Abstract

The present doctoral thesis analyzes, chronologically, the historical circumstances and multiple factors that create photographic manipulation, as well as the public’s reception of a doctored image.

The guiding thread of this research is the documental and journalistic photography. Since these fields are were the consequences of doctored images produce greater impact into society and contemporary culture.

By raising different kinds of doctored photography, it has been regarded convenient to make a small historical review about manipulation, in order to comprehend the characteristics and creative contributions in the culture and society from other era.

But the essential part of this investigation is on the third chapter, where is analyzed and is exemplified, with different cases, the role of simulation and manipulation of digital photography, as well as, the implications that has on the observer, developing profound mistrust about the truth of images and what really counts.