

The Sensible Forms in the Traditions of Contemporary Philosophy

PhD Andrei PERCIUN

The difficulty to objectify a picture comes from the poor identification of the image with its material support. Based on this material, it creates an object, which is often not in the viewer's surroundings. Thus, the image is defined more as a process than as an object, making it possible for something to appear. As the image assumes the form of a process, it becomes a sensible manifestation of the object. It follows that a pure image can not exist, because the image involves in a continuous and consistent way an object, making its appearance possible. Paraphrasing the phenomenological dictum, the image is always the subject in a continuous flow of appearances in which it manifests its ways of being reflected in its eidos. This essential way of escalating raw data adheres to the perception of photography. One way in which a person can manifest themselves is photography and it would certainly be bizarre to reduce a man's life to a single occurrence in photography. Therefore, when we look at an image, we are not just referring to a painting or a picture on Instagram, but first of all a showdown process whereby a subject manifest himself, making itself accessible in an area of otherness. Thus, identification is defined by sharing various modes of manifestation.