

Antonina Minova Announces New Interior Design Focus for ICM Photography

The London-based fine art photographer explores how ICM photography interacts with architecture, colour, materials and visual harmony in contemporary interiors.

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EINPresswire.com/ -- Antonina Minova, a London-based fine art photographer specialising in ICM (Intentional Camera Movement) photography, has announced a new interior design focus within her artistic practice.

The direction extends Minova's ongoing exploration of motion-based abstract photography by considering how ICM works are experienced in relation to architecture, colour, materials, scale and light.

ICM photography is created through deliberate camera movement during exposure. Rather than freezing a scene with conventional sharpness, the process transforms elements of the physical environment into softened forms, elongated lines and gestural layers. Minova applies the technique to nature, landscapes and urban architecture, creating photographs that retain traces of their original subjects while moving towards abstraction.

The new focus does not represent a change in Minova's photographic technique. Instead, it introduces another context in which the work can be studied and experienced.

ICM Photography and Architectural Structure



Red-toned ICM photography introduces a warmer emotional register to the neutral interior, while softened movement contrasts with the room's quiet structure.

Movement is central to Minova's photographic practice. Vertical and gestural camera motion can transform buildings, trees and light into rhythmic forms while still preserving elements of the original environment.

Within an interior setting, those forms can be viewed in relation to architectural lines, proportions and surrounding structures. Scale and placement can also influence how movement within a photograph is perceived once the work is presented as part of a larger environment rather than viewed independently.

Minova is using interior presentations of selected works to examine these relationships across different architectural settings, including spaces with both restrained contemporary design and more traditional detailing.



A gold-toned ICM cityscape echoes the interior's warm materials and architectural detailing, creating a dialogue between photographic movement and the room's more classical structure.

The studies consider how photographic movement responds to features such as wall proportions, furniture, architectural mouldings and areas of visual calm.

Colour, Materials and the Interior Environment

Colour forms another part of the investigation.

The appearance of an artwork can change according to the tones, textures and materials surrounding it. A saturated composition can create a very different relationship with an interior than a monochrome or duotone work, while colours derived from woodland, landscape or urban environments may interact with timber, stone, plaster, textiles and natural finishes.

Rather than treating colour as something that needs to match an interior directly, Minova is interested in how contrast, repetition and tonal relationships influence the way an artwork is perceived.

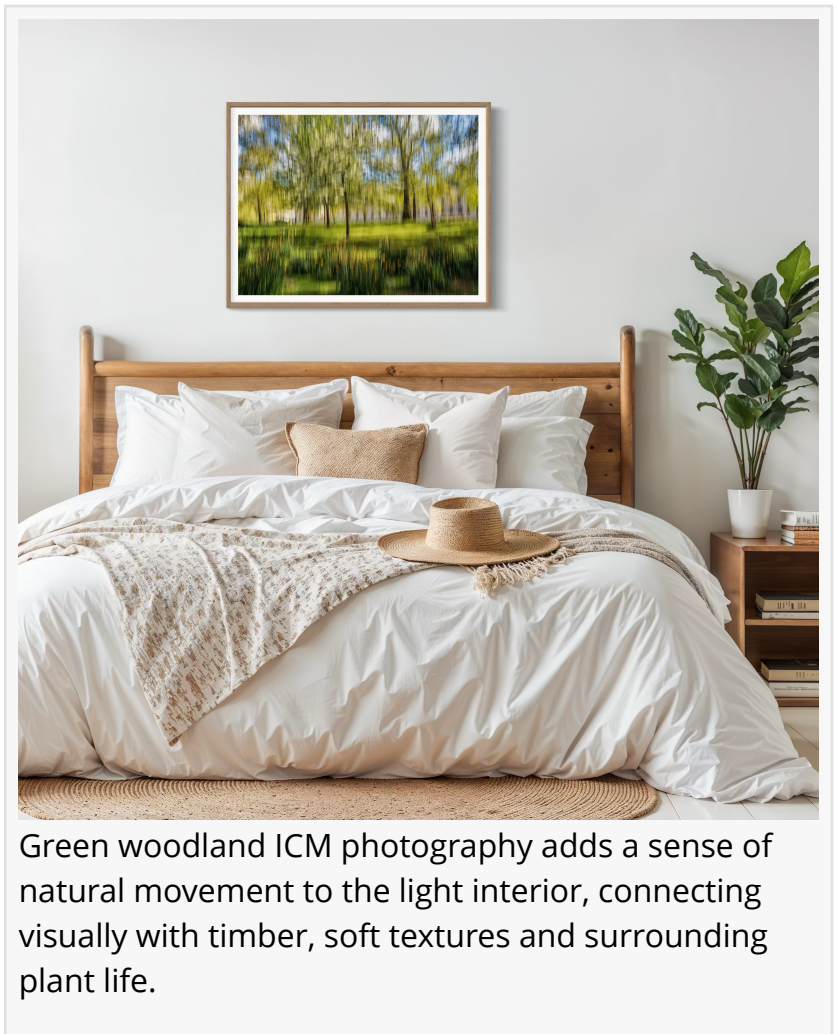
The physical presentation of the work is also part of this process. Minova's [fine art prints](#) are considered in relation to surface, tonal depth, scale and the way photographic detail changes when viewed within an architectural environment.

Abstraction, Atmosphere and Visual Perception

ICM photography occupies a space between recognition and abstraction. A cityscape may retain elements of its architecture while becoming a sequence of vertical rhythms. Woodland can shift into layers of colour and movement, while reflections and light can become less descriptive and more atmospheric.

This balance allows the same photograph to be experienced differently according to its surroundings.

A work placed within a quiet, neutral environment may draw attention to colour and movement, while another setting may emphasise structure, texture or the relationship between the photograph and natural materials.



Green woodland ICM photography adds a sense of natural movement to the light interior, connecting visually with timber, soft textures and surrounding plant life.

Minova is also examining how this approach can inform [custom artwork for interior design](#), where considerations such as scale, colour direction and the character of a particular environment can become part of the creative discussion without changing the underlying photographic process.

Exploring Fine Art Photography Within Contemporary Interiors

Minova's photographs begin with movement during the original exposure rather than through digital compositing. The resulting image is then developed through contemporary darkroom work focused on colour, tonality, grain and texture.

This process preserves the photographic origin of the work while allowing the final image to develop a painterly character.

Selected existing works are presented as [limited edition abstract prints](#), while the wider interior design focus allows Minova to continue examining how photographic movement and architectural environments influence one another.

The current project also considers how scale affects the relationship between artwork and its surroundings. A photograph viewed on its own can take on a different visual presence when placed above furniture, within architectural framing or alongside particular materials and lighting conditions.

For Minova, the interior design focus represents a continuation of her broader exploration of the boundary between photography and abstraction. It examines how movement, colour, materials and architecture can influence the experience of an artwork without changing the photographic language from which the work originates.

About Antonina Minova

Antonina Minova is a London-based fine art photographer specialising in ICM (Intentional Camera Movement) photography. Her work transforms nature, landscapes and urban environments through deliberate camera movement, creating abstract compositions shaped by colour, rhythm, texture and movement.

Her practice explores the relationship between real environments, photographic abstraction and contemporary presentation.

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