

# ABSTRACT

Photography penetrates all aspects of modern life. It accompanies us daily, not only because we all are photographers, or because we all are constantly photographed, but also because the photographic image has undoubtedly become one of the most important tools for creating demand and exerting control.

For that very reason, the discussion around photography is tangled in multiple plot lines: photography as art, photography as a technological novelty, photography as a product of social life, politics, and media. As this discourse is so fragmented, it is next to impossible to find answers to the main two questions - what is the condition of contemporary photography and what is its future. In doctoral dissertation titled: "Boring Photography: The Digital Vernacular and Phenomenology" I make an attempt to shape in a synthetic way what contemporary photography stands for, as I identify its conventionalisation and temporariness - caused by the way it is used in digital interfaces - as the main problems and a threat of broadening submission to the rule of unnecessary and the excess of images

In order to resolve the impasse, I suggest an uncomplicated action to abandon dominating oculocentric, Cartesian mode of seeing and substituting it with one that codifies the process as a complex net of interrelations between the subject, object and their surroundings (both natural and virtual, manmade and non-human). According to this model, which is also supported by Bruno Latour's ANT, all agents, human or not, are a part of this process. In order to evaluate their potential in creating, understanding, and deconstruction of imagery, I am proposing to take a phenomenological perspective. This allows us to observe and analyse a paradox of sorts in which the subject becomes an object for an object of its gaze and our coexistence is becoming reduced to one system which reveals its own essence.

The point conducive to this reflection is photography that executes itself outside the consumable image, and outside the image-information, that is, far beyond the photographs whose primary goal is domination or parasitic acquisition of data in relation to its creator or beholder. In consequence, I am looking for the future of photography in images that are unwanted, banal, unaesthetic, not necessarily good non-figurative, non-human, boring, but instead, deepening the metaphysical mood of emptiness which is a foundation for a new paradigm of photography.