

Abstract:

The author of this doctoral dissertation posits the existence of characteristic and distinctive features, the presence of which in an image determines its understanding as a photograph. Through a logical argumentation, the author argues that these features, referred to as "native", also influence the semantics of the image and can correlate with its denotations supporting the message or standing in opposition to it creating unexpected image semantics. In the subsequent part of the dissertation, the author presents and justifies his views on the harmfulness of the first-person perspective and the anthropocentrism that arises from it. He then showcases his own artistic works that utilize the described mechanisms of native photographic features, created with the concept of critiquing anthropocentrism. These resulting works constitute an exhibition titled *Native Features*, suggesting that anthropocentrism is a main native characteristic of the human species. The main idea of the exhibition is to visualize the operation of the described mechanisms on both a formal and conceptual level, as well as their potential utilization in the semantics of photography.