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Autore	Desjarlais Robert R.
Titolo	The blind man : a phantasmography / / Robert Desjarlais
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Edizione	[First edition.]
Descrizione fisica	1 online resource (233 pages)
Collana	Thinking from Elsewhere
Disciplina	128.3
Soggetti	Image (Philosophy)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- contents -- Preface -- Photography tears the subject from itself -- Plastic intimacies -- Corneal abrasion -- Opticalterities -- The delirium of images -- Baroque vision -- Phanomenology -- The collector of eyes -- Allusions and Acknowledgments -- notes -- selected bibliography
Sommario/riassunto	The Blind Man: A Phantasmography examines the complicated forces of perception, imagination, and phantasms of encounter in the contemporary world. In considering photographs he took while he was traveling in France, anthropologist and writer Robert Desjarlais reflects on a few pictures that show the features of a man, apparently blind, who begs for money at a religious site in Paris, frequented by tourists. In perceiving this stranger and the images his appearance projects, he begins to imagine what this man's life is like and how he perceives the world around him. Written in journal form, the book narrates Desjarlais' s pursuit of the man portrayed in the photographs. He travels to Paris and tries to meet with him. Eventually, Desjarlais becomes unsure as to what he sees, hears, or remembers. Through these interpretive dilemmas he senses the complexities of perception, where all is multiple, shifting, spectral, a surge of phantasms in which the actual and the imagined are endlessly blurred and intertwined. His mind shifts from thinking about photographs and images to being fixed on the visceral force of apparitions. His own vision is affected in a troubling

way. Composed of an intricate weave of text and image, *The Blind Man* attends to pressing issues in contemporary life: the fraught dimensions of photographic capture; encounters with others and alterity; the politics of looking; media images of violence and abjection; and the nature of fantasy and imaginative construal. Through a wide-ranging inquiry into histories of imagination, Desjarlais inscribes the need for a “phantasmography”—a writing of phantasms, a graphic inscription of the flows and currents of fantasy and fabulation.
