Place: Towards a Geophilosophy of Photography

This interdisciplinary research argues how a scrupulous reading of the medium of photography, through the lens of geography and philosophy, can shed light on the spatiotemporal account of the concept of place. To do this, it breaks down the participatory elements of photography into six tropes: the photographer, the camera, the photograph, the photographic image, the spectator, and the photographic genre. Subsequently, it looks at each of the aforementioned tropes through the concept of place, in order to show how place cannot be the content of a definite representation, as if fixed in time and space. In other words, instead of analysing place through space, this research gives precedence to the former to argue how place creates space (the photographer), how it fixes space (the camera), how it passes through space (the photograph), how it interpolates space (the photographic image), how it promises space (the spectator), and how it operationalizes space in-between the text and the image (the photographic genre). Therefore, rather than viewing space as an abstract entity that continually evades representation, this dissertation demonstrates the imperceptible, intangible, and intractable aspects of each partaker of photography through its unprecedented theoretical approach.