

PHILOSOPHY AND PHOTOGRAPHY: A SYSTEMATIC REVIEW

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Abstract

Photography has become one of the creative impulses of man. Man is an intelligent and a creative being. Creativity is part and parcel of man. The philosophy of photography showcases human creativity and creativity is a universal human phenomenon. The pace at which creativity can be accomplished is greatly determined by the social structure and functioning capacity of society. The objective of this paper is to critically examine that the philosophy of photography is epistemologically and contextually-based. The emergence of photography reveals the normative outcomes of the modernization process. Creativity showcases people's level of consciousness, wellbeing and fulfillment. The modernization process implies accepting the fact of continual and sustained change and human growth. The uniqueness of photography is based on the assumptions of the possibility of the active creative force man in a new world order. Photographic practices require aesthetic judgment based on the premises of universal intelligence and the quality of human life and existence. Photography as an offshoot of human creativity is closely related to cinematography as one of the works of art. The works of art are always made public. Photography is subject to perception, representation, superficiality and artifactuality. This paper adopts the analytical framework in examining a contemporary significance of photographic practices. Photography requires profoundness, astuteness, deepeness, uniqueness and dexterity of human creative impulse. Photography is made possible through the emergence of intelligent machines known as computers, robotics and cameras. Photography remains one of the avenues in which mankind keeps memories of events in the past. It showcases the critical importance of the passage and ontology of time. This paper concludes that photography remains one of the major triumphs of mankind. The findings of this paper are that (1) human beings should never undermine the power of the camera; (2) photography requires perceptual representation; (3) photography is language itself and it is public; (4) photography has esoteric revealing; (5) photographic practices are multidimensional; (6) photography is a new theory in the field of philosophy and (7) photographic practices require caution in order not to spark off intra/intertribal and international wars. This paper recommends that the camera should serve as an instrument for human betterment and happiness; and that photography should serve as a unifying force for peoples of diverse backgrounds, culture and tradition and it could also be an avenue for people to express purity of intention and common destiny.

Keywords: Aesthetics, Arts, Phenomenology, Philosophy, Photography

Introduction

Photography has become one of the creative activities of man. Man is an intelligent and a creative being. Creativity is part and parcel of human existence. Photography showcases human creative impulse. According to Baumgartner and Burns, creative human action is a universal phenomenon.¹ However, the philosophy of photography showcases human creativity. For Odia, Aiworo and David, the pace at which creativity can be accomplished is greatly determined by the social structure and functioning capacity of a normative society.² Be that as it may, the emergence of photography reveals the normative outcome of contemporary society and the modernization process. Accordingly, Odia, Aiworo and David further assert that:

Creativity showcases people's level of consciousness and it is a product of their material wellbeing and socio-psychological fulfilment. Embarking on the modernization process implies accepting the fact of continual and sustained change. Its uniqueness is based on the assumptions of the possibility of the active creation by humans of a new social and political order; an order based on the premises of universalism and human equality and the spread of these assumptions is combined with the development of far-reaching structural and institutional alterations, especially as it relates to the economic and political order.³

In the light of the above assertion, photography as an offshoot of human creativity is closely related to the subsumption in the aesthetic appreciation of the works of art. However, the works of art are made to be public and photographic practices require spectators. Photography has a definite kind of profoundness, astuteness and deepness. It indicates penetrating uniqueness, critical dexterity, adroitness, skilfulness and essential expertness of photographers.⁴ Photography as an offshoot of human creativity is made possible through the emergence of intelligent machines known as computers, robotics and cameras. For Mondin, the machine is one of the greatest conquests of the scientific knowledge of nature.⁵ Photography remains one of the avenues in which mankind keeps memories of events in the past and to make reference to the future. Photography remains one of the major hallmarks of man's creativity in the world. In other words, photography remains the triumph of the 21st century.

Moreover, in order to do justice to this paper, this paper is divided into five sections. Section One is the introductory remarks. Section Two focuses on conceptualizing philosophy and photography. Section three discusses a systematic review of philosophy and photography by some proponents of photographic practices. Section Four anchors on the evaluative appraisal of the interrelatedness between philosophy and photography. Section five focuses on the concluding considerations.

Conceptualizing Philosophy and Photography

Worthy of note is that the philosophy of photography reveals that photography itself has an ontological, sociological, historical, aesthetic, cultural, cognitive, phenomenological, epistemological, psychological, pedagogical and anthropological paradigm. There is a great connection between photography and aesthetics; and aesthetics is one of the branches of philosophy that deals with the notion of the works of art and beauty. It stipulates the fact that “beauty is in the eyes of the beholder”. Nonetheless, the interrelatedness between photography and aesthetic appreciation or judgement presupposes the cyclical thesis of historical events and the ontology of time. According to Iroegbu, time is a continuum because its being is such an extensiveness or magnitude that continues in one extended whole.⁶ Photography is correlated with the ontological implication of time. Photography is all about human cognitive ability and creative human act that helps humanity to keep tracks of past historical events and time. This paper reveals that photography as a creative human act has some philosophical imports and cognitive argument.⁷

Furthermore, the phenomenological hermeneutics of photography showcases the fact that it helps us to interpret the immediate environment within the purview of the three ecstasies of time such as the present, past and the future. The aesthetic value of photography showcases the fact that beauty is always appreciated by mankind. Photography has to do with beauty and human value. Be that as it may, the theoretical framework of aesthetics revolves around human value. The philosophy of photography and the problem of aesthetic appreciation in contemporary times remains one of the major enigmas of humanity. A contemporary significance of photography is that man cannot undermine its aesthetic power, value and critical importance. It helps in reshaping human activity. Hence, it has become one of the major avenues in which man appreciates nature, the works of art and beauty in contemporary society. This paper envisages the critical importance of photographic practices; and it reveals that with the emergence of technological advancement and scientific progression photography has remained one of the major offshoots of artificial intelligence technology. According to Mondin, technology indicates all those customs based on which people manipulate objects and substances of every type; it includes the techniques of manipulation of materials which are used to produce manufactured goods, the modes of adopting, employing and modifying the manufactured goods themselves and the modes of adapting both animals and man to the use of the instruments themselves.⁸ On the other hand, technology means the application of tools to manipulate nature; and technology itself has great relevance with photography. According to Osemwegie and Jeko, the instrumentality of technology to humanity cannot be overemphasized. However, there is no gainsaying that technology is as old as the existence of man on earth and has evolved as society begins to evolve. Though, technology has revolutionized how man behaves and responds to his immediate environment, so much is left to be desired, especially with regard to the role and place of technology in human life.⁹ Photographic practices are deeply rooted in human activity.

Furthermore, technology can be grouped or categorized into two: the simplest form and the modernized form. The simplest form is the development and the use of basic tools.¹⁰

However, tools here refer to objects used to extend the ability of an individual to modify features of the surrounding environment. The modernized form of technology may have actually started from later Neolithic Revolution, known as the “New Stone Age”. The “New Stone Age” brought about the first agricultural revolution.¹¹ The pictorialization or pictorial representation of Benin art is one of the outstanding importance of photography in contemporary times. The role of photography has become so immense in the promotion of Benin arts and culture. According to Egwali, Benin art is phenomena and generally accepted worldwide partly as a result of their resounding uniqueness, peculiarity and exceptional finishing of delicate forms especially those bordering on beads.¹² Worthy of note is that photography is key to the promotion of Benin arts in contemporary times. The paper critically examines a contemporary significance of photography as a philosophy of art and beauty. Photography showcases some level of the cognitive ability of intelligent machines like role of the cameras. The usefulness of photography in contemporary society cannot be undermined. However, photography reveals human intelligence and creative abilities. The philosophy of photography reminds humanity the critical importance of history of past events. History itself is the record of past events. Simply put, photography is the handmaid of history.

Moreover, this discourse covers the critical importance of human cognitive abilities, human creativity, aesthetic judgment and appreciation and the philosophy of art and beauty. The philosophy of art has a wide range of anthropological, epistemological, ontological and cognitive implications. However, the philosophy of art remains one of the contemporary discussions of human society. However, this paper aims at giving clarity to some concepts such as photography, arts and aesthetics. Furthermore, a contemporary significance of this discourse is to showcase the usefulness of photography to humanity. However, aesthetic value, judgment, appreciation and philosophy of art or photography have given some level of meaningfulness to humanity. Photography is a creative human activity that has added value to human existence. So much has been written on this subject matter; yet it remains an intriguing issue as far as human existence is concerned, therefore, this discourse is a further advancement or theoretical contribution to deepen understanding of a critical philosophical question of photography and the problem of aesthetic appreciation in human existential relationships. This paper is aimed at deepening the understanding of the interrelatedness between the philosophy of photography and aesthetic judgement and above all to offer new theoretical insight and perspectives that can have a lasting impact on the field of philosophy and beyond.

Nevertheless, photography is all about pictorial representation and a picture shares a form with the reality it represents.¹³ Photography symbolizes expressionist tendency of the physical world of things or the natural world.¹⁴ According to Lawhead, aesthetics is an area of philosophy that pursues questions concerning art, including the nature and role of art, the standards for evaluating art, and the nature of beauty.¹⁵ Accordingly, Burr and Goldinger argued that, aesthetics is the branch of philosophy that examines fundamental questions concerning beauty and art.¹⁶ The phenomenological hermeneutics of photography reveals phenomenology as a word that having to do with the qualities of a kind of appearance and

reality. Many scholars have argued in different quarters that “appearance is not reality”.

Nonetheless, a phenomenological examination of photography would focus on the characteristics of aesthetic experience without consideration of what, if anything, it is to experience.¹⁷ Be that as it may, phenomenology is the attempt to describe the structure and contents of consciousness in a way that is free of presuppositions and that does not go beyond what appears to consciousness. Versions of phenomenologies were set out by Hegel, Husserl, Heidegger, Levinas, Ponty, Schutz and Ricouer.¹⁸ On the other hand, phenomenology and hermeneutics are correlated concepts in the field of philosophy and they have a lot in common with photographic practices. For instance, hermeneutics deals with the interpretation of things and interpretation spurs more interpretation. According to Obioha, phenomenology which is an area of philosophy is concerned with the descriptive delineation of what presents itself to consciousness as it presents itself and in so far as it presents itself, is a science of essences and the essences of things are easily understood and grasped when we approach things from a predispositionless, unbiased, unprejudiced and presuppositionless position.¹⁹ However, phenomenological movement is engendered by descriptive psychology.²⁰ Worthy of note is that photographic practices presuppose descriptive psychological import.

In addition, epistemology just like aesthetics is an area of philosophy that pursues questions concerning truth and knowledge.²¹ Moreover, the epistemological significance of photographic practices are quite indispensable to the existential world. For Burr and Goldinger, epistemology is the branch of philosophy that examines questions concerning knowledge. The major questions are: what is the nature of knowledge? Do we know anything? And if we do, how do we gain this knowledge? Knowledge presupposes the justification and non-justification of belief system.²² Moreover, the fundamental questions we need to address or tackle in photographic practices are: what is the nature of photography? How do we know photographic objects? And if we do, how do we gain this knowledge of photographic objects and their aesthetic experiences and judgments? The knowledge of photographic experiences presupposes the justification and non-justification of belief system concerning the works of art.

Philosophy and Photography: A Systematic Review

Worthy of note is that Lopes in his work entitled “*Four Arts of Photography: An Essay in Philosophy*” discusses the traditional thought of photography by early writers, practitioners, cultural critics, and mainstream philosophy of photography. In a systematic manner, vivid elucidation and expositional simplicity, Lopes outrightly outlines the various theoretical premises and underlying scepticism regarding the artistic capacity of photography. The nature of photography is surrounded by orthodox views. Lopes, in his theoretical analysis proposes the ideas and the broader perspective of photography. Lopes in his usual artistic presentation propose an alternative approach to the contextualist dimension of photography in contemporary society. Lopes' artistic approach is aimed at addressing and accounting for various photographic practices that were rejected by the mainstream tradition mainly on the non-epistemic practices, dialectical variations and contextualist approaches. Lopes' work

captures the epistemic practices, dimensions, development and the dialectical approaches of photography as the philosophy of art.

Nevertheless, Lopes sees the contextualist approach of photography as a new theory in the field of philosophy. Photography and philosophy are interrelated concepts because both concepts relate to the anthropological nature of man. Lopes' work exposes the different sceptical premises, contours and the epistemic assumption of the traditional theories of photography. By so doing, Lopes' artistic account does provide the kaleidoscopic view on photographic practices from a contextualist framework. Walden in consonance with Lopes, in his work entitled "*Photography and Philosophy: Essays on the Pencil of Nature*" explores the epistemological implications of photography and its aesthetic appreciation and judgment. The work asserts that photography has received enormous attention in contemporary society.

In addition, Walden's theoretical position stipulates that photography as the pictorialization of the natural world of things and as a pictorial representation reveals that photography is assumed to be the pencil of nature. His theoretical position discusses the contextualist, anthropological, epistemic and contemporary approaches of photography to the physical world. Be that as it may, photography elucidates the platform of replicating "being and nature". Worthy of note is that Lopes' theoretical reconstruction in consonance with Walden's theoretical position captures four ways in which photography can become the philosophy of art. Lopes' theoretical construct is a reflection on the fact that majority of books on photography are focused on a specific cultural context and ideological approach: historical, critical or philosophical; it also informs us about the wide variety of photographic practices and their different sources of artistic values, appreciation and judgement. Moreover, Lopes' and Walden's thoughts offers a theoretical insight about photography and it takes us into the future of photography by offering a new philosophical framework and set of ideas and values.²³ However, photography is deeply rooted in aesthetic appreciation and aesthetic judgement.

Worthy of note is that Azoulay in her work entitled, "*What is photography?*" points out that most political philosophers, historians, and sociologists do not acknowledge photographs as documents. Their unequivocal answer is received in the pages of their books; and they do not regard photographs as a source for political, philosophical or historical research. Until recently, the question of photography was not even raised by people dealing with political thought.²⁴ Azoulay further asserts that a photography is considered partial, false, incidental, biased (only a few of the attributes ascribed to photographs are shown or stored as reference to an event, and are thenceforth brought out and replicated time and again in the simple and problematic signifying relations attested to by the language of captions common to archives like 'refugees'expulsion or torture.²⁵ Accordingly, Azoulay asserts that in simple signifying relations, when photograph is perceived as the signifier of the event attributed to it by the caption, it is easy to dismiss photograph as partial, false, incidental and biased or look at the reference represented by this type of caption. But these signifying relations accompanying one's gaze at the photographs are but one use of it, which cannot answer questions about what

photography or photographs are. At the most, they might instruct what the specific form may be.²⁶

Coleman and James, in their work entitled “*Capitalism and the Camera: Essays on Photography and Extraction*” navigate and gave a provocative exploration of photography's relationship to capitalism by exploring the theoretical reconstructions of leading theorists of visual arts and culture. These scholars vividly explore the relationship between capitalist accumulation of wealth and the photographic images of capitalist exploitation and violence. According to the Marxian tradition, exploitation has been part and parcel of capitalist ideology. Capitalism itself goes beyond national boundaries and it has become cosmopolitan. Capitalism is profit-driven. The Marxists believe that exploitation is evil and it exposes man's inhumanity to man in a capitalist society. Drawing an inspiration from the Marxian perspective, the work explores the relationship of photography to the extraction of resources and the capitalist accumulation of resources. Coleman's and James' theoretical construct reveals the camera's potential to make bare the visible critical understanding of capitalist production and normative society, especially economies of class and desire; and propose ways that the camera and the image can be used to build cultural and political counter-publics from which a democratic struggle against capitalism might emerge.²⁷ However, these scholars argued that cameras have the potential in reshaping human value and economic society.

On the other hand, Paganelli, in his work entitled “*Lyotard and Critical Practice*” exposes a scholarly understanding of the philosophy of photography. The theoretical construct is not committed to any one notion of photography nor, indeed, to any particular philosophical approach. His theoretical insight provides the ideological template for a series of debates on contemporary issues arising from the anthropological, historical, political, cultural, scientific and critical understanding of ideas, practices and techniques that may be said to constitute photographic practices as a multifaceted form of philosophizing. His theoretical framework critically explores a contemporary context that is quite remarkable for the cultural diversity and the broad range of the connection between photography and philosophy. Paganelli's theoretical insight is premised on the emergent photographic discourses that scholars might have engaged in with a wide variety of views.²⁸ However, photography has become a new form of philosophy.

Costello and Philip, in their work entitled, “*Automatism, Causality and Realism: Foundational Problems in the Philosophy of Photography*” explore a philosophical survey of recent debates in the philosophy of photography, focusing on the aesthetic judgement, appreciation and the epistemic issues surrounding the contextualist approach to photographic experiences. However, their theoretical construct starts from the widespread notions about automatism, causality and realism in the theory of photography. These authors ask a fundamental question whether the prima facie tension between the epistemic dimension and aesthetic embodied in oppositions such as automatism and agency, causality and intentionality, realism and fictional competence in photographic practices. In this context, the article discusses recent works by Roger Scruton, Dominic Lopes, Kendall

Walton, Gregory Currie, Jonathan Cohen, Aaron Meskin, Noel Carroll and Patrick Maynard. However, specific topics addressed include: aesthetic scepticism, transparency, imagination, perceptual representation, information, pictorial representation and depiction in photographic practices.²⁹ However, photographic practices is deeply rooted in perceptual representation.

Worthy of note is that Guimond in his theoretical discourse entitled “*Towards a Philosophy of Photography*” critically examines the potential of the use of the cameras. Guimond's philosophy of photography is traceable to Plato's allegory or metaphor of the cave. Plato's allegory of the cave is actually metaphorical because it tells us about the perceptual representation of the physical world through the power of sensation and knowledge. Photography is all about the knowledge of the natural world of things through imitation. Photography is a form of mimicking or imitating original things of the world.

Furthermore, the camera is an instrument that does not lie. On the other hand, Guimond asserts that photography's techniques and technology are so relatively new, its critics and sometimes the photographers themselves often seem only to dimly aware that they are participating in controversies which are very old in our culture.³⁰ Guimond in consonance with the Platonic tradition posits that the bone of contention or quarrel is not with photography per se but with the world of appearances itself- the reality of images which can always be “ambiguous” or “deceitful” as well as truthful. The camera can only tell particular, visual arts and truths about its subjects, and it is the photographer, his editors, or the viewer who may ascribe other truths- anthropological, cultural, biographical, moral, psychological or historical to these images.³¹

Moreover, like words, photographs can be as true or as false, as simple or as ambiguous, as expressive or as obscure as the people who use them. It is probably the mark of our own innocence, in the brave new world of nineteenth and twentieth century technology, that we expect machines to be “inclined to tell the truth”.³² Guimond further heightened his theoretical position by asserting that what is distinctive about photography is precisely its cognitive ability to record and communicate the “surface of reality” so easily and yet so precisely and superficially.³³ However, photography revolves around perception, representation, superficiality and artifactuality.

Fossaluzza and Verstegen in their work entitled “*An Ontological Turn in the Philosophy of Photography*” explore the contemporary relevance of photographic practices in the modern world. The work is a brave attempt to transverse beyond a simplistic anthropological and epistemological discourse of the objectivism and subjectivism of photographic aesthetics. The theoretical construct reveals the threshold that the aesthetics of photography showcases that many cases of photographic practices connote an anthropological dimension and epistemological bias. The work also explores the aesthetics of photography from a broader perspective of ontological turn and ontological realism. The theoretical construct reveals that the aesthetics of photography is not only epistemologically-based but it is ontologically and metaphysically-based. Fossaluzza and Verstegen further assert that according to the

realist account, cameras are like the evolved representational capacities of the human visual system. Photography is not accurately absolute however, like the eye it has evolved as a truth-tracking mechanism.³⁴ However, photography revolves around truth-telling and truth-seeking.

Fisher in his work entitled "*The Involution of Photography*" asserts that a contemporary relevance of photography has revealed the era of digital consciousness, digital media and globalized visual arts and culture. According to Fisher, it might be tempting to think that photography holds no more than historical interest. Yet it continues to feature in a series of debates with considerable contemporary significance for the present.³⁵ On the other hand, Fisher brings to the foreground the current historical trajectory and the contextual foundation that is marked by a widespread suspicion that existing theories-including those that turned, in the 1970s to Marxism, feminist critique, semiotics or psychoanalysis so as to politicize and contest mainstream photographic culture-might no longer be adequate to photography's contemporary situations.³⁶ Be that as it may, Fisher's photographic discourse reveals that photography still matters, however, can be evidenced, prosaically and contingently, by noting the increasing number of new scholarly journals and exhibitions devoted to its past, present and future in recent years.³⁷ However, photography has become a contextually- bound and contemporary issue in global society. Photography has remained one of the major debates in contemporary philosophy.

Worthy of note is that Costello and Iversen, in their work entitled "*Photography between Art History and Philosophy*" argued that in the 1960s, photography as a mainstream artistic practice has accelerated over the last decades. A major paradigm shift in the perception of photography as a philosophy of art is clearly well underway.³⁸ For Costello and Iversen, this increased presence of photography, both as a respectable fine art medium in its own right and as one medium among many that are available to contemporary artists has been accompanied by a corresponding expansion of its criticism and theory. On the other hand, Van Lier in his work entitled "*Philosophy of Photography*" writes that photography consists of three parts. He presents a detailed analysis of the texture and structure of the philosophy of photography. Accordingly, Van Lier asserts that the photographic imprint...is invariably characterized by weightlessness, superficiality of field, an impossible margin and hesitation between darkness and light.⁴⁰ Worthy of note is that Van Lier further illuminates his philosophy of photography by situating it within a broader and scientific framework.⁴¹ Be that as it may, Amerika in his work entitled, "*Towards a Philosophy of Photography*" writes that the photographer is not just someone who uses a camera to take pictures, but is a kind of hybrid who is part science fiction philosopher and part data gleaner.⁴² On the other hand, Costello in his work entitled, "*What's So New about the New Theory of Photography*"? writes about the paradigm shift currently taking place in philosophical thinking about photography over the last decades, a paradigm shift has been gathering pace in the philosophy of photography.⁴³ Flusser, in his work entitled, "*Towards a Philosophy of Photography*" asserts that technical images are produced by apparatuses.⁴⁴ For Flusser, photographers, it is true, do not work but they do something: they create, process, and store symbols. There have always been people who have done such things: writers, painters,

composers, book-keepers and managers.⁴⁵

Nevertheless, photography takes different forms or colouration such as black and white photography and colour photography. On the other hand, Blanc-Benon, in his work entitled, “*How Colour Photography Destabilizes the Philosophy of Photography*” asserts that the way in which museums and cultural institutions have promoted colour photography in recent years is immense and unprecedented.⁴⁶ However, photography is a new theory that requires scholarly attention.

Evaluation

Having critically examined the interrelatedness between philosophy and photography, this paper asserts that photography has become one of the creative impulses of mankind. It marks one of the triumphs of the 21st century. Photography elicits human satisfaction and utility maximization. The philosophy of photography reveals that man is an intelligent and a creative being; and that creativity is part and parcel of man's ingenuity. However, creativity brings to the foreground a kind of succour to human psychology and value-system.

Nevertheless, photography showcases human creative action and intellectual impulse. The philosophy of photography showcases human dexterity, adroitness and expertness. The pace at which creativity can be accomplished is greatly determined by the social structure, normative framework and functioning capacity of man's cognitive ability. Worthy of note is that cognitivism is fundamental to man's ability to make good use of his physical environment. The emergence of photography reveals human expertness in the modernized world. Moreover, the philosophy of photography reveals that creativity showcases people's level of consciousness and it is a social product of their wellbeing and fulfillment. However, a critical understanding of the modernization process implies accepting the fact of human continual satisfaction and sustained change and human growth. The uniqueness of photography is based on the assumptions of the possibility of the active creative force of man in a new world order. Photography is based on the theoretical premises of universal intelligence and the quality of human life and social existence. In the light of these assertions, photography as an offshoot of human creativity is closely related to a globalized world and it has come to stay with humanity. It showcases the modernization process of human civilization, arts and culture. However, photographic practices showcase a form of an “anthropological constant”, humanistic principle, epistemological realism, pragmatism, metaphysical dimension, ontological implication and phenomenological reduction.

Furthermore, photography has a definite kind of human profoundness, intellectual astuteness and artistic deepness. It indicates penetrating human uniqueness, dexterity, man's skillfulness and exposure to the immediate environment. Photography as an offshoot of human creativity becomes possible through the emergence of intelligent machines known as computers, robotics and cameras. Worthy of note is that the central thesis of this paper is that photographic practices have a hermeneutical, anthropological, cultural, ontological, phenomenological, epistemological, pragmatic implications and pedagogical timeline because it teaches us never to undermine the power of the camera in human interrelationships. Photography is as real as human existence. Photography has legal

implications because it helps the courts of law to establish certain evidence against a suspect by prosecutors and judges. In other words, photographic practices have holistic implications as far as human existence is concerned. Photography reveals man's emotions and moral sentiments. Photography reveals the evolutionary movement of the human mind. According to Dukor, the evolution of the human mind was accompanied simultaneously with the evolution of symbols. The evolution of human mind has to do with language formation just as man's scientific development starts from childhood, irrespective of his education.⁴⁷ Photography is language itself and it reveals man's cultural milieu. As rightly observed by Dukor, the mastery of the cultural milieu and language is the symbolization in itself; and photography reveals the universal criteria of truth.⁴⁸ Worthy of note is that photography remains one of the possibilities in which man keeps memories of events in the past. Be that as it may, photography reveals a kind of esoteric veiling and at the same time an esoteric revealing function.⁴⁹ However, photography is deeply rooted in sense representation and identity.⁵⁰ Worthy of note is that one fundamental problem closely associated with photographic practices is that it may not lead to an objective truth. There is the problem of ascertaining the objectivity of truth through photographic practices in the contemporary world.

Furthermore, the findings of this paper are that (1) photographic practices are always made public and they are subject to aesthetic judgments and appreciations; (2) photographic practices have become part and parcel of human interrelationships; (3) photographic practices are to be carried out with a lot of caution because if they are not well managed could spark off intertribal and international wars; (4) photographic practices are actually aimed at human betterment and happiness; (5) photography is language itself and it is a multi-dimensional; (6) photography has esoteric revealing and it relates to nature; (7) photographic practices are subject to perceptual representation, superficiality, artifactuality and critical dexterity.⁵¹ This paper recommends that photographic practices should be well managed by human cognitive ability and that photographic practices should be guided by ethical sensibility, moral sentiment and good values systems. Photographic practices could also be an avenue for people to express purity of intention and common destiny.

Photographic practices should be governed by certain ethical guidelines or standards in order not to infringe upon the rights of others. The right to human privacy has been infringed upon due to the misapplication and mismanagement of photographic practices in contemporary times through artificial intelligence leap. Photographic practices have political implication whereby the right to human privacy should be respected. However, there is a liberal dimension to photographic practices because we ought to respect the right and freedom of others.

Conclusion

Having critically examined the interrelatedness between philosophy and photography, this paper concludes that human beings should never undermine the power of the camera because

it reveals a kind of truth-telling and truth-seeking. Photography has become one of the creative impulses of mankind and it showcases creativity as a universal human phenomenon. However, the emergence of photography reveals the normative assumption of a globalized world. Worthy of note is that creativity showcases people's level of consciousness, intellectual ingenuity, human profoundness, wellbeing and fulfillment. The uniqueness of photography is based on the assumptions of the possibility of a new world order based on the premises of universal intelligence and the quality of human life. Photography assumes a kind of an esoteric revealing and existential import. Photography as an offshoot of human creativity revolves around aesthetic appreciation or aesthetic judgment of the works of art. Photography has a definite kind of human creativity, profoundness, artistic astuteness and deepness. It indicates all-pervading human uniqueness, dexterity and adroitness of human creative impulse. Photography is made possible through the emergence of intelligent machines known as computers, robotics and cameras. Photography remains one of the ways in which mankind keeps memories of past events; and it showcases the critical importance of the passage and the ontology of time. Photography is not only ontologically, epistemologically and phenomenologically-based but it is also contextually-based. Photography is language itself and it is public in nature.

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