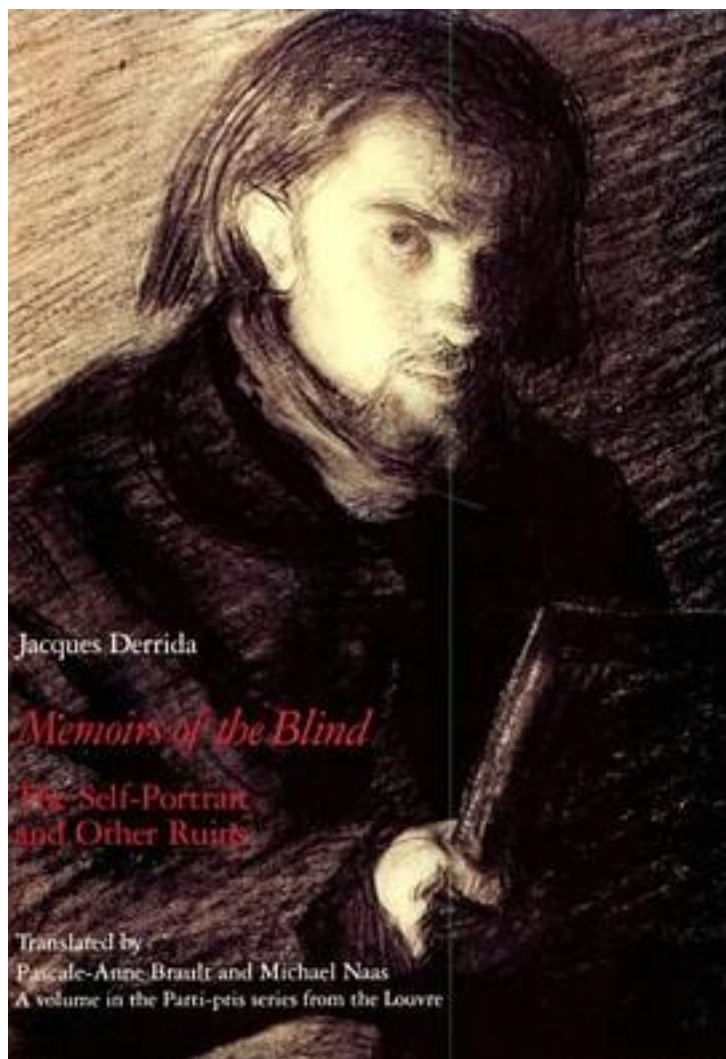


Memoirs of the Blind



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著者:Jacques Derrida

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In this brilliant essay, Jacques Derrida explores issues of vision, blindness, self-representation, and their relation to drawing, while offering detailed readings of an extraordinary collection of images. Selected by Derrida from the prints and drawings department of the Louvre, the works depict blindness--fictional, historical, and biblical. From Old and New Testament scenes to the myth of Perseus and the Gorgon and the blinding of Polyphemus, Derrida uncovers in these images rich, provocative layers of interpretation. For Derrida drawing is itself blind; as an act rooted in memory and anticipation, drawing necessarily replaces one kind of seeing (direct) with another (mediated). Ultimately, he explains, the very lines which compose any drawing are themselves never fully visible to the viewer since they exist only in a tenuous state of multiple identities: as marks on a page, as indicators of a contour. Lacking a "pure" identity, the lines of a drawing summon the supplement of the word, of verbal discourse, and, in doing so, obscure the visual experience. Consequently, Derrida demonstrates, the very act of depicting a blind person undertakes multiple enactments and statements of blindness and sight. "Memoirs of the Blind" is both a sophisticated philosophical argument and a series of detailed readings. Derrida provides compelling insights into famous and lesser known works, interweaving analyses of texts--including Diderot's "Lettres sur les aveugles," the notion of mnemonic art in Baudelaire's "The Painter of Modern Life," and Merleau-Ponty's "The Visible and the Invisible." Along with engaging meditations on the history and philosophy of art, Derrida reveals the ways viewers approach philosophical ideas through art, and the ways art enriches philosophical reflection. An exploration of sight, representation, and art, "Memoirs of the Blind" extends and deepens the meditation on vision and painting presented in "Truth and Painting." Readers of Derrida, both new and familiar, will profit from this powerful contribution to the study of the visual arts.

作者介绍:

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标签

Derrida

艺术

JacquesDerrida

解构主义

美术理论

艺术史

方法论

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评论

一直都不好意思标理论著作，毕竟觉得自己其实总只是半懂。但这本，确实是看得非常感动。从目盲到泪水，其实整个是一个自我哀悼，是忏悔的泪水。唯一没被论及的母亲的画像，掺杂的家庭回忆，德里达说这本书关于绘画的起源，布塔德斯为什么画下恋人的影子，正是因为爱啊。真真是德里达的泪水之书。

盲目带来的真相是，以泪水颤动全身的信仰。

We are blind

从Ruin开始纵贯而下，自画像-memoir（甚至自传？后面果然提到了奥古斯汀和Ecce Homo），自我表达的悖论，象征着visibility却又对观看者隐身的镜子/盲点，从最开始便不断消逝的trait，向着黑暗中摸索不可追寻之物……此外或许是读得魔怔了，总觉得全书中《尤利西斯》的幽灵清晰可见：荷马与几近双目失明的乔伊斯，Cyclops，Proteus/Lestrygonians两章对失明的讨论，第九章末斯蒂芬想起以扫……

有钱有闲再来看德里达谈艺术吧

眼泪，信仰。

目盲与见证，目盲与记忆，触摸，可见与不可见。目盲者的自画像从一开始便处于废墟状态，废墟是指从第一次凝视的那一刻起就发生在肖像上的东西，这个画像上的脸被当作是自身的记忆，而从凝视自己的那一刻起，作为一个幽灵，一个形象就黯然失色了。

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书评

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