

The automatic image as a translation of life-world

The author's aim is to trace down the basic tendencies of phenomenality, introduced into the lifeworld by means of the automatic image, by understanding this medium as a translation of the style of appearing of beings. He joins the critique of the modern understanding of being as the presence in the consciousness of subject and discerns a parallel between the modern representation and the photographic image. By criticising the conception of V. Flusser, the paper (meanwhile negatively) disavows the possibility of eliminating the corporeity and the non-positivity of meaning by means of the photographic image. The paper then analyses the specific space of the image as this is its medium of revealing. This pictorial space is principally determined by perspective projection, yet this is what eliminates the corporeity (chair) of both recipient and the world - and due to this the non-positivity of the field of appearance of things. Nevertheless the projection preserves the topologic dimension of the space of the image. The author then focuses on the Merleau-Ponty's conception of "vertical Being" and attempts to trace down the relation between the topologic arrangement and the chiasma of perceptive perspectives. To deliver the photographic image from its strictly representative function, this chiasma has to be reconstructed on the level of the space of the image.