

## THESES

- ❖ **The role and function of photography has changed, and so has the attitude of the audience to this medium.** The context has changed too, there are not only makers and audience but the makers have become audience, and the audience have become makers. Consequently, the mechanisms through which photography produces its effects have also changed, along with the images and the purposes of making images. Earlier: Mummification, objectivity, original.
- ❖ **All this is related to the evolution of the technique and the possibilities of image making.** The technology of digital image making has influenced our attitude to images. It is not only us who have an influence on technical development but technical development also has an influence on us and changes the way we think and our relations to the world.
- ❖ **Making photographs has become increasingly democratic,** due to the fact that it has become much simpler technically. This has made it easier to use the tool of photography and the technology in a broad circle. Meanwhile, it has also made users increasingly dependent. Image making is no longer an incidental possibility but a task, or even expectation. Image making has become an expectation.
- ❖ **Technology now makes it possible for anyone to take a photo. However, not anyone can make an image.** Technical perfection is not the only criterion for an image. At the same time, a photo that was not taken with the intention to create art can also become an image.
- ❖ **In the space that hosts digital image, on the Internet, a new virtual world (or worlds) of images has (have) emerged.** This cyber world and the physical world that we perceive as real are not isolated from each other. To the contrary: they interpenetrate, intertwine, complement each other, which results in a dual perception.
- ❖ **The question of the original.** Originals are very hard to find in the massive flux of electronic data. The technical image has no original in the digital age. It is very difficult to define what we consider as *the original*. Is it the memory stick of the digital camera, from which you download the image save a new one in its place, or the space to which you download it, or perhaps the space where it becomes visible?
- ❖ **Our faith in the objectiveness of photography is doomed to get falsified.** Digital faces are pseudo-faces – they allow any kind of manipulation and coding. Their medium is especially suitable for that. Identity can be replaced or substituted.

- ❖ **Digital images are permanently present, and they exist in the present.** The image is made not for the future but the present, also renouncing its origin. It no longer performs the function of preservation but rather of wallpaper, stage set or stream of information. Images are no longer made with a claim to eternity, it is not the aim of their communication. Images participate and act as our substitutes in this virtual world, however, they are not our extensions into eternity. It is the essence of photography, of the objective image that changes when its function is no longer to record the present for the future but to acquire its own life as a new language – with its own birth, purpose and evanescence.
- ❖ **The innumerable images produced in our days are dead images.** They strive to understand and interpret the world, but instead, they hide it like a Spanish screen. Technological evolution has not led to eternal life. The image is dead already in the moment of its creation. It is not preserved for the posterity because the constantly emerging new images crowd out the older ones. When we begin to take photographs, we are driven by our desire to be able to handle death, to expel it from images, but in effect, what we do is we bring about our own death by using photography. This is the real death of individual – and it takes place while he/she is still alive.
- ❖ **Images cease to function as reminders.** This has an effect not only on our present but on our future too – on the past constructed in the future. And all that has an effect on our individual and collective memory.
- ❖ **The photograph is the presentation, projection and representation of an idea or desire.** We project immanent images into the world for ourselves, or we furnish the constructed world with these images to make it homely for ourselves. Every world is a world created, presented and interpreted by the subjective individual.