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Place: Towards a Geophilosophy of Photography

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Place: Towards a Geophilosophy of Photography

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1. Place is as abstract as space.
2. The photographer's body is a "lived place" that constantly oscillates between keeping-still as a physical body and keeping-in-operation as a lived body.
3. Inactivity can account for the way in which a "lived place" operates in its circumambient space, through continually stitching passivity to its active spatial presence.
4. The photographic camera is a contingent place wherein the "spatial continuum" is temporalized and "that-has-been" is spatialized: a place in which an indeterminate relation towards the perceptible reality is born.
5. In the smooth cyberspace, photographs are placeless places that ceaselessly sail into a plethora of digitized information and instantaneously massify through a polyvocality of directions, thereby manifesting the vagabond locomotion of photographs: the fact that a photograph's location cannot be delimited to where it is, nor can its distributary direction be demarcated by a fixed itinerancy.
6. Having the blind field at its disposal, the photographic frame operates not so much as a border, which utterly isolates and discontinues the image from the world, but rather as boundary, which links the photographic image to the world it is severed from.
7. To call the photographic image a liminal place is to consider the frame as an indeterminate, permeable, and pliable boundary in-between the inside and the outside, wherein the blind field reposes in a subterranean way.
8. The very perdurable encounter between the spectator and the photograph can be viewed as an evental place: a place that is simultaneously processual in time, unconfined to any location, and transient regarding its advent.
9. Before the photograph is taken, a physical place in the world can acquire agency through intra-action: the agency of place is the very gravitational relational effect that propels the photographer to a particular locality with quirky singularities and not to others.
10. By entangling the spectator in-between the temporal suspension of the landscape genre and the rhetoric of news photography, aftermath photography can manifest the exigency of place: the urgent demand of remembrance of, and judgment about, what remains unexpressed yet unforgettable within the photograph.
11. This manuscript has been written in, with, by, through, and, above all, for places.
12. In order to comprehend the concept of place, one should withdraw from spacing it out, and instead be spaced out by it.