasize its brand storytelling.

In the case of Balenciaga's e-commerce pictures, models act in a more hieratic gesture. The photographic style of e-commerce focuses much more on its commercial function, obviating any function beyond that of the objective representation of the garment. To this end, it focuses more on garment's representation than on the expressiveness of the model. There is no interference between the model and the clothes because bodies act as dummies and mannequins to display the product. Unlike Gucci, there are a few images of Balenciaga for exposing their dresses, focused on the product display rather than on the variety of pictures and the dynamic gestures of models. In this case, it is only the expository use of commercial photography that is found by the homogeneity of the images and the absence of expressivity.

There is an exception related to one picture where Balenciaga exposes clothes as if they were on a body but with no model. These clothes acquire volume to be shown dressing

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someone. Therefore, Balenciaga confirms its significant interest in putting models aside from its e-commerce. However, Gucci confers no pictures with no body alluding to a body—more than close-ups and details—to each product. Thus, Balenciaga uses five pictures to represent each product (front and back with no model, and front, back and side with model); however, Gucci makes a more dynamic presentation by using more images depending on the design (from 1 to 11).

Conclusions

This study seeks to shed light on fashion photography studies by questioning the status of e-commerce and its relationship with other aspects of the fashion image, as well as proposing new lines of research in which the forms of product representation are constructed within the framework of the digital space. It is interesting to analyze to what extent sales through e-commerce and the rise of digital strategies contribute to a remediation, not only from the spaces of commercialization and physical mediatization but also from the composition and the photographic style converted from print to digital. Thus, it is highly relevant to detect how a space for the discursiveness and narrative of brands is activated or not in these new images through the network.

The elimination of borders and previous functions in physical format, which no longer exist so clearly after the irruption of the digital landscape, leads to a homogenization between what was previously narrative or expository and to an audiovisual questioning of images on digital. Consequently, fashion photography offers various possibilities for future research in other fields, such as SMPs or audiovisuals in relation to e-commerce spaces. The rise of new communication formats, such as fashion film (Rees-Roberts 2016), have been extended to sales: video-lookbooks within the brands' websites or even through s-commerce with the integration of marketplaces into social media, such as Instagram or TikTok platforms.

Various e-commerce platforms offer different approaches for presenting e-commerce images. The rise of 3D images and 360º photography also challenges the relationship between customers and brands. It is no longer necessary to use a different number of images to show the product, but just one that you can interact with through a zoom in, a zoom out and a turn around.

E-commerce pictures exist in the form of an instant view, which is constantly changing in order to renew the marketplace. Our study is just a selection in one exclusive time because of the constant implementation of brands to increase and restore their products. Therefore, websites often update their appearance by constantly changing images as new arrivals enter the market, ensuring that past images do not persist. There is no chance of returning to the state of a previous e-commerce. The study of this digital ephemera must correspond to "instant approaches" according to the immediate production, distribution, and consumption of digital images.

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Generative AI or AI-assisted technologies were not used in any way to prepare, write, or complete essential authoring tasks in this manuscript.

Conflict of Interest

The author declares that there is no conflict of interest.

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