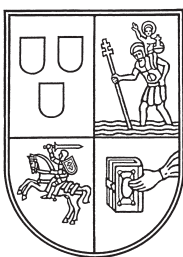


THE GARDEN OF DIGITAL
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PRACTICES IN
CONTEMPORARY ART

SKAITMENINIŲ MALONUMŲ SODAS:
PERSIDENGIANČIŲ MEDIJŲ PRAKTIKOS
ŠIUOLAIKINIAME MENE



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ANALOGUE REALITY AND DIGITAL FANTASIES: THE CASE OF ALGIS GRIŠKEVIČIUS' PHOTOGRAPHY

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The aim of the article is to show how the conjunction of traditional photography and computer graphics in Algis Griškevičius' works opens up possibilities for relevant critical comment on the specifics of the medium of photography as well as on broader cultural contexts. The discussion of the works, based on structural analysis and Vilém Flusser's theoretical insights on photography, reveals not only different technological and perceptual, but also cultural layers of the works, which are related to long-held traditions of Lithuanian photography. The article concludes by stating that it is precisely this multi-layered technological and conceptual character of Algis Griškevičius' works that makes it distinct on the scene of Lithuanian photography.

KEYWORDS: Algis Griškevičius, Lithuanian photography, photography, digital manipulation.

Today the use of digital manipulation in creative photography is a common practice in Lithuania. There are many authors who use digital technologies to alter the original photographic image and the reasons for such creative practice as well as its results are quite different. However, the variety of the digitally manipulated works by Lithuanian artists can be divided into two main groups. One group of these works follows the traditions of art photography or even the example of fine art in one way or the other. Such kind of works often obtain high technological quality and aim at perfect (or

hyperrealist) illusion and, strictly speaking, should be described as photography based computer graphics, rather than as creative photography. Despite the use of new technologies, conceptually this group of Lithuanian "photography" falls into the age-old tradition of pictorial photography. It follows not only the formal canons of painting, but also borrows its allegorical or symbolic content. This tendency in Lithuanian photography can be represented by the works of Evaldas Ivanauskas, Augustinas Našlėnas and partly by other artists (for example Rimantas Dichavičius), who some-

times are even led to banality or kitsch by the possibilities of digital manipulation. But the other group of works by Lithuanian authors shows that digital alterations of original photographic image can open up the possibilities for critical and sometimes quite original creative practice. There are several authors who use digital technologies not merely to create visions with allegorical or symbolic content, but to communicate to the viewer their critical attitude towards various aspects of contemporary reality or the medium itself. In this case, it is the conceptual base of a work, not the perfect illusion, which is the most important thing. For example, in 2007 the young author Rokas Pralgauskas published a book entitled “Ro-ko-ko-mixai”, which tells with irony, and at the same time with a certain dramatisation, the stories of imaginary but stereotypical and thus easily recognisable social characters by imitating the visual language of paper comics. Arturas Valiauga has also borrowed the aesthetics of popular comics in his “Japanmix” series of 2009, in which he contrasts photographs from Japan with pop cultural images from Japanese comics. (Self-)irony and a critical look at post-Soviet reality are the main subjects in the series of digitally manipulated self-portraits by Kazimieras Linkevičius.

Although these and other authors, who use the possibilities of digital technologies in their works, form a distinct part of the Lithuanian photography scene, they have not been analysed as a particular creative tendency in scholarly articles as yet. There have been original scholarly publications written by Lithuanian authors that have discussed the relations between the spread of digital technologies and contemporary creative practice in the broad theoretical terms of media studies (including communication science, philosophy, art theory, etc.)¹. Among these

texts one can find articles² dedicated to photography, but again it was more a discussion on general theoretical issues related to the changing concepts of photography as a media than an analysis of particular creative trends or art works. Various subjects related to media theory and digital technologies in creative field have also been discussed in other kinds (not only academic) of texts, for example, on the internet site www.balsas.cc³ and in its concomitant printed publications: newspapers and books⁴.

The aim of this article is to complement the study of photography in the contexts of digital technologies, by continuing these studies in the direction of the analysis of particular creative works. The works from the series “Circus” by the interdisciplinary Lithuanian artist Algis Griškevičius were chosen as the main object of this analysis for several reasons. First, it conveys the above mentioned critical attitude towards the reality and the media of photography itself and in this sense represents well the most relevant part of Lithuanian creative photography related to the use of digital technologies. Secondly, it occupies a distinctive place on the Lithuanian photography scene in the artistic sense, i.e. the works of Algis Griškevičius make use of and at the same time deconstruct some long-held traditions of Lithuanian photography as well as more general cultural stereotypes that were reflected in the now so-called classical works of Lithuanian humanist photography of the sixties and seventies.

1 *Media Studies: Philosophy, Communication, Art*, editor Michelkevičius Vytautas, Vilnius: Vilniaus dailės akademijos leidykla, 2007.

2 Agnė Narušytė, “Photography as a Contemporary Art Medium”, in: *Media Studies: Philosophy, Communication, Art*, editor Vytautas Michelkevičius, Vilnius: Vilniaus dailės akademijos leidykla, 2007, pp. 149–172; Pabedinskas Tomas, „Fotografija: tarp vizualios patirties medijavimo ir simuliacijos“, in: *Media Studies: Philosophy, Communication, Art*, editor Michelkevičius Vytautas, Vilnius: Vilniaus dailės akademijos leidykla, 2007, pp. 97–112.

3 <http://www.balsas.cc>. [interaktyvus], [accessed 10-12-2011].

4 *Migruojanti realybė*, Köln: KHM Kunsthochschule für Medien, Vilnius: VŠĮ Mene, 2008; *Medijų kultūros balsai: teorijos ir praktikos*, editor Vytautas Michelkevičius, Vilnius: VŠĮ Mene, 2009.

The discussion of these different layers of Griškevičius' works will be based on structural methods, in particular – on the explanation of “photographic message”⁵ which was developed by the French semiotician Roland Barthes. He took advantage of the opportunity to apply a structural method to the analysis of photography and treated photographic images as visual signs. Furthermore, Barthes not only treated photography as one of the many signs functioning in a broad cultural context and provided the methodological fundamentals for the analysis of the principles of meaning production in photography, but also provided the opportunity to consider the specifics of photography itself, which he associated with the technological basis of photography. This makes the structural method of analysis very convenient and fruitful not only when it is applied to the photography in general, but, in particular, to creative photography as well.

The analysis of Algis Griškevičius' works will also make use of Vilém Flusser's writing on photography⁶, which focuses on the functioning of photography in a broad cultural context more than on its inner technological specifics or the interpretation of particular messages it transmits. The discussion on photography as developed by Flusser supplements the semiotic approach to Griškevičius' works by providing an opportunity to reveal how it transgresses the context of the Lithuanian School of Photography and deconstructs the long-held traditions of that school. It also shows how Griškevičius' works critically reflect on the production and understanding of photography as a documentary image.

In the case of Algis Griškevičius' photography, such theoretical perspectives help to convey and describe two aspects of the artist's works. On the one hand, it gives an opportunity to emphasise the reflective and

critical use of digital manipulations in photography, which provokes conceptual play, related to the technological specifics of photography and its perception. On the other hand, it gives a chance to research the art works' relations to its immediate as well as more distant contexts, i.e. the relations of Griškevičius' works to Lithuanian photography traditions and the stereotypes of national culture related to it.

Algis Griškevičius' photographs represent the final result of a long creative process, depicting complex structures and precisely engineered situations produced by the author. As a professional artist with a background in painting, illustrations, posters, theatre set design, and creating objects from wood and glass, Griškevičius applies his creative experience and craftsmanship to photography. The scenes portrayed in his photographs must have been born in the artist's imagination and realised especially for the purpose of the photographing. Such creative method is a crucial factor, determining the perception of the artist's photographs by the viewer. The fact, that all the situations captured in the photographs are “real”, in a sense that they existed as a palpable material reality, means that the photography retains its authenticity as a visual document. Photographs are formed by light that is reflected by photographed objects and thus are a result of an immediate contact with reality. That is why, according to Roland Barthes, the object or situation depicted in a photograph is not possibly real, but definitely real. He states that it is impossible to deny the fact that an object seen in a photograph truly existed; otherwise, it simply could not have been photographed. In this sense a photograph confirms the reality of the depicted object or situation and is undeniable proof of its material existence. This kind of interrelation of photography with the fragment of reality captured within it was defined as “denotation”⁷ by Barthes and, according to him, the denotative message transmitted by a photograph is always the same:

5 Roland Barthes, “The Photographic Message”, in: *A Barthes Reader*, editor Sontag Susan, London: Vintage, 1993, pp. 194–210.

6 Vilém Flusser, *Towards a Philosophy of Photography*, London: Reaktion Books, 2000.

7 Roland Barthes, “The Photographic Message”, p. 197.



1. Algis Griškevičius, Original photograph for the work
Performance with a Cow, from the series *Circus*, 2009, artist's
 private archive

“that-has-been”⁸. So the very essence of photographic media (in the technological sense), besides its visual realism and our cultural habit of perceiving photographs as images of reality, determines our understanding of photography as an authentic visual document.

In Algis Griškevičius’ works the perception of the photographs as “real” images is reinforced by certain creative choices too. For example, his models do not conform to the canons of beauty spread in popular culture, but look like ordinary people that we meet in everyday reality and their “imperfection” is made even more obvious by clothing or inconvenient posing (*Performance with a Cow*. 2009) [2]. The props used

during photo sessions seem mundane too: the real, long and heavy rope substitutes a jump-rope (*Performance with a Jump-Rope*. 2009) [4] and an ordinary cow unwillingly becomes a part of the performance carried out in front of the photo camera (*Performance with a Cow*. 2009) [2]. The same can be said about the environment, which represents ordinary Lithuanian countryside without giving any clues about specific location or particularly picturesque background to the staged mise-en-scene.

On the other hand, Griškevičius uses digital manipulation to remove unnecessary details which reveal how the complex scenes were staged for photographing (compare pictures 1 and 2; 3 and 4; 5 and 6). Although minimal, this digital retouching

8 Roland Barthes, *Camera Lucida. Reflections on Photography*, London: Vintage, 2000, pp. 76–77.



2. Algis Griškevičius, *Performance with a Cow*, from series *Circus*, 2009, 70x90 cm, toned photograph, artist's private archive

is of great importance in at least two ways. First, it disrupts the integrity of “pure” photography and thus adds a slight but persistent doubt to its perception – a viewer can no longer be sure if any detail of the image has its analogue in reality. Secondly, digital manipulation helps the author to transform obviously artificially constructed and staged situations into scenes that contradict the laws of gravity or are in other ways barely believable.

This contradiction between the analogue origins of Griškevičius’ works and digital post-production was noticed by other Lithuanian authors who have discussed his works. For example, art historian and critic Agnė Narušytė wrote that the material realisation of the artist’s visions is very important in the case of Al-

gis Griškevičius’ photography. “Cranes, ropes, heavily elevated stones and human bodies, and precise coordination – all make for a slow and most likely exhausting work, the desired result of which is the portrayal of the imaginary as real”⁹, writes Narušytė. On the other hand, she notices, that “the traces of the staging process are hidden well” by digital manipulation, “heavily things composed of densely squeezed molecules find themselves in an impossible relationship with each other [...] making way for wonder”.

The art critic Vaidas Jauniškis notices the same feature in Griškevičius’ works. “[...] photography requires the imagined world to be put together in reality first, so that it could be reflected on the ca-

9 Agnė Narušytė, “Rolling a Stone up to the Sky”, p. 10.



3. Algis Griškevičius, Original photograph for the work
Performance with a Jump-Rope, from the series *Circus*, 2009,
 artist's private archive

mera's film later", remarks Jauniškis and adds, that "Algis [Griškevičius] uses the almighty Photoshop with extreme caution"¹⁰.

In addition to the above, both authors emphasise the fact that the artist is not aiming at perfect illusion. On the contrary, "he emphasises the impossible nature of the portrayed action or phenomena, and his exhibitions feature, alongside the photographic works, a film documenting the cumbersome process of producing them [...]"¹¹. In other words, instead of trying to impress a viewer by the deceptive realism of

an image, the author provokes the reflective attitude towards his works and the medium of photography in general.

By using Flusser's concepts it is possible to say, that Griškevičius awakens critical awareness and makes his works transparent¹². In this way Griškevičius transgresses the limits of certain "programs" that govern the production of photographs and makes these "programs" and their operation visible – that is, possible to notice and understand. According to Vilém Flusser every "program" offers a photographer a certain number of possibilities when taking photographs. The number of these possibilities can be large, but nevertheless finite.

¹⁰ Vaidas Jauniškis, "Games People Play When They Are Being Played With", in: Griškevičius Algis, *Mikališkių Stebuklai*, editor Deltuvaitė Eglė, Vilnius: Tyto Alba, 2009, p. 17.

¹¹ Agnė Narušytė, "Rolling a Stone up to the Sky", p. 10.

¹² Vilém Flusser, *op. cit.*, p. 63.



4. Algis Griškevičius, *Performance with a Jump-Rope*, from the series *Circus*, 2009, 76x100 cm, toned photograph, artist's private archive

That of course means that within any “program” the possibilities for the photographer are limited: they can realise some “programmed” possibilities, but others are usually beyond their disposition. That is why Flusser defines a “program” as “a combination game with clear and distinct elements”¹³. For example, “the camera is programmed to produce photographs, and every photograph is a realisation of one of the possibilities contained within the program of the camera”¹⁴. Besides the program of the camera, which is related to the technological aspects of photography, there are industrial, socio-economic and numerous other kinds

of programs¹⁵ that define the role (or the “function”) of a photographer and the production of photographs.

So what programs does Algis Griškevičius deconstruct and make visible in his works? Agnė Narušytė notices (although she doesn't use the term “program”) at least two of them: the first one – the “program” of meaning and reason which defines our understanding of the world as well as images and makes us look for a meaningful message in every photograph; the second – the “program” of commercial culture that turns the human body into a desired object¹⁶. The first one is deconstructed by staging and photographing seemin-

¹³ *Ibid.*, p. 84.

¹⁴ *Ibid.*, p. 26.

¹⁵ *Ibid.*, p. 29.

¹⁶ Agnė Narušytė, “Rolling a Stone up to the Sky”, pp. 11–13.



5. Algis Griškevičius, Original photograph for the work
Performance on a Board, from the series *Circus*, 2009, artist's
 private archive

gly pointless actions; the second one is dismantled by photographing “ordinary” people whose bodies do not fit into popular stereotypes of beauty and eroticism, exploited by commercial markets.

To this list of “programs” made visible in Algis Griškevičius’ works one can add at least two more: one of documentary use of photography and the second one of art. Both are important in regard to the subject of this article, but not discussed in detail by the above mentioned authors. By creating the contradiction between the analogue origins of the picture and digital manipulation Griškevičius obstructs the usual perception of photography as a truthful representation of the real and provokes a more reflective attitude towards the medium. A viewer becomes trapped in some kind of irresolvable contradiction between the (seemingly) unquestionable authenticity of analogue (or non-manipulated digital) photographic image and the impos-

sibility of the situations captured in it. At the same time the viewer gets a chance to become more aware of the culturally and socially established way of viewing photography that governs his own perception too and makes him or her perceive photographs as truthful images. Not only have the previously discussed technological specifics of the medium, but also all the usages of photography in the documentary field (“science”, identification and control institutions, medicine, press, etc.) have formed our perception of photography as a truthful image. But Griškevičius’ works include an element – namely (digital) manipulation – that was banned (or at least was usually declared so) from the documentary “program” of photography. In a broader sense, in his creative work Griškevičius makes choices that were not foreseen by the “program” of photography, conceived as a “real” visual recording of the world. This obstructs the usual perception of a photograph



6. Algis Griškevičius, *Performance on a Board*, from the series *Circus*, 2009, 60x100 cm, toned photograph, artist's private archive

and makes the habit (which is often misleading) of understanding a photographic image as “real” obvious to the viewer. So the results of digital manipulation in Algis Griškevičius’ photographs transcend the layers of visual form or obvious plot and go deeper into the conceptual level of the works.

Digital manipulation is a tool for deconstructing yet another “program” that used to circumscribe the production of certain parts of photographic images in Lithuania. To be more precise, Griškevičius uses and at the same time deconstructs the long-lasting traditions of the Lithuanian School of Photography.

The concept of “school” was used by Russian critics¹⁷ to describe a certain creative style and world-view common to the most prominent Lithuanian photo-

graphers, influenced by the humanist trend in Western photography. One of the most distinctive features of the Lithuanian School of Photography was a tendency to generalise, to create images of metaphorical meaning by capturing concrete moments of everyday life. Such creative solutions gave photographers an opportunity to express the most important humanist ideas about human nature common for all people and all universal virtues, as well as to raise philosophical questions about the meaning of human existence.

A similar inclination to generalise is obvious in Griškevičius’ works too. At first sight, his works may seem full of absurd details, such as the looming bodies of models frozen in gravity-defying positions (*Performance with a Cow*. 2009; *Performance on a Board*. 2009) [2, 6]. However, these and other seemingly nonsensical discrepancies in Griškevičius’ works can be easily “read” as meaningful metaphors which evoke

17 „Встреча с литовскими мастерами в Москве“, in: „Советское фото“ о литовской фотографии, Вильнюс: Общество фотоискусства Литовской ССР, 1981, p. 40–43.

existential questions. The above mentioned contradictions and absurd scenes may provoke a viewer to wonder if a man can defy the limitations of material existence, if it is possible to find points of contact between reality and the ideal world that exists only in the realm of concepts.

Still another relation between the traditions of the Lithuanian School of Photography and the contemporary works of Algis Griškevičius is the motives of provincial life and countryside environment seen in his photographs (*Performance with a Cow*. 2009) [2]. One of the peculiar features of Lithuanian photography was the focus on the Lithuanian countryside and the traditional lifestyle preserved there. These subjects, which were not emphasised in the works of Western photographers, became important for Lithuanian authors because of the objective historical circumstances. Photographers thought that under the Soviet occupation folk culture would gradually wither away and thus the pictures that recorded it would have a documentary value. Moreover, the folk culture and traditional lifestyle that endured in a province was associated with national identity, which was considered to be the basis for the statehood of Lithuania. Thus, photographing it was understood as a kind of resistance against the Soviet regime or at least photographers declare such a viewpoint now¹⁸.

It seems that the works of Algis Griškevičius could be understood as belonging to the traditions of Lithuanian photography and invested with more general archetypes of national culture. Thus, the works of the artist could be connoted as “Lithuanian” at least in two ways: as the part of continuing the traditions of the Lithuanian School of Photography (in an art context) and as an expression of archetypical Lithuanian iden-

tity (in a broader cultural or even political context).

However, while using the motives of the long-lasting traditions of Lithuanian photography, Griškevičius deconstructs these traditions by means of artificiality, absurdity, contradictions in meaning and irony, which in part all result from the usage of digital manipulation. The authors that formed the Lithuanian School of Photography in the sixties and seventies found and captured their visual metaphors in the natural flow of life or often tried to create the impression of naturalness even in staged photographs. The visual language of Algis Griškevičius’ works is totally different in this sense. The staging and artificiality in his works are not hidden. On the contrary – these features of the photographs are emphasised to such a degree that it provokes a certain reflective attitude towards the images. One may say that the visual language or visual “text” itself becomes visible in the works of Griškevičius, i.e. the author not only represents metaphorical scenes in his photographs, but shows the representation itself and emphasises the fact that the scene is consciously constructed. What seemed as natural life invested with meaningful moments in the well-known examples of the Lithuanian School of Photography, transforms into artificially created reality in Griškevičius’ works. At the same time existential questions raised by the older colleagues gain some ironic overtone in Griškevičius’ works. The almost idealistic concerns of the older generation reveal their incompatibility with the down-to-earth reality in his photographs.

In this respect, one can say that Algis Griškevičius makes creative choices, which seemed impossible inside the “program” of more traditional art photography and particularly inside the “program” of the Lithuanian School of Photography. On the other hand, the author does not reject this “program” of image production entirely, but deconstructs and expands it.

However, this deconstruction and expansion of the traditions of the Lithuanian School of Photography, irony or self-irony (directed towards Lithuanian pho-

18 See Tomas Pabedinskas, „Modernus žvilgsnis į amžinąjį gyvenimo ratą“, in: *Aleksandras Macijauskas, Ratas*, editor Aleksandras Macijauskas, Kaunas: Lietuvos fotomenininkų sąjungos Kauno skyrius, 2010, p. 9; Romualdas Požerskis, *Atminties sodai*, Kaunas: Arx Baltica, 2005, p. 130.

tography, stereotypes of national culture and national identity and, perhaps, to the artists own personality) already relates Griškevičius' works to the distinctively different practice of contemporary art in which a reflective or even critical attitude to various aspects of our milieu plays a central role. Thus, another connotative message of Griškevičius works, emerging from its relations to the "program" of recent art practices (which of course have their own principles of image production), is that his photographs are "contemporary".

To summarise, one can say that in terms of technology as well as in regard to transmitted messages Algis Griškevičius' works include creative choices of different kinds and that these choices cannot be limited to the possibilities provided by just one "program" which circumscribes the production of images. That is why Griškevičius' works reject any simple or established way of connotative interpretation: it is traditional and contemporary at the same time. This two-fold dualism forms the core of Griškevičius' works. On a connotative level the synthesis of local Lithuanian photographic traditions and trends in contemporary photography become visible. Meanwhile, on the denotative level the dualism of a more universal meaning reveals itself. The contradiction between the notion of photography as a visual document of material reality and the captured scenes that are not credible provokes a viewer to reflect on the technological essence of the medium and the way it influences his or her perception. The artist disrupts the integrity of the original photographic image and likewise questions a common belief in its authenticity by using digital manipulation in a conceptual way. It is precisely this dual character of Griškevičius' works, which is evident on different layers of his photographs, that makes it particular and distinct on the Lithuanian photography scene.

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ANALIGINĖ TIKROVĖ IR SKAITMENINĖS FANTAZIJOS. ALGIO GRIŠKEVIČIAUS FOTOGRAFIJOS ATVEJIS

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REIKŠMINIAI ŽODŽIAI: Algis Griškevičius, Lietuvos fotografija, fotografija, skaitmeninės manipuliacijos.

SANTRAUKA

Straipsnyje aptariami Algio Griškevičiaus kūriniai, akcentuojant analoginės fotografijos ir skaitmeninių manipuliacijų santykio reikšmę šio autoriaus darbuose. Tekste siekiama parodyti, kaip tradicinės fotografijos ir kompiuterinės grafikos derinys atveria galimybes originaliai kūrybinei praktikai bei aktualiai medijos ir jos kultūrinių kontekstų kritikai.

Griškevičiaus kūrinių nagrinėjimas remiasi struktūralistiniu fotografijos analizės metodu, kurį išplėtojo prancūzų semiotikas Roland'as Barthes'as. Siekiant parodyti, kaip menininkas panaudoja ir jungia analoginės fotografijos įtaigumą su minimaliomis, bet įtikinamomis skaitmeninėmis manipuliacijomis, naudojamosi pamatinėmis denotacijos ir konotacijos sąvokomis. Struktūralistinė analizė atskleidžia ne tik skirtingus technologinius, bet ir kultūrinius aptariamų kūrinių sluoksnius, susijusius su ilgalaikėmis Lietuvos fotografijos tradicijomis bei įsitvirtinusia lietuviškos tapatybės samprata. Griškevičiaus darbų nagrinėjimas taip pat remiasi Vilémo Flusserio fotografijos analize ir jo apibrėžta „programos“ samprata. Pastarasis teorinis pagrindas suteikia galimybę parodyti, kaip menininkas peržengia tam tikrų fotografijos produkciją lemiančių „programų“ (fotografijos kaip vaizdinio dokumento sampratos, Lietuvos fotografijos mokyklos) ribas ir tas „programas“ dekonstruoja.

Straipsnis baigiamas apibendrintu teiginiu, kad ir technologiniu, ir perteikiamo turinio požiūriu įvairūs kūrybiniai Griškevičiaus sprendimai nėra ribojami vienos konkrečios fotografinių atvaizdų produkcijos „programos“.

Todėl šio menininko darbai nepasiduoda lengvoms ir jau įsitvirtinusioms konotacinėms interpretacijoms: jie yra ir tradiciniai, ir šiuolaikiški tuo pat metu. Jo fotografijas galima interpretuoti kaip savitą ilgalaikių Lietuvos fotografijos tradicijų kritinę dekonstrukciją. Tuo tarpu denotacijos lygmenyje atsiskleidžiantis Griškevičiaus darbų dvilypumas perteikia universalesnes prasmes. Prieštaravimas tarp fotografijos, kaip vizualaus materialios tikrovės dokumento, sampratos ir joje užfiksuotų situacijų neįtikimumo provokuoja žiūrovą sąmoningai apmąstyti fotografijos technologijos esmę ir tai, kaip ji formuoja mūsų suvokimą. Konceptualiai naudodamas skaitmeninę manipuliaciją, menininkas suardo pradinio fotografinio vaizdo vientisumą ir tuo pačiu kvestionuoja fotografijos technologijos bei jos ilgalaikio naudojimo dokumentavimo tikslais suformuotą tikėjimą atvaizdo autentiškumu. Kaip tik šis skirtinguose atvaizdų suvokimo lygmenyse pasireiškiantis Griškevičiaus darbų dvilypumas lemia jų išskirtinumą Lietuvos fotografijos kontekste.