

2026

Zero-Horizon Photo Art Theory

A Pre-Phenomenal Theory of World-Structure and Photography

NAOKI KIMURA

TABLE OF CONTENTS

Canonical Declaration 6–13

*On the Scope, Position, and Limits of Zero-Horizon Photo Art Theory
(including Abstract)*

Prologue 14–16

The Zero-Horizon — On the Structure Prior to the Emergence of the World

Introduction 17

**The Silence and Subtle Light of the World —
A Re-definition of the Zero-Horizon**

**Part I
..... 18**

The Structure of the Zero-Form (From the Side of the World)

Chapter 1 18–50

**The Four-Phase Zero-Horizon Model —
The Generative Process of the World**

Chapter 2 51–59

Autopoiesis and the Photographic Act

Chapter 3 60–67

Photography as a Quantum-Theoretical Model

Part II 68

Thresholds and Subjectivity

Chapter 4 68–83

Signs of the World and Temporal Density

Chapter 5 83–91

Proto-Qualia —

The Point of Contact Between World and Subject

Part III 92

Photography as Trace

Chapter 6 92–100

Photography as Trace —

**The Threshold Where the World-Structure and the Subject’s Modulation
Do Not Collapse into One Another**

Part IV
..... **101**

The Viewer and the Future (Generative Aesthetics)

Chapter 7 **101–109**

The Future of Zero-Horizon Photo Art

Supplementary Chapter **110–120**

From Zero-Horizon to Shadō

Final Chapter **121–132**

Summary of Zero-Horizon Photo Art —

The Non-repeatable Generative Chain Between World, Subject, and Viewer

Epilogue **133–134**

The Faint Outline of Zero-return

Appendix A

.....135–171

Structural-Deepening Appendix **(World-Side Description)**

- **A-I** 144
 - **A-II** 145
 - **A-III** 145
 - **A-IV** 145
 - **Appendix A — Notes** 180–182
-

Appendix B

.....172–196

Outline of the Zero-Horizon Phase Protocol **(Including the Entrance to Shadō)**

- **B-I** 183
 - **B-II** 175
 - **B-III** 180
 - **B-IV** 185
 - **B-V** 189
 - **Appendix B -Notes** 194
-

Bibliography 197–201

Index (Concept Vocabulary) 202–205

Canonical Declaration

On the Scope, Position, and Limits of Zero-Horizon Photo Art Theory

This volume constitutes the Canonical Edition of *Zero-Horizon Photo Art Theory*.

The purpose of this declaration is not to summarize the theory,
but to define its structural position, delimit its scope,
and explicitly state what this work does and does not claim.

1. Position of the Theory

Zero-Horizon Photo Art Theory is not a theory of representation,
nor a theory of expression, authorship, interpretation, or institutional meaning.
It is a structural theory of the **world-side conditions** under which photography becomes
possible,
articulated at a level prior to subjectivity, intention, affect, and experience.

Accordingly, this theory is positioned neither within aesthetics as evaluation,
nor within phenomenology as the analysis of lived experience,
nor within media theory as the study of apparatus or program.

Its domain is strictly limited to the **pre-phenomenal generative structure of the world**.

2. What This Theory Does Not Do

This work does not:

- interpret photographs as images or symbols
- analyze meaning, narrative, or representation

- theorize artistic intention or creative agency
- address reception, perception, or viewer experience
- propose ethical, political, or institutional frameworks

Any reading that seeks such functions within this text constitutes a categorical misplacement.

3. Structural Scope

The theory articulates a four-phase structural configuration:

- **Proto-zero** — undifferentiated equilibrium
- **Zero-tremor** — minimal deviation
- **Zero-response** — world-side structural response
- **Zero-return** — re-neutralization and generative continuity

These phases are not temporal stages,
nor causal steps,
nor experiential sequences.

They are **coexistent structural positions**
within a single Zero-Horizon of generation.

4. Relation to the Subject

The subject does not function here
as a perceiving agent, expressive center, or interpretive authority.

Where the subject is referenced,
it is treated **exclusively as an autopoietic system**—

a structurally closed organization
capable only of internal modulation in response to perturbation,
without access to the world's generative structure itself.

The point at which world-side structure
and subject-side modulation intersect
is designated **proto-qualia**—
a qualitative threshold that precedes
consciousness, meaning, and representation.

This threshold is not theorized phenomenologically,
and no account of lived experience is derived from it.

The concept of autopoiesis is employed here
solely as a **structural delimiter of subjectivity**,
not as a biological, cognitive, or experiential theory.

4a. Explicit Limitation of Quantum-Theoretical Reference

References to quantum-theoretical concepts,
where they appear in this work,
serve **neither as physical explanation nor as scientific foundation**.

No claim is made that the structures described here
correspond to quantum states, physical processes,
or empirical models within physics.

Quantum theory is referenced **only analogically and negatively**, as a historical example of a discourse that displaced classical causality and observer-centered explanation.

Zero-Horizon Photo Art Theory does not depend upon quantum mechanics, quantum ontology, or scientific validation, and must not be read as an extension, metaphorization, or application of physical theory.

5. Photography within Zero-Horizon

Photography is not defined as an act, an expression, or an image.

It is defined as a **material trace** produced at the singular intersection of:

- irreversible world-side deviation and response, and
- subject-side structural modulation.

Photography is therefore non-repeatable **by structure**, not by intention, decision, or technical limitation.

6. Non-Integration with Praxis Frameworks

This theory remains strictly confined to the description of world-side structure.

It is positioned alongside—but not integrated with—**Shadō**, a separate praxis framework addressing bodily orientation, ethical stance, and conduct.

No attempt is made in this volume
to synthesize these two domains.

Any such synthesis would require
a different conceptual operation
and lies outside the scope of this work.

7. Editorial Position of the English Edition

While this English edition is grounded
in the Japanese canonical text,
it is not conceived as a literal or exhaustive translation.

Terminology, structure, and explanatory density
have been adjusted to operate
within the conceptual and linguistic constraints
of English discourse.

Appendices and explanatory elements are, where necessary,
integrated into the main text rather than segregated,
in order to stabilize interpretation
within the target intellectual context.

This editorial strategy does not alter the theory's structure,
but **fixes its interpretive boundary**.

8. Final Statement

Zero-Horizon Photo Art Theory does not seek expansion.

It seeks precision.

It does not offer a framework to be applied.

It offers a structural position

to be recognized or rejected.

This Canonical Declaration defines the conditions

under which the text that follows

must be read—or not read at all.

Abstract

Within the scope defined by the foregoing Canonical Declaration,
The Zero-Horizon Photo Art theory situates photographic art at the level of pre-phenomenal world-structure rather than representation, expression, or institutional meaning.

Photography is treated not as an image that signifies, but as a material trace produced at the moment when the world undergoes a minimal structural event prior to subjectivity, intention, or affect.

This theory articulates a fourfold pre-phenomenal configuration— **Proto-zero, ZERO-Tremor, ZERO-Response, and ZERO-Return**—through which deviation, minimal response, and neutralization occur without presupposing an observing subject.

These phases are not temporal stages or causal steps, but coexistent positions within a single Zero-Horizon of generation.

The subject is therefore not understood as a perceiving agent or interpretive center, but as an autopoietic system that undergoes internal modulation in response to perturbation. The point of contact between these two non-mixing structures is designated as *proto-qualia*: a qualitative threshold that precedes consciousness, meaning, and representation.

Photography emerges as the trace of this singular, non-repeatable intersection, materialized through the camera as an autonomous sub-system.

While the theory itself remains confined to the description of world-side structure, it is positioned alongside—without conceptual integration—*Shadō*, a distinct praxis framework addressing the subject's ethical and bodily orientation.

By relocating photographic art within a non-representational and non-subjective horizon of generation, Zero-Horizon reframes photography as neither depiction nor expression, but as the material registration of structural becoming.

Prologue:

The Zero Horizon — On the Structure Prior to the World's Coming-into-Being

Discussions surrounding photographic practice have often been constructed from subjective frameworks—such as the understanding of the subject depicted, the intention of the author, or the experience of the viewer.

These perspectives are effective in explaining certain aspects of the photographic phenomenon.

However, long before photography comes into being—before subject and object take form—the structure of the world itself has scarcely been examined.

The **Zero Horizon** addressed in this book is precisely an attempt to describe this **generative structure situated prior to photographic practice**.

Here, the term *zero* does not signify lack or stasis.

Rather, it is understood as a foundational structure that, while the world has not yet acquired meaning, form, or objecthood, already contains a certain potentiality and makes the emergence of phenomena possible.

That is, *zero* refers to an **undifferentiated equilibrium field**, a layer that precedes the establishment of distinctions such as being/non-being, inside/outside, and subject/object.

The **Zero Horizon** designates the point at which this undifferentiated equilibrium field acquires a specific structure and functions as the condition under which the world's phenomena can arise.

At this level, neither subjective perception nor the contours of objects yet exist.

Yet it is not absolute nothingness.

Rather,

a **pre-phenomenal structure that allows the world to appear as world**
quietly persists.

The reason this book constructs the Zero Horizon is clear.

Although this pre-phenomenal structure is decisively important for understanding the photographic phenomenon, it has not been treated systematically within existing photographic theory, art criticism, or philosophy.

Western philosophy, particularly phenomenology, has addressed the *structure of appearing*, while in Japanese thought, concepts such as *ma* (interval) and *kū* (emptiness) have been emphasized as conditions of generation.

Yet many of these discussions already presuppose the subject and experience, focusing on **structures that operate only after the phenomenal stage has been entered**.

Zero Horizon is positioned one step further back.

It addresses the layer that precedes the establishment of the subject, the formation of experience, and the constitution of objects.

Photography, then, is redefined as a **once-only generative phenomenon** that comes into being only when this pre-phenomenal structure intersects with internal modulation on the side of the subject.

Zero Horizon is a theory that grasps the rising of the world as a pre-phenomenal structure and, from there, reconstructs the conditions under which photography can come into being.

Through this prologue,
the reader will come to share the following questions:

— How can the world come to *appear* as world?

And at what position within that appearing does photography take form?

This book is written as one structural response to those questions.

Introduction

This volume presents the English canonical edition of **Zero-Horizon Photo Art Theory**, a theoretical framework that examines photography at the level of pre-phenomenal world-structure rather than representation, expression, or institutional meaning.

The present edition is not conceived as a literal translation of the Japanese original. While grounded in the same conceptual architecture, the English text has been selectively rearticulated in order to address the expectations, discursive habits, and conceptual precision required within Anglophone philosophical and art-theoretical contexts. Certain explanatory elements that appear as appendices or annotations in the Japanese edition are therefore integrated directly into the main body of the English text, while others are deliberately withheld to preserve structural clarity.

The opening Declaration establishes the canonical scope and limits of the theory. The Abstract situates its central claims in concise form. The Prologue then marks the true point of conceptual entry, where the question of world-structure prior to subjectivity is posed.

The chapters that follow develop the four-phase Zero-Horizon model—Proto-zero, Zero-tremor, Zero-response, and Zero-return—exclusively from the side of world-structure. Any consideration of subjective practice, ethics, or bodily orientation is intentionally deferred and treated as an adjacent but independent framework.

This book should therefore be read not as a theory of photographic meaning, but as an inquiry into the structural conditions under which photography can occur at all.

Part I: The Structure of Zero-Horizon (From the Side of the World)

Chapter 1

*The Four-Phase Zero-Horizon Model —
The Generative Process of the World*

I. Proto-zero

*— An equilibrium field in which the world has not yet diverged into either
“existence” or “non-existence”*

1. Definition of Proto-zero

Proto-zero, as treated in this chapter,
designates an equilibrium field that precedes the stage at which the world can be
understood as existence—
a field in which no differentiation has yet occurred.¹

It is situated prior to the establishment of the binary opposition between existence and
non-existence,
and must therefore be distinguished both from philosophical notions of “nothingness”
and from the “vacuum” described in physical theory.

At this stage, the world retains a latent structural potential,
holding the conditions of differentiation
without yet determining them.

2. Characteristics of Proto-zero:

An Undifferentiated Equilibrium Field

Proto-zero corresponds to the stage before any form of differentiation arises, and it exhibits the following characteristics:

- Absence of distinction (*non-differentiation*)
- Non-separation of subject and object (*pre-division*)
- Suspension of meaning-generation (*pre-signification*)
- Structural neutrality

This state does not signify stasis.

Rather, it should be understood as a condition in which indeterminacy itself is held as potential, prior to any directional deviation.²

3. Relative Distance from Phenomenology and Japanese Thought

Although the concept of Proto-zero may appear adjacent to what phenomenology describes as the *pre-phenomenal*, the two must be clearly distinguished.

Phenomenology, even in its most radical formulations, presupposes the constitution of a subject and the structure of givenness through intentionality.

Proto-zero, by contrast, does not designate a condition prior to lived experience,

but a structural field that precedes
the very possibility of subjectivity and intentional relation altogether.³

Similarly, while concepts such as *ma* (間) and *kū* (空) in Japanese thought
are often discussed as conditions of relation or spatial articulation,
they already presuppose the emergence of relationality itself.

Proto-zero is situated at a stratum
prior to the establishment of relations as such,
and therefore cannot be reduced to,
nor explained by, these notions.⁴

4. The “Quietness” of Proto-zero as Conceptual Neutrality

The quietness attributed to Proto-zero is not emotional in nature.
It arises from the absence of directionality
and from the fact that no deviation toward differentiation has yet occurred.

This quietness should therefore be understood
as a form of conceptual and structural neutrality,
rather than as a state of affective stillness.⁵

5. Proto-zero as the Ground That Permits the Other Three Phases

The four phases of Zero-Horizon unfold with Proto-zero as their point of departure:

- **Zero-tremor:** deviation of equilibrium
- **Zero-response:** minimal structural response on the side of the world
- **Zero-return:** neutralization and return

Although these phases form a cyclical structure,
Proto-zero remains indispensable
as the equilibrium ground
upon which all subsequent phases arise.⁶

6. Relation to Photography

(The Significance of Proto-zero as a Pre-Phenomenal Phase)

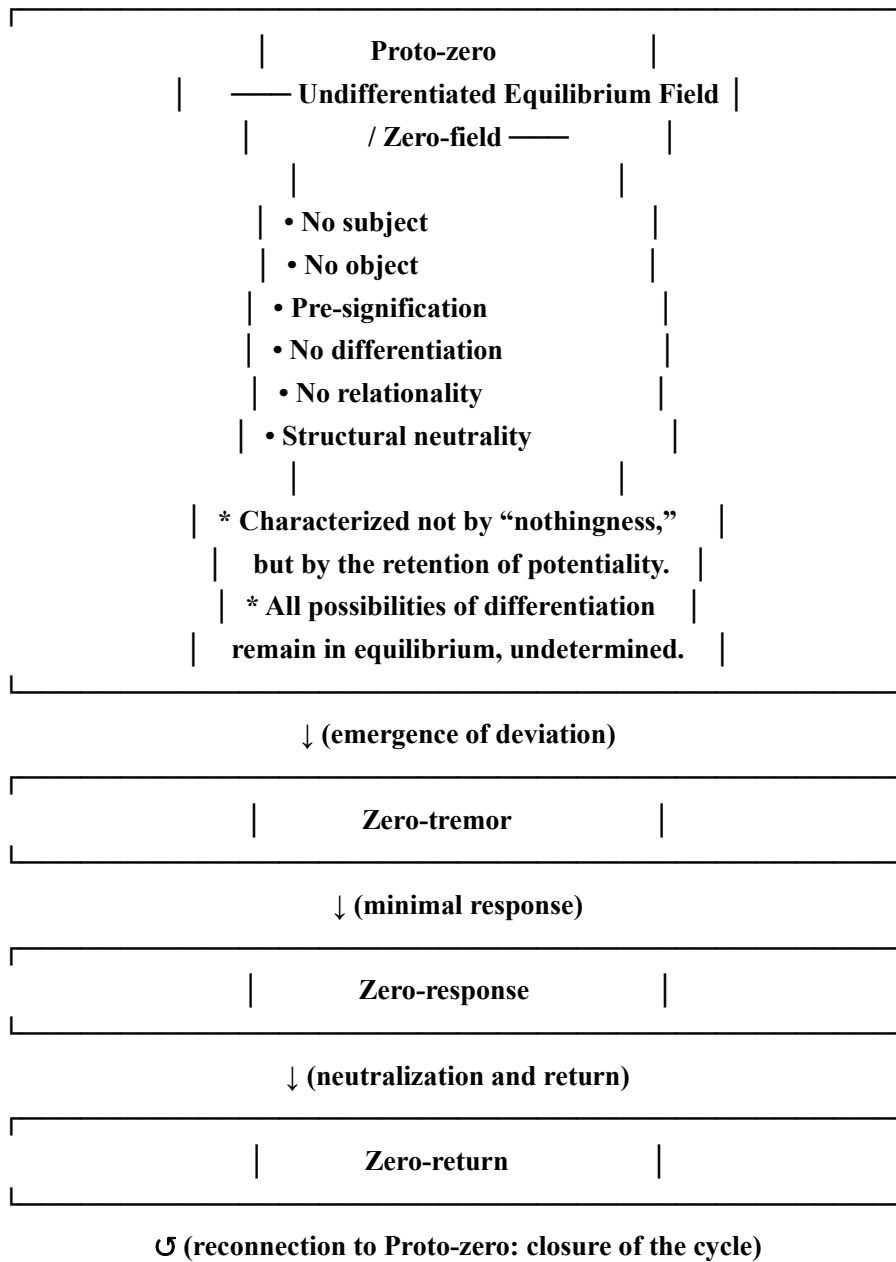
Proto-zero does not directly give rise to photography.
However, without the world's pre-phenomenal structure,
neither deviation (*Zero-tremor*) nor response (*Zero-response*) could occur,
and photographic phenomena would not come into being.

Proto-zero is therefore positioned as
the structural point of origin
that makes the photographic act possible,
while remaining itself outside the domain of phenomena.⁷

Notes

1. Proto-zero refers to an undifferentiated equilibrium field that precedes even the pre-phenomenal stage described in phenomenology.
2. Indeterminacy here does not imply stasis, but the retention of multiple unrealized possibilities.
3. Phenomenological intentionality presupposes a subject and therefore occupies a different hierarchical level.
4. While *ma* and *kū* become meaningful within relational structures, Proto-zero precedes relationality itself.
5. The neutrality of Proto-zero bears no relation to emotional quietude or affective states.
6. Although the four phases are cyclical, Proto-zero remains structurally irreducible as their ground.
7. Photography emerges only through subsequent structural transformations (deviation → response).

Figure1-1. Structural Model of Proto-zero



II. Zero-tremor

— The minimal deviation of undifferentiated equilibrium

1. Definition of Zero-tremor

Zero-tremor designates the first minimal deviation that arises within the undifferentiated equilibrium field of Proto-zero.

This deviation does not originate from an external stimulus, an intentional act, or a causal trigger.

Rather, it occurs as an internal structural shift in which the latent potential held by Proto-zero begins to incline without direction, purpose, or meaning.¹

At this stage, no phenomenon has yet appeared.

The world remains within the pre-phenomenal domain;

only the equilibrium itself has begun to deviate.

Crucially, this deviation is **irreversible**—not in a temporal or causal sense,

but in that once the equilibrium has deviated,

the prior undifferentiated state cannot be reinstated as such.

Zero-tremor therefore constitutes not an instability,

but the first structural manifestation of indeterminacy becoming operative.²

2. Structural Characteristics of Zero-tremor

Zero-tremor is characterized by the following structural features:

- **Non-directionality:** the deviation does not orient toward any outcome
- **Non-signification:** no meaning, value, or representation is generated
- **Pre-subjectivity:** no subject is presupposed or implied

- **Pre-objectivity:** no object is constituted
- **Internal deviation:** the shift emerges from within the world-structure itself
- **Non-repeatability:** the deviation occurs once and cannot be duplicated

These characteristics indicate that Zero-tremor is neither an action nor an event in the phenomenological sense.

It is the world's own structural deviation,
prior to causality, intention, or experiential appearance.³

3. Distance from Phenomenology

Phenomenology addresses the conditions under which phenomena appear to a subject. Zero-tremor, by contrast, occurs at a level where neither subject nor phenomenon has yet come into being.

It does not prepare experience,
but precedes the very conditions that would allow experience to arise.⁴

For this reason, Zero-tremor cannot be described in terms of intentionality, givenness, or affect.

It marks a deviation in the world's structure itself,
prior to any experiential horizon.

4. Relation to Photography (Structural Precondition)

Photography does not emerge at the level of Zero-tremor.

However, without this irreversible deviation on the side of the world,
no subsequent response (*Zero-response*) could occur,
and no photographic trace would ever be produced.

The singularity of photography—its one-time, non-repeatable character—is grounded in the irreversibility of Zero-tremor itself.

Photography is thus not the origin of deviation, but the material trace of a structural process that began before any subject could intervene.

5. Zero-tremor as the Manifestation of Deviation-Potential,

Not as Instability

The term “deviation” may evoke instability. Yet Zero-tremor should not be understood as a sign of instability.

Rather, it is the process by which the **potentiality retained within Proto-zero** first becomes manifest as tremor, while remaining entirely undetermined.⁵

At this stage, there are still no:

- purposes
- intentions
- results
- causal relations

Zero-tremor thus forms the **structural precondition** that allows the world to proceed toward the next phase, Zero-response.

6. Relation to Photography

(The Function of Zero-tremor as a Pre-phenomenal Structure)

Photography comes into being only through structural transformations that occur at and after Zero-response.

Yet the point of origin for these transformations lies in Zero-tremor.

If deviation on the side of the world does not occur,
no subsequent response arises,
and no photographic image can come into being.

The singularity of the photographic act depends upon
the **irreversibility of deviation on the side of the world.**

That is:

- this deviation occurs only once
- from this deviation, response is derived
- without this deviation, nothing occurs

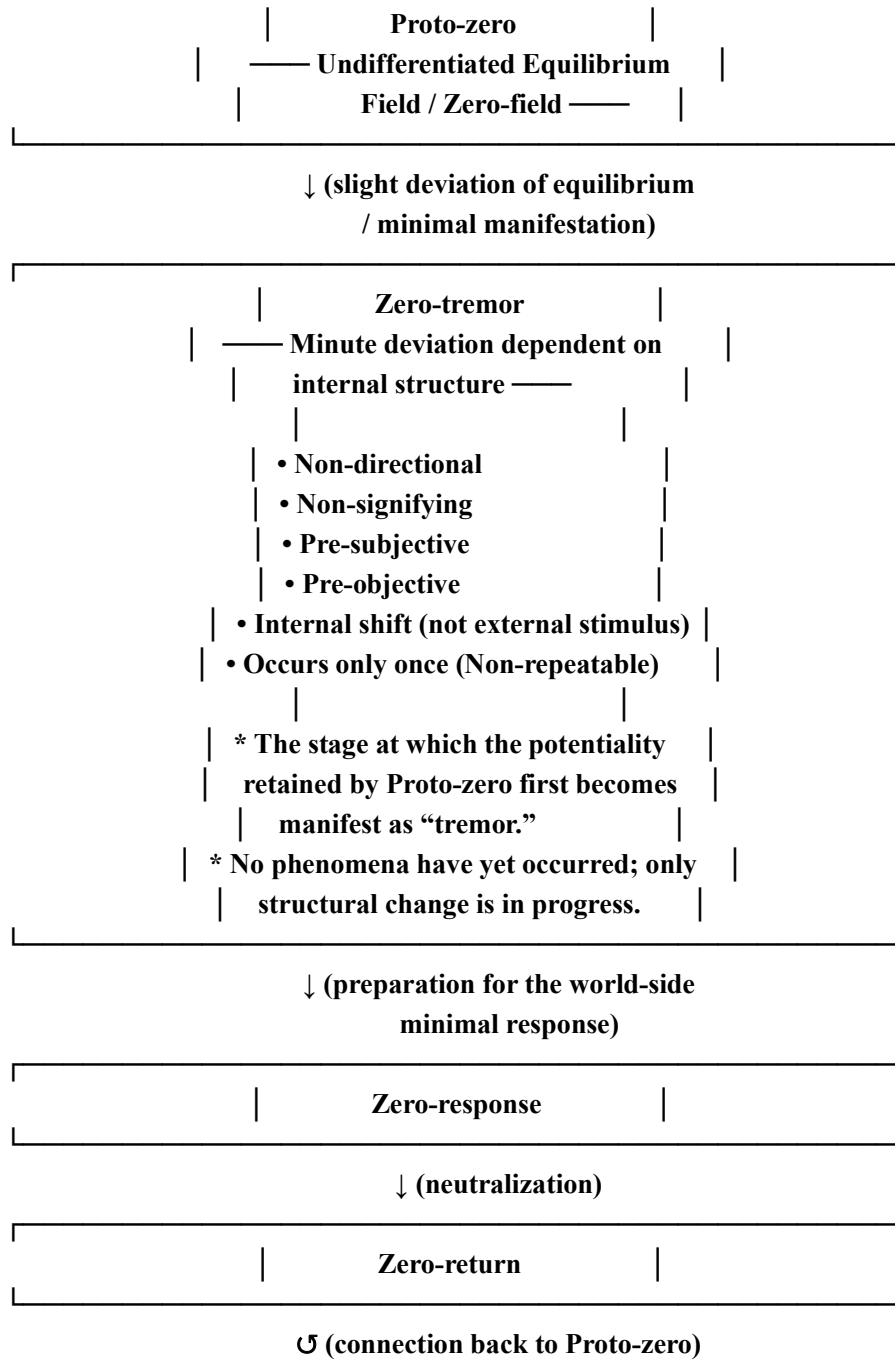
Zero-tremor is therefore the trace of a structural transformation that the world had already retained prior to the photographer's presence.⁶

Photography is thus nothing more than
a **later-stage phenomenon**
within the world's responsive process that begins from this deviation.

Notes

1. Zero-tremor designates the first deviation within the pre-phenomenal structure of the world, not the origin of phenomena themselves.
2. It is not fluctuation caused by external stimuli, but an autonomous manifestation of potentiality inherent in Proto-zero.
3. Phenomenology presupposes a subject and intentionality; Zero-tremor precedes both.
4. Unlike *yuragi* in Japanese aesthetics, Zero-tremor is defined strictly as structural deviation.
5. Deviation here refers to the manifestation of indeterminacy, not to instability or disorder.
6. The irreversibility of Zero-tremor grounds the singularity of photographic response.

Figure1- 2. Structural Model of Zero-tremor



III. Zero-response

— The minimal response shown by the structure of the world to deviation

1. Definition of Zero-response:

The Minimal Response of World-Structure to Deviation

Zero-response designates the phase in which,
in response to the deviation produced by Zero-tremor,
the structure on the side of the world exhibits a **minimal response**.¹

This response is unrelated to the identification or intention of a subject,
and it is not the effect of external causality.

Zero-response is the first movement
by which the world responds to deviation within its own internal structure.
At this stage as well, no “phenomenon” has yet been formed.

Although it is termed a response,
there is no purpose, directionality, or meaning involved.
It is nothing more than a **purely structural reaction**
that precedes the formation of causal relations.

2. Characteristics of Zero-response:

Neither Resonance Nor Meaning-Response

Because of the term “response,”

Zero-response is often misread as a subjective or affective reaction.

However, it is characterized by the following:

- A response that does not establish meaning (non-signifying response)
- Non-directional
- Not resonance
- Non-causal
- Pre-subjective (the subject does not yet exist)

The response here is equivalent to

the world’s structure performing

a **minimal-scale structural adjustment**

at the point where deviation can no longer be ignored.²

In other words,

Zero-response is the first phase

in which deviation is reflected

within the internal structure of the world.

3. Relation to Proto-zero and Zero-tremor

Within the four phases of Zero-Horizon,

Zero-response occupies the following position:

- Proto-zero: a state of equilibrium
- Zero-tremor: deviation of that equilibrium (internal fluctuation of the world)
- Zero-response: the phase in which the world’s structure minimally responds to deviation
- Zero-return: neutralization and return of deviation and response

Among these four phases,
Zero-response marks the moment
at which deviation becomes minimally inscribed within the internal structure of the
world.

It thus plays an extremely important role
as the **structural boundary**
between the preceding and subsequent phases
(Zero-tremor and Zero-return).³

4. Distance from Phenomenology:

Response Prior to the Generation of Meaning

In phenomenology, appearance is established
through the intentionality of the subject.

The response of Zero-response, however,
occurs prior to intentionality
and at a stage where the involvement of a subject is impossible.

Accordingly:

- Zero-response is not a “given phenomenon”
- It is not a preliminary stage of phenomenological meaning-generation
- It is a response that occurs before the subject comes into being

Zero-response is therefore positioned as a
structural layer anterior to the phenomenological domain itself.
one that precedes domains phenomenology is able to address.⁴

5. Adjacency to Japanese Thought:

Before Response, Outside of Sign

Within Japanese thought,
there exist views of nature in which “the world responds.”

Zero-response, however, bears no relation
to the affective reciprocity implied in such views.

At this phase:

- Sensibility has not yet been established
- There is no subject–nature relation
- There is response, but without meaning

Accordingly, Zero-response maintains a clear distance
from aesthetic interpretations of “nature’s response.”

Structurally, however,
it may be understood as a **proto-response**
that precedes the emergence of any sign or indication.⁵

6. Zero-response as the World-Structure's Minimal Adjustment Movement

Zero-response is neither instability,
nor emotional reaction,
nor symbolization.

Rather, in response to deviation,
the world performs nothing more than
a **minimal autonomous structural adjustment**.

This response contains none of the following:

- consciousness
- intention
- purpose
- meaning
- causal explanation

Without Zero-response,
deviation would leave no trace within structure,
and the world would simply return to Proto-zero.

Zero-response is therefore the first phase
in which deviation takes on form
within the internal structure of the world.

7. Relation to Photography:

The World's Minimal Response as the Point of Origin of the Image

Photography comes into being
when the world-side response (Zero-response)
and the subject-side response

(as addressed separately in Shadō)

Zero-response is therefore
one of the necessary conditions
for the establishment of photography.

The reason photography is singular and irreversible is that:

- deviation (Zero-tremor) occurs only once
- Zero-response is likewise a singular response specific to that deviation
- the same deviation and the same response never occur again

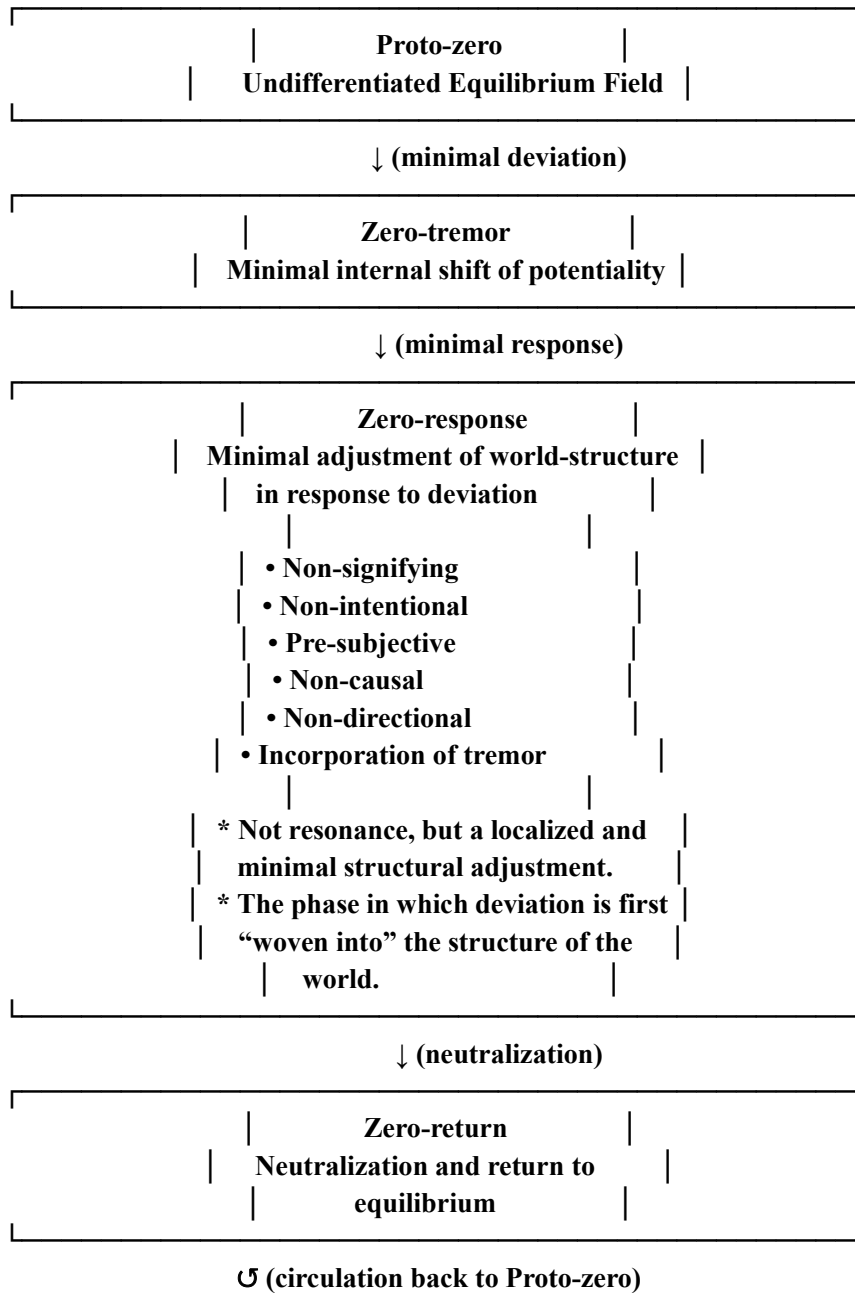
The temporal and structural irreversibility of photography
depends upon this pairing of Zero-tremor and Zero-response.⁶

The photographic act is thus equivalent to an event
in which a subject encounters, only once,
a singular response that has already occurred
within the structure of the world.

Notes

1. Zero-response refers to the minimal structural response of the world to deviation, not to the emergence of phenomena.
2. This response is not causal but structural: a localized adjustment within world-structure.
3. Zero-response is the sole phase in which deviation becomes structurally inscribed.
4. Because phenomenology presupposes the subject, Zero-response belongs to a deeper pre–pre-phenomenal layer.
5. Although adjacent in wording to certain natural views in Japanese thought, Zero-response excludes affective or aesthetic reciprocity.
6. The singularity of photography is grounded in the irreversibility of world-side deviation and response.

Figure1- 3. Structural Model of Zero-response



IV. Zero-return

— On re-neutralization and non-terminal return within the world's generative structure

1. Definition of Zero-return: re-neutralization and return to generative equilibrium

Zero-return designates a phase of re-neutralization, not closure or termination, in which the localized changes produced by Zero-tremor (deviation) and Zero-response (minimal response) are dissolved back into the generative equilibrium of the world.¹

Zero-return is the phase through which the world's structure returns to a generative equilibrium structurally continuous with Proto-zero, thereby restoring the condition that enables further deviation.

This return **does not signify an ending**, nor does it indicate completion of a process. Rather, it is a **structural settling without remainder**, through which the world maintains its capacity for renewed generative deviation.

2. Characteristics of Zero-return: re-neutralization without finality

Zero-return exhibits the following characteristics:

- It is **non-terminal** (no finality)
- It is **not identical to Proto-zero**, yet reconnects to it
- Traces of deviation and response are **dissolved, not erased**
- Meaning, subjectivity, and directionality remain absent
- The world regains **openness to further deviation**

Zero-return is therefore not a state of invariance,
but a **dynamic re-neutralization** that preserves generative continuity.²

3. Zero-return is not erasure, closure, or completion

Zero-return must be strictly distinguished from:

- erasure
- closure
- termination
- resolution

At this phase:

- No meaning has arisen → nothing is erased
- No subject exists → nothing is retained as memory
- No residue remains → change is **dissolved into equilibrium**

Change is not negated. It is structurally absorbed and neutralized, enabling the world to continue its generative circulation³.

4. Distance from phenomenology: non-intentional re-neutralization

In phenomenology, neutralization often relates to intentional acts of consciousness.

Zero-return, however, occurs **prior to any subjectivity**.

- No intention
- No purposiveness
- No affective calming

Zero-return is therefore **not a phenomenological neutralization**,
but an **autonomous re-neutralization of world-structure itself**.⁴

5. Structural proximity to Japanese thought (without aesthetic resolution)

Certain Japanese sensibilities describe phenomena as “subsiding” or “settling.”
Zero-return may appear adjacent to such descriptions, but must not be aestheticized.

Zero-return contains:

- no emotional afterglow
- no symbolic closure
- no sense of completion

Any proximity lies solely in the **structural intuition of dissolution without residue**,
not in affective or cultural interpretation.⁵

6. Zero-return as the condition that sustains generative circulation

The four phases of the Zero-Horizon form a **non-terminal generative circulation**:

- Zero-tremor (deviation)
- Zero-response (minimal response)
- Zero-return (re-neutralization)

Zero-return **does not close the world**,
but restores the equilibrium that makes further deviation possible.⁶

Without Zero-return, deviation would accumulate endlessly,
and generative continuity would collapse.

7. Relation to photography: Zero-return lies outside image formation

Photography is constituted **before** Zero-return,
at the singular intersection of deviation and response.

However, the **irreversibility and singularity** of the photographic event
depend on Zero-return's re-neutralization:

- the deviation–response pair occurs only once
- once dissolved, it cannot recur
- Zero-return guarantees non-repeatability without finality

Photography is therefore **sealed as singular**,
not because the world ends,
but because the world continues.⁷

Notes

1.Zero-return designates a phase of *re-neutralization* within the generative structure of the world.

It does not signify termination, closure, or completion, but the structural dissolution of localized deviation and response back into a non-terminal equilibrium.

2.The return enacted in Zero-return must not be understood as an identity with Proto-zero.

Rather, it indicates a structural reconnection to a generative equilibrium continuous with Proto-zero, while preserving the irreversibility of the deviation–response sequence.

3. Re-neutralization in Zero-return does not erase change as if it had not occurred. Instead, deviation and response are absorbed without remainder into equilibrium, leaving no residue of meaning, memory, or phenomenological trace.

4. Because no subject has yet emerged at this phase, Zero-return cannot be interpreted in terms of intentional neutralization, affective settling, or experiential calm.

It is an autonomous structural operation of the world, prior to any phenomenological domain.

5. Although certain expressions in Japanese thought describe phenomena as subsiding or settling, Zero-return bears no aesthetic, emotional, or symbolic implication.

Any proximity lies solely at the level of structural intuition, not cultural or interpretive continuity.

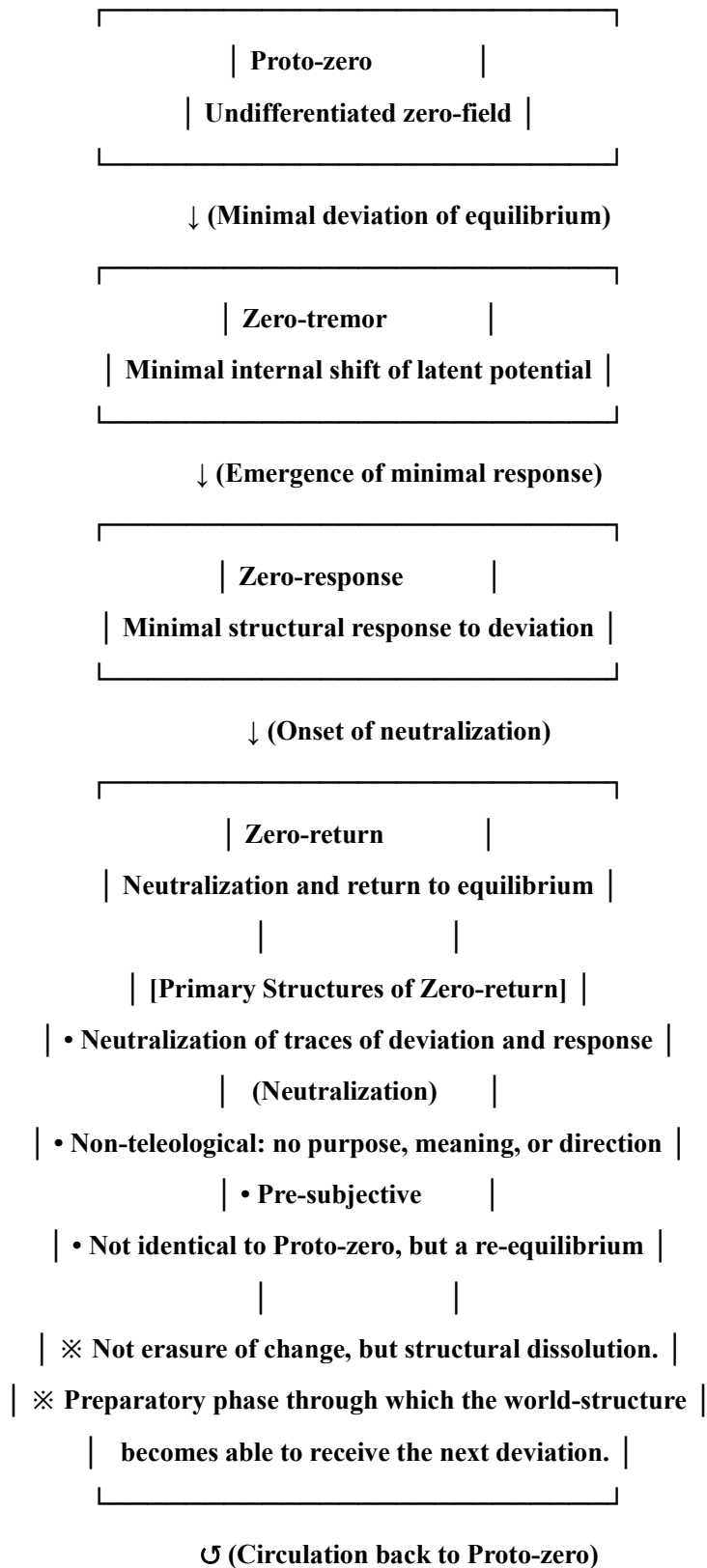
6. Within the four-phase Zero-Horizon model, Zero-return functions as the condition that sustains generative circulation.

Without re-neutralization, deviation would accumulate endlessly, and the world's capacity for further generation would collapse.

7. The irreversibility and singularity of photography depend not only on deviation (Zero-tremor) and response (Zero-response), but also on Zero-return.

By dissolving the deviation–response pairing without recurrence, Zero-return guarantees that each photographic event remains non-repeatable without implying finality or closure.

Figure1- 4. Structural Model of Zero-return



V. Integrated Theory of the Zero-Horizon

Systematization of Pre-Phenomenal Structures and the Generative Circulation of the World

1. The Aim of the Zero-Horizon: Systematizing Pre-Phenomenal Structure

The Zero-Horizon Theory aims to articulate and systematize the pre-phenomenal structures that exist prior to the emergence of the world as phenomenon, by differentiating them into four distinct phases and describing them within a coherent theoretical framework.¹

This system addresses the following questions:

- How does the world maintain a state that precedes phenomenality?
- How does deviation arise from that state?
- In what manner is deviation structurally incorporated?
- How does the world return to equilibrium?

Zero-Horizon conceptualizes these processes as four phases—Proto-zero, Zero-tremor, Zero-response, and Zero-return—thereby describing the generative stage that precedes the appearance of the world.

2. The Relational Structure of the Four Phases: Circulation of Generation and Return

At the core of the Zero-Horizon lies the premise that the world is not static but possesses a circulatory generative structure.²

The four phases unfold sequentially as follows:

1. Proto-zero

An undifferentiated equilibrium field in which distinctions such as existence/non-existence and subject/object have not yet emerged.

2. Zero-tremor

The initial movement in which the equilibrium of Proto-zero undergoes a minimal deviation.

Directionality and meaning have not yet arisen.

3. Zero-response

The minimal response exhibited by the world's structure in relation to deviation.

Neither causality nor intentionality is presupposed.

4. Zero-return

The phase in which deviation and response are re-neutralized, and the world reconnects to the equilibrium field **as a non-terminal restoration that reopens the structure to further deviation.**

This circulation functions as the minimal generative unit through which the world maintains its capacity for renewed deviation.³

3. The Concept of “Time” in the Zero-Horizon: Structural Irreversibility

The Zero-Horizon does not conceive time as linear.

Rather, time is constituted through structural irreversibility, defined by:

- The irreversibility of the moment in which deviation occurs
- The non-repeatability of responses that are specific to each deviation
- The role of Zero-return as the structural condition **that sustains generative circulation without finality**

Accordingly, the world's temporality does not unfold as a continuous flow, but arises through discrete occurrences of deviation, response, and re-neutralization.⁴ This understanding provides the theoretical basis for explaining the singularity of photography.

4. Comparison with Other Theoretical Frameworks: Phenomenology, Quantum Theory, Autopoiesis

The Zero-Horizon maintains certain proximities to existing theoretical systems, yet does not coincide with any of them.

(1) Comparison with Phenomenology

Phenomenology presupposes subjective intentionality.

Because the Zero-Horizon addresses structures prior to the emergence of the subject, it occupies a more primordial stratum.⁵

Where phenomenology analyzes phenomena as they appear, the Zero-Horizon examines the pre-phenomenal conditions that enable appearance.

(2) Comparison with Quantum Theory

In quantum theory, the model of possibility → threshold → actualization may serve as a metaphor for understanding Zero-tremor and Zero-response.

However, the Zero-Horizon is not a system of physical laws.⁶

It does not describe particle behavior, but the generative structure of the world itself.

(3) Comparison with Autopoiesis

In autopoietic systems, the external world acts not as information but as disturbance.

While deviation (Zero-tremor) bears a structural resemblance to such disturbance, the Zero-Horizon does not presuppose subjectivity or life.⁷

The resemblance remains structural rather than ontological.

5. Significance of the Zero-Horizon: Describing the World Prior to Phenomenality

The Zero-Horizon is a theory that explicates the minimal structural units the world maintains prior to appearing as conscious phenomenon.

Its defining features include:

- No requirement of a subject
- A layer preceding cognition, meaning, and value
- A stage prior to causality and teleology
- Autonomous generation within world-structure
- Independence from post-phenomenal events

By rendering visible the pre-phenomenal domain that cannot be fully addressed by phenomenology,

the Zero-Horizon proposes a new foundational perspective for understanding the world.⁸

6. Relation to Photography: Singularity and the Structure of Response

Photography does not directly describe the four phases of the Zero-Horizon, yet it is structurally grounded in their circulation.

- Deviation (Zero-tremor) occurs only once
- Response (Zero-response) is specific to that deviation
- Zero-return re-neutralizes deviation and response, thereby reopening the field for subsequent deviation
- The same deviation–response pairing never recurs

This irreversibility constitutes the basis of photography's singularity and uniqueness.⁹ Photography emerges as a phenomenon at the later intersection of the deviation–response structure, a singular crossing event grounded in the world's pre-phenomenal structure.

7. Limitations and Future Prospects of the Zero-Horizon

While the Zero-Horizon describes the world's pre-phenomenal structure, it does not attempt to exhaustively explain the formation of meaning or subjectivity within the phenomenal world.

Its significance lies in providing the structural preconditions necessary for approaching such post-phenomenal phenomena.

Future developments may include:

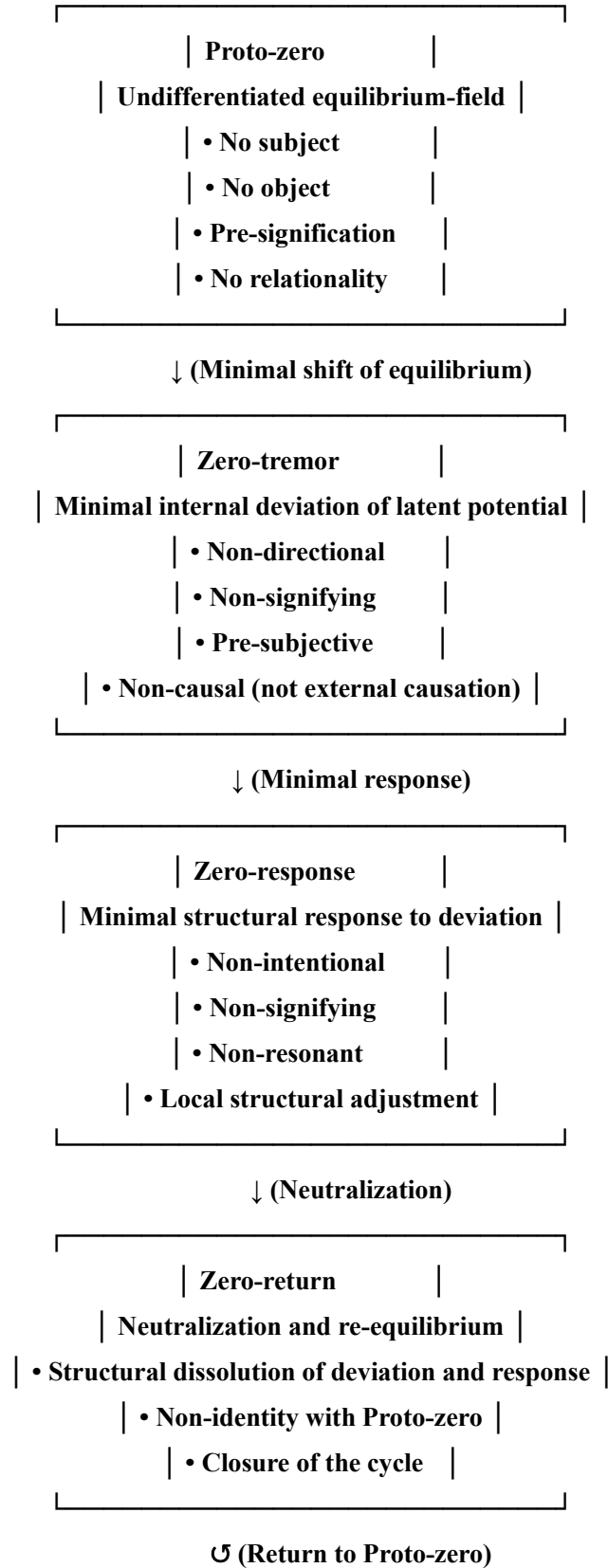
- Bridging toward practices on the side of the subject (e.g., Shadō)
- Construction of applied theories (photography, art, epistemology)
- Further elaboration of temporality
- Comparative studies with physics and life sciences

The Zero-Horizon should therefore not be regarded as a closed system, but as an open pre-phenomenal theory capable of renewal together with the world.

Notes

1. The four-phase articulation constitutes the minimal unit for explaining the world's pre-phenomenal structure.
2. The Zero-Horizon presupposes cyclical generation rather than a static image of the world.
3. The four-phase circulation simultaneously guarantees structural stability and generative openness.
4. Structural irreversibility arises from the deviation–response–re-neutralization sequence.
5. Phenomenological intentionality presupposes the subject and thus differs in hierarchical level.
6. Zero-tremor and Zero-response are structural descriptions, not physical phenomena.
7. Autopoiesis models living systems, whereas the Zero-Horizon addresses non-living, non-subjective structures.
8. Pre-phenomenal structural description constitutes a domain absent from traditional philosophical systems.
9. The irreversibility of photography depends on the world-side deviation–response structure.

Figure1- 5. Integrated Four-Phase Cycle of the Zero-Horizon



Chapter 2

Autopoiesis and the Photographic Act

— Seeing as a Self-Generating System

1. Problem Setting:

What Is “Seeing,” and Where Does It Occur?

The Zero-Horizon addresses the **pre-phenomenal structure of the world**—the stage at which the world has not yet come into being as “world.”¹

By contrast, the act of “seeing” performed by the photographer occurs on the **side of the subject**, as an internal event that takes place in response to this pre-phenomenal structure.

Accordingly, the aim of this chapter is to clarify the **structural relation** between the world’s pre-phenomenal structure (Zero-Horizon) and the subject’s internal processes.

The theoretical framework most suitable for this task is **autopoiesis**, understood as the theory of self-generating systems.²

Autopoiesis describes systems—biological, cognitive, or social—not as processors of external information, but as systems maintained through recursive internal generation of structure.

The reasons for introducing autopoiesis into the analysis of photographic practice are as follows:

- The Zero-Horizon describes structure on the **side of the world**

- The photographer functions as a **self-generating system on the side of the subject**

These two domains do not connect directly and belong to **different hierarchical levels**.

The world does not determine the photographer.

The subject does not copy the world.

Autopoiesis provides the theoretical framework that most precisely accounts for this **structural discontinuity**.

2. The Photographer as a Self-Generating System

Autopoiesis is characterized by three core principles:³

1. **Self-production**

A system is not sustained by external input, but by recursive internal production of its own structure.

2. **Operational closure**

The external world does not provide information to the system; it functions solely as perturbation.

3. **Structural determinacy**

A system's response to perturbation is determined not by the external world, but by the system's internal structure.

Applied to the photographer, this yields the following structural relations:

- **Photographer:** a self-generating system of perception, body, and sensibility
What is seen is not “the world itself,” but the internal structure that has changed in response to perturbation.

- **Camera:** an autonomous sub-system
Though it possesses its own physical and optical structure, it functions as an auxiliary system external to the subject.
- **World:** an environmental field that provides perturbation
The world's deviations and responses convey no information to the subject; they act solely as triggers for internal structural change.

Conclusion:

What the photographer sees is not an image of the world, but the subject's own internal response to perturbation originating from the world.

3. “Perturbation” as the Point of Contact Between World and Subject

A crucial insight of autopoiesis is that the subject does not receive the external world as information, but encounters it as **perturbation**.⁴

Mapped onto the Zero-Horizon, this corresponds to:

- **Zero-tremor:** deviation on the side of the world
A purely structural deviation without meaning or representation.
- **Zero-response:** minimal response on the side of the world
Not a response directed toward the subject, but the world's own structural adjustment.

These processes do not enter the subject as representations.

Within the subject, they arise only as perturbation.

In response, the subject:

- reorganizes its internal structure, and

- experiences that structural change as the act of “seeing.”

Thus, seeing is not an exchange of information with the external world, but a **perceptual event constituted as internal structural transformation.**

4. “Seeing” Is Not Projection, but Internal Structural Change

Autopoiesis explains perception not as a copy of the external world, but as a change occurring **within the system itself.**⁵

What the photographer recognizes as “having seen something” is nothing more than an internally induced transformation triggered by the world’s structural processes (Zero-tremor and Zero-response).

Therefore:

- The world does not provide meaning to the subject.
- The subject does not obtain an image of the world.
- What the subject experiences is self-transformation of internal structure.

The moment when “something comes into view” is not the acquisition of external information, but the occurrence of structural change within the subject.

5. The Single Point of Non-Intersective Contact

The four phases of the Zero-Horizon and the subject’s self-generating system do not intersect directly.

However, there exists one and only one structural point of contact.

That point is the relation of:

perturbation → response

- **World-side process:**

Proto-zero → Zero-tremor → Zero-response → Zero-return

- **Subject-side process:**

Internal structural change → perception → consciousness

These processes do not merge.

Yet, without merging, they come into contact.

This **non-intersective adjacency** constitutes the condition under which photography becomes possible.

6. What Is Photography?

— Photography as a Trace of Response

A photograph is not an image of the external world.

The world provides no information to the subject.

Photography comes into being through the following sequence:

1. A deviation (Zero-tremor) arises on the side of the world.
2. The world exhibits a response (Zero-response).
3. Structural change occurs within the subject.
4. This change induces an operation of the camera.
5. As a result, a trace remains.

In other words:

- **Photography = world's pre-phenomenal structure × subject's internal transformation**
- **Photography = not representation, but a trace of structural response**

This definition decisively detaches photography from representational models and situates it beyond phenomenology and semiotics.

7. Conclusion

Autopoiesis provides the most effective framework for connecting—while maintaining strict hierarchical separation—the four phases of the Zero-Horizon on the side of the world and the event of “seeing” occurring within the subject.

World-side deviation and subject-side response do not fuse.

Yet, without overlapping, they come into contact.

That **singular, one-time contact** constitutes the essence of photography as an event.

Notes

1. *Pre-phenomenal structure* designates the domain prior to the formation of phenomena, in which subject, object, and consciousness remain undifferentiated.
2. Autopoiesis was formulated by H. R. Maturana and F. J. Varela as a non-informational model of living and cognitive systems.
3. Self-production, operational closure, and structural determinacy are foundational concepts in autopoietic theory.

4. Perturbation denies informational input while accounting for the capacity of the external world to induce internal structural change.
5. In autopoiesis, perception is understood as the experience of internal change rather than the intake of external images.

Figure 2. Structural Diagram of Zero-Horizon × Autopoiesis

[World Layer: Zero-structure (Non-subjective / Pre-phenomenal)]

Proto-zero

↓ (Minimal shift of equilibrium)

Zero-tremor

↓ (Formation of minimal response)

Zero-response

↓ (Neutralization)

Zero-return

■ Characteristics

- No subject, meaning, or representation
- Only structural displacement occurs within the world
- Deviation is not “information” but pure structure
- Response is not intention but adjustment

↓ (Perturbation: not information)

[Subject Layer: Autopoietic System (Self-generating / Photographer)]

Internal structural change

↓

Perception

↓

Awareness

■ Characteristics

- Does not incorporate the external world as an “image”
- Responses to perturbation depend on internal structure
 - “Seeing” is the experience of internal change
- Imitation or copying of the world’s deviation is impossible

[Relation Between the Two]

■ Non-intersective adjacency

World side: Deviation (Zero-tremor) → Response (Zero-response)

Subject side: Internal change → Perception

→ They do not merge, yet come into contact via perturbation

■ Point of photographic emergence

World-side deviation and response

×

One-time internal transformation on the side of the subject

→ A photograph is generated as a “trace of response”

[Summary]

- The world layer (Zero-Horizon) is a pre-phenomenal structure independent of the subject
- The subject layer (autopoietic system) does not receive the world as information
 - The two “come into contact without overlapping”
- Photography is a one-time event that arises at this non-intersective point

Chapter 3

Photography as a Quantum-Theoretical Model

— *The Structure of Potentiality, Interference, Threshold, and Actualization*

1. Why the Photographic Phenomenon Is Addressed Through a Quantum-Theoretical Model

— *As a Metaphorical Structure for Explaining the Mechanism of the World's "Actualization"*

In order to understand the photographic act, one cannot avoid the question of **when and how the world assumes a concrete form**¹.

Within the Zero-Horizon framework, the following pre-phenomenal structures are described as **layers prior to the world's coming into being**:

- an undifferentiated domain of existence and non-existence
- deviation (Zero-tremor)
- response (Zero-response)
- neutralization (Zero-return)

By overlaying these structures—strictly as **metaphorical models**—with concepts employed in quantum theory, such as:

- **potentiality**
- **interference**
- **pre-measurement states**
- **actualization through observation (collapse)**

it becomes easier to articulate the **threshold at which phenomena come into being**.

However, the use of quantum theory in this chapter is limited to its function as a **structural analogy**.

No claim is made regarding physical rigor.

Quantum theory is treated here solely as a **logical analogy** for explaining the manner in which the world emerges.

2. “Proto-zero” as Potentiality

— A Domain in Which the Boundary Between Existence and Non-Existence Has Not Yet Been Established

In quantum theory, particles are said to exist prior to observation as **probabilistic distributions**².

When this notion is employed metaphorically, **Proto-zero** within the Zero-Horizon may be understood as:

■ a state in which the world is
“neither existence nor non-existence.”

This structure bears a close resemblance to quantum-theoretical concepts such as:

- **superposition**, and
- **potentiality**,

yet within the Zero-Horizon it is understood as a **structure without a subject**.

Proto-zero is the state in which **all forms of the world have not yet been actualized**.

In this sense:

- ✓ the world does exist, yet
- ✓ that existence remains undifferentiated.

Thus, Proto-zero may be regarded as a layer that combines both **quantum-theoretical potentiality** and the **philosophical notion of indeterminacy**.

3. “Zero-tremor” as Interference

— *Minimal Change as Internal Deviation Within the World*

In quantum theory, particles undergo fluctuations in position and state through **interference**.

In a similar manner, **Zero-tremor** within the Zero-Horizon can be described as:

- a phenomenon in which
the equilibrium of Proto-zero
deviates slightly
without acquiring meaning or directionality³.

What is crucial here is that:

- the deviation is not directed toward a subject,
- it does not carry meaning as information,
- it is a purely structural fluctuation on the side of the world.

In quantum-theoretical terms, this resembles a transformation in an interference pattern.

However, Zero-tremor remains strictly a **structural deviation internal to the world** and does not presuppose the existence of an observer.

4. “Zero-response” as a Pre-Measurement State

— *Pre-conscious Qualities Emerging at the Threshold of Actualization*

In quantum theory, the state of a particle is said to be determined through measurement (observation).

Prior to observation, there is assumed to exist a **pre-measurement state**, a condition prepared for measurement⁴.

Zero-response within the Zero-Horizon is structurally close to this notion.

However, Zero-response differs in the following respects:

- it does not require a subject,
- it is not an intention-based response,
- it is constituted as an adjustment on the side of the world itself.

Zero-response also functions as the **source of proto-qualia (pre-conscious qualities)**.

That is to say, it marks a junction at which:

- a structural response on the side of the world
- becomes the condition for the emergence of pre-conscious qualities on the side of the subject.

At this stage, the world has not yet been actualized;

however, the **threshold at which actualization becomes possible** is formed here.

5. “Zero-return” as Determination

— *Decoherence and the Closure of Structure*

In quantum theory, observation is said to cause the state of a particle to collapse into a single outcome.

Within the Zero-Horizon, however, rather than “being determined,” the following structure occurs:

- deviation and response are neutralized,
- the world subsides once again into the zero-domain,
- yet it is not identical with Proto-zero,
- and closure takes place as preparation for the next cycle of generation.

In this respect, Zero-return corresponds metaphorically to **decoherence** in quantum theory⁵.

Zero-return functions as a **structural reset**, allowing the world’s cyclical process to close and subsequently restart.

6. Photography Is Not Collapse but Passage Through a Threshold

— *Not “Taking” but a One-Time Act of Witnessing*

The photographic act is often metaphorically compared to “observation” in quantum theory.

However, when viewed through the combined structures of the Zero-Horizon and autopoiesis, photography is not the moment of collapse (determination).

Rather, it is a **one-time passage** at which:

- the formation of a threshold on the side of the world (Zero-response), and
- the generation of an internal response on the side of the subject

intersect.

The subject does not determine the world.

The subject merely **stands in attendance at the threshold of the world's actualization**.

For this reason, the photographic act is:

- not the production of intention,
 - a one-time response to the world's deviation,
 - neither imitation nor reproduction,
 - an **interface phenomenon**, a point of contact in the process of phenomenalization.
-

7. Conclusion

The Quantum-Theoretical Model as the Optimal Metaphorical Structure for Explaining the Conditions of Photographic Actualization

Quantum theory is a branch of physics and does not, in itself, provide a definitive account of how the world comes into being.

Nevertheless, in explaining the pre-phenomenal structure of the Zero-Horizon and the **singularity** of photographic phenomena, it serves as an exceptionally effective model in the following respects:

- **Proto-zero** = potentiality
- **Zero-tremor** = interference
- **Zero-response** = pre-measurement state
- **Zero-return** = decoherence
- **Photography** = not collapse, but **passage through a threshold**

These correspondences are not exact equivalences but metaphorical relations.

Yet they enable a rigorously non-emotional articulation of:

- how the world comes into being, and
- how the subject stands in attendance to that process.

Photography occurs at a point where the world's pre-phenomenal structure and the subject's internal response **intersect only once**, and the trace of that intersection is fixed as a photograph.

Only here does the structure become visible in which

“the world is actualized as a photograph.”

Notes

1. Pre-phenomenal structure refers to a domain prior to subjectivity, meaning, and representation, situated before the phenomenological conditions of appearance.
2. The description of particles as potentialities refers metaphorically to the statistical interpretation of state vectors in quantum theory.
3. Zero-tremor, as a non-directional deviation, resembles changes in quantum interference patterns, though it is not a physical phenomenon.
4. “Pre-measurement” denotes a preparatory state in quantum measurement theory and is referenced here solely as a structural metaphor.
5. Zero-return differs from quantum collapse in that it functions as structural closure on the side of the world rather than as a determinate outcome.

B¹²

Proto-qualia designates a boundary condition in which outer-layer structures may converge toward qualitative manifestation.

Its appearance remains contingent within the generative circulation.

B¹³

Responses such as sensibility, interpretation, or evaluation may emerge following identification.

These responses belong to a subsequent domain and unfold independently of the operation of identification itself.

B¹⁴

Shadō constitutes an autonomous discipline concerned with the subject's posture and practice.

It exists alongside Zero-Horizon as a distinct mode of engagement.

B¹⁵

Zero-Horizon and Shadō maintain adjacency in proximity to proto-qualia while preserving conceptual independence.

Their relationship is characterized by structural nearness without conceptual integration.

Bibliography

Primary References

General Note on Theoretical Positioning

The following works are cited as intellectual frameworks that engage with pre-phenomenal conditions, non-representational structures, or limits of subject–object ontology. They are referenced as points of structural adjacency rather than as direct theoretical sources or foundations of the Zero-Horizon framework. No doctrinal continuity or methodological derivation is implied.

1. **Meeting the Universe Halfway.**

Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham, NC: Duke University Press, 2007.

2. **Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.**

Benjamin, Walter. *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*. Frankfurt am Main: Suhrkamp, 1936.

3. **Atomic Theory and the Description of Nature.**

Bohr, Niels. *Atomic Theory and the Description of Nature*. Cambridge: Cambridge University Press, 1934.

4. **Wholeness and the Implicate Order.**

Bohm, David. *Wholeness and the Implicate Order*. London: Routledge & Kegan Paul, 1980.

5. **Silence: Lectures and Writings.**

Cage, John. *Silence: Lectures and Writings*. Middletown, CT: Wesleyan University Press, 1961.

6. **De la grammatologie.**

Derrida, Jacques. *De la grammatologie*. Paris: Éditions de Minuit, 1967.

7. **Sein und Zeit.**

Heidegger, Martin. *Sein und Zeit*. Tübingen: Max Niemeyer Verlag, 1927.

8. **Gelassenheit.**

Heidegger, Martin. *Gelassenheit*. Pfullingen: Neske, 1959.

9. **Ideen zu einer reinen Phänomenologie.**

Husserl, Edmund. *Ideen zu einer reinen Phänomenologie*. Halle: Max Niemeyer Verlag, 1913.

10. **Begrebet Angest.**

Kierkegaard, Søren. *Begrebet Angest*. Copenhagen: C. A. Reitzel, 1844.

11. **Étant donné.**

Marion, Jean-Luc. *Étant donné: Essai d'une phénoménologie de la donation*. Paris: Presses Universitaires de France, 1997.

12. **Autopoiesis and Cognition.**

Maturana, Humberto R., and Francisco J. Varela. *Autopoiesis and Cognition: The Realization of the Living*. Dordrecht: D. Reidel Publishing Company, 1980.

13. **Phénoménologie de la perception.**

Merleau-Ponty, Maurice. *Phénoménologie de la perception*. Paris: Gallimard, 1945.

14. **Sculpting in Time.**

Tarkovsky, Andrei. *Sculpting in Time*. London: The Bodley Head, 1986.

15. **Law without Law.**

Wheeler, John A. "Law without Law." In *Quantum Theory and Measurement*, edited by John Archibald Wheeler and Wojciech H. Zurek, Princeton: Princeton University Press, 1983.

References

Japanese and Japanese-Related Works

General Note on Theoretical Distance

The Japanese and Japanese-related references listed below are cited not as direct theoretical foundations of the Zero-Horizon framework, but as adjacent intellectual traditions that have addressed pre-phenomenal, pre-institutional, or pre-representational dimensions of world, subject, and art. Zero-Horizon maintains a non-derivative proximity to these works, allowing structural comparison without conceptual absorption, genealogical dependence, or doctrinal inheritance. ^a

1. 場所的論理と宗教的世界観.

Nishida, Kitarō (西田幾多郎). *Bashoteki Ronri to Shūkyōteki Sekai-kan* [Logic of Place and the Religious Worldview]. Tokyo: Iwanami Shoten, 1945. ^b

2. 風土 / 倫理学.

Watsuji, Tetsurō (和辻哲郎). *Fūdo / Rinrigaku* [Climate and Ethics]. Tokyo: Iwanami Shoten, 1935. ^c

3. 美の法門.

Yanagi, Sōetsu (柳宗悦). *Bi no Hōmon* [The Way of Beauty]. Tokyo: Kōbundō, 1939. ^d

4. Zen and Japanese Culture.

Suzuki, Daisetz T. *Zen and Japanese Culture*. Princeton: Princeton University Press, 1938. ^d

5. 現代の限界芸術論.

Tsurumi, Shunsuke (鶴見俊輔). *Gendai no Genkai Geijutsu-ron* [Modern Theories of Marginal Art]. Tokyo: Iwanami Shoten, 1967. ^e

6. On Photography.

Sontag, Susan. *On Photography*. New York: Farrar, Straus and Giroux, 1977. ^f

Notes on Theoretical Positioning

^a

These references serve as contextual points of adjacency rather than sources of derivation. Zero-Horizon does not extend, reinterpret, or synthesize these theories, but acknowledges structural parallels where they address domains prior to phenomenality, institutionalization, or representational coding.

^b (Nishida)

Nishida's logic of *basho* is referenced for its articulation of a non-subjective field preceding experience. Zero-Horizon does not adopt Nishida's metaphysical or religious commitments, but notes a structural resonance in addressing a pre-objective domain.

^c (Watsuji)

Watsuji's concept of *fūdo* foregrounds relational conditions prior to individual subjectivity. Zero-Horizon operates at a different abstraction level, addressing world-structure before ethical, cultural, or anthropological mediation.

^d (Yanagi / Suzuki)

Japanese aesthetic and Zen-related writings are cited for historical engagement with non-expressive dimensions of art and perception. Zero-Horizon does not treat beauty, value, or spiritual cultivation as primary objects, situating them downstream from generative world-structure.

^e (Tsurumi)

Tsurumi's theory of Marginal Art is referenced as a model of pre-institutional creativity. Zero-Horizon repositions a structurally analogous condition at the level of world-formation rather than social or institutional emergence.

^r (Sontag)

Sontag's work represents post-phenomenal and cultural critiques of photography. Zero-Horizon departs from this discourse by relocating the question of photography to a pre-representational, world-structural horizon.

Index

(Zero-Horizon Photo Art Theory — Canonical English Edition)

**This index lists key conceptual terms as they function within
Zero-Horizon Photo Art Theory.**

**Page references indicate primary locations where each concept
is structurally defined or critically delimited.**

A

affect — excluded from pre-phenomenal structural phases, 22, 50, 76

aesthetics —

explicitly excluded as evaluative framework;

distinguished from structural theory, 20–21, 108–109

apparatus —

not constitutive within Zero-Horizon;

excluded from generative structure, 18, 33, 55

**art institution — distinction between pre-institutional and institutional layers,
109–117**

autopoiesis —

subject defined as a structurally closed system of internal modulation;

not a biological, cognitive, or consciousness theory, 54–58, 74–78

C

causality — absent at the pre-phenomenal structural level, 35, 45, 58

closure (structural) — subject-side structural closure, 79–82

conceptual neutrality —

Proto-zero and Zero-return as non-evaluative phases, 29, 61

consciousness — excluded from all world-side structural phases, 22, 49, 84

D

deviation — see Zero-tremor

directionality — absence in Zero-tremor and Zero-response, 36, 44

distinction — pre-differentiated state of Proto-zero, 24–26

E

equilibrium field — Proto-zero as undifferentiated equilibrium, 21–26

experience — excluded from theoretical scope, 14, 22, 49

G

generation (generative structure) —

world-side generation prior to phenomena, 19–41

givenness — phenomenological concept excluded from Zero-Horizon, 48–50

I

image —

not foundational to photography in Zero-Horizon, 32, 55

institution — see art institution

intentionality — phenomenological presupposition rejected, 27, 39, 49

irreversibility —

structural, non-temporal irreversibility inherent to deviation

and response; not thermodynamic, temporal, or experiential, 36, 68, 87

M

Marginal Art —

theory of pre-institutional art (Tsurumi);

structural contrast with *Zero-Horizon*, 109–117

meaning — precluded at pre-phenomenal phases, 24, 44, 58

N

neutralization — see *Zero-return*

non-repeatability — photography as singular structural event, 40, 69, 88

P

phenomenology —

positioned as post-phenomenal framework;

intentionality presupposed and therefore delimited, 27–28, 39–40, 49–50

photographic act —not defined as intention or expression, 32, 55, 87

photography — redefined as material trace of structural intersection, 33, 56, 90

post-factum theory —

theories operating after image formation,

100–108

pre-institutional — distinguished from pre-phenomenal, 112–118