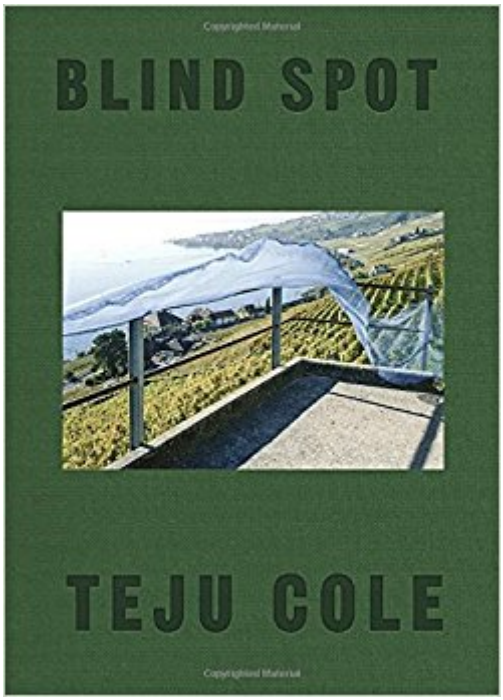
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Blind Spot



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Synopsis

In this innovative synthesis of words and images, the award-winning author of Open City and photography critic for The New York Times Magazine combines two of his great passions.One of TimeÃ¢â ¬â„¢s Best Non-Fiction Books of 2017 So Far When it comes to Teju Cole, the unexpected is not unfamiliar: HeÃ¢â ¬â„¢s an acclaimed novelist, an influential essayist, and an internationally exhibited photographer. In Blind Spot, readers follow ColeÃ¢â ¬â„¢s inimitable artistic vision into the visual realm as he continues to refine the voice, eye, and intellectual obsessions that earned him such acclaim for Open City. Here, journey through more than 150 of ColeÃ¢â ¬â„¢s full-color original photos, each accompanied by his lyrical and evocative prose, forming a multimedia diary of years of near-constant travel: from a park in Berlin to a mountain range in Switzerland, a church exterior in Lagos to a parking lot in Brooklyn; landscapes and interiors, beautiful or quotidian, that inspire ColeÃ¢â ¬â„¢s memories, fantasies, and introspections. Ships in Capri remind him of the work of writers from Homer to Edna OÃ¢â ¬â„¢Brien; a hotel room in Wannsee brings back a disturbing dream about a friendÃ¢â ¬â„¢s death; a home in Tivoli evokes a transformative period of semi-blindness, after which Ã¢â ¬Å“the photography changed. . . . The looking changed.Ã¢â ¬Â• As exquisitely wrought as the work of Anne Carson or Chris Marker, Blind Spot is a testament to the art of seeing by one of the most powerful and original voices in contemporary literature.Praise for Blind SpotÃ¢â ¬Å“Common things [are] made radiant by the quality of ColeÃ¢â ¬â„¢s looking. . . . In this new, luminous book, Cole shows himself to be really one of the best at seeing.Ã¢â ¬Â•Ã¢â ¬â •The Guardian Ã Â Ã¢â ¬Å“This lyrical essay in photographs paired with texts explores the mysteries of the ordinary. ColeÃ¢â ¬â„¢s questioning, tentative habit of mind, suspending judgement while hoping for the brief miracle of insight, is a form of what used to be called humanism.Ã¢â ¬Â•Ã¢â ¬â •TheÃ Â New York Times Books Review (EditorsÃ¢â ¬â„¢ Choice) Ã Â Ã¢â ¬Å“Stunning . . . [Blind Spot] feels like the fulfillment of an intellectual project that has defined most of [ColeÃ¢â ¬â„¢s] career.Ã¢â ¬Â•Ã¢â ¬â •Slate Ã Â Ã¢â ¬Å“Dazzling . . . cerebral yet intimate . . . combines personal essay, history, biography, journalism, and photography into a seamless package, capturing human dignity and grace through careful, clear-eyed reverence.Ã¢â ¬Â•Ã¢â ¬â •Vice Ã Â Ã¢â ¬Å“An eclectically brilliant distillation of what photography can do, and why it remains an important art form.Ã¢â ¬Â•Ã¢â ¬â •San Francisco Chronicle

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Customer Reviews

Ã¢â ¬Å“Common things [are] made radiant by the quality of [Teju] ColeÃ¢â ¬â„¢s looking. . . . In this new, luminous book, Cole shows himself to be really one of the best at seeing.Ã¢â ¬Â•Ã¢â ¬â •The GuardianÃ Â Ã¢â ¬Å“This lyrical essay in photographs paired with texts explores the mysteries of the ordinary. ColeÃ¢â ¬â„¢s questioning, tentative habit of mind, suspending judgement while hoping for the brief miracle of insight, is a form of what used to be called humanism.Ã¢â ¬Â•Ã¢â ¬â •TheÃ Â New York Times Books Review (EditorsÃ¢â ¬â„¢ Choice)Ã¢â ¬Å“Stunning . . . [Blind Spot] feels like the fulfillment of an intellectual project that has defined most of [ColeÃ¢â ¬â„¢s] career.Ã¢â ¬Â•Ã¢â ¬â •SlateÃ Â Ã¢â ¬Å“Dazzling . . . cerebral yet intimate . . . combines personal essay, history, biography, journalism, and photography into a seamless package, capturing human dignity and grace through careful, clear-eyed reverence.Ã¢â ¬Â•Ã¢â ¬â •ViceÃ Â Ã¢â ¬Å“An eclectically brilliant distillation of what photography can do, and why it remains an important art form . . . Cole has crafted a beautifully wrought and finely blended mixture of visual and narrative art.Ã¢â ¬Â•Ã¢â ¬â •San Francisco Chronicle Ã Â Ã¢â ¬Å“[In] luminous prose . . . Cole has succeeded in shredding experience into tiny fragments, all of which add up to much more than the sum of their parts.Ã¢â ¬Â•Ã¢â ¬â •Los Angeles TimesÃ¢â ¬Å“The book, quite frankly, needs to be seen for itself. Like all great works, it defies paraphraseÃ¢â ¬â •it cannot be brought under the dominion of a single interpretation.Ã¢â ¬Â•Ã¢â ¬â •The ForwardÃ¢â ¬Å“Blind Spot is assuredly the work of an auteur, a singular talent.Ã¢â ¬Â•Ã¢â ¬â •The Sydney Morning HeraldÃ¢â ¬Å“An eye-opening exploration of the world, time, and how the two connect.Ã¢â ¬Â•Ã¢â ¬â •NylonÃ¢â ¬Å“Reminiscent of Julio

CortÃƒÂ¡zarÃ¢â ¬â„¢s Blow-Up . . . Cole expertly punctures placidity to expose concealed violence.Ã¢â ¬Â•Ã¢â ¬â •The New York Review of BooksÃ¢â ¬Å“Cole enables us to see the world a little more clearly than before.Ã¢â ¬Â•Ã¢â ¬â •The Scotsman Ã¢â ¬Å“Cole transforms a simple travelogue format into something haunting and existential.Ã¢â ¬Â•Ã¢â ¬â •St. Louis Post-Dispatch Ã Â Ã¢â ¬Å“A poetic reflection on the confines of vision and knowledge.Ã¢â ¬Â•Ã¢â ¬â •Pittsburgh Post-GazetteÃ¢â ¬Å“Blind SpotÃ Â is many things at once: both memoir and map of the world, both essay on photography and elegy for the lost arts of looking and seeing . . . [with texts] as succinct and enigmatic as shards from an archaeological site.Ã¢â ¬Â•Ã¢â ¬â •The Village VoiceÃ¢â ¬Å“Calmly incantatory and unsettlingly alert . . . the resonance of the more than 150 photographs Cole has taken and collected here is deepened for being met with such sustained and lyrical textual scrutiny, with the free forays of his capacious mind.Ã¢â ¬Â•Ã¢â ¬â •The Millions Ã Â Ã¢â ¬Å“IÃ¢â ¬â„¢ll . . . read anything by Teju Cole, whose sharp eye when writing about photography, I find, sharpens my eye for everything else, too.Ã¢â ¬Â•Ã¢â ¬â •Louise Kennedy, WBUR

Teju Cole is the photography critic for The New York Times Magazine. His work has been exhibited in India, Iceland, and the United States, and was the subject of a solo exhibition in Italy in 2016. He is the author of the essay collection,Ã Â Known and Strange Things, as well as the novels Every Day Is for the Thief and Open City, the latter of which won the PEN/Hemingway Award, the Internationaler Literaturpreis, the Rosenthal Family Foundation Award for Fiction from the American Academy of Arts and Letters, and the New York City Book Award, and was nominated for the National Book Critics Circle Award. His photography column at The New York Times Magazine was a finalist for a 2016 National Magazine Award, and he is the winner of the 2016 Focus Award for excellence in photographic writing.

Teju Cole has become for me an indispensable writer because the intelligence of his work enables me to gain a more compassionate understanding of the world. But, of course, Cole is much more than a craftsman of words and a sage of ideas. He is also a renowned photographer. His greatest gift, however, may be his ability to synthesize artistic mediums in order to deliver an even more profound view of humanity. Indeed, he achieves a graceful merging of his poetic prose with his thoughtful photographs in Blind Spot. This is a unique book in that it is a travelogue with memorable observations, but also a stunning collection of images resonant with the voices from both the past and present in the places he visits.Each of the 150 photographs in this captivating book is

complimented by a text entry. These nuggets of prose are a remarkable blend of anecdotes, musings, histories, metaphors, analogies, revelations, meditations, philosophies, and politics. They add depth, immediacy, and context to the brilliance of each photograph, but sometimes they seem to stand solitary in the empathy and compassion they express, the same way the power of the photographs can generate emotions beyond words. This alliance of literary flashes and contemplative images has a page-turning quality. Journeying through Cole’s visual and written reflections is both exciting and humbling.Cole says of his travels, "I want to see the things the people who live there see, or at least what they would see after the performance of tourism has been stripped away" (274). Perhaps, then, the best way to make a worthy assessment of Cole and the originality of his work is to associate his goals to those of other great minds. Toni Morrison has said she attempts in her novels to "make the ordinary extraordinary." Seamus Heaney has said that art relies on "getting started, keeping going, and getting started again." And Hermann Hesse has said that the greatest art is music because it is essentially the obliteration of language, or rather the highest level of language. Cole’s Blind Spot captures the extraordinary within the ordinary day, his work constantly starting anew and meticulously keeping going, striving to attain a musicality with its lushness of words and images.

Would the images work without the prose? Would the prose work without the images.Not sure what I expected. I admire Cole both as a writer and photographer but this book had the feel of a rather rushed compilation to meet a deadline.Nonetheless, I’m glad to have it at my bedside.

Love this book, the flow is great and the stories are wonderfully illustrated by good photography.

I need a project like this something that combines words and photographs something that makes you all to scale I have and needs me to gain new skills

This book of photographs paired with short essays is due out in the next two weeks. I want to give you ample time to order one for delivery on publication. Teju ColeÃƒÂ¢Ã â ¬Ã â„¢s art is exceptional at the same time it is accessible. In my experience, the confluence of these two things happens only rarely, which is how Cole has come to occupy an exalted place in my pantheon of artists. If I say his photography can stop us in our tracks, it says nothing of his writing, which always adds something to my understanding. Today I discovered his website has soundtracks which open doors. And there it is, his specialness: ColeÃƒÂ¢Ã â ¬Ã â„¢s observations enlarge our

conversation.This may be the most excellent travel book I have read in recent years, the result of years of near-constant travel by the author. Scrolling through the Table of Contents is a tease, each destination intriguing, irresistible, stoking our curiosity. Each entry is accompanied by a photograph, or is it the other way around?ÃƒÂ¢Ã â ¬Ã Å“I want to make the kinds of pictures editors of the travel section will dislike or find unusable. I want to see the things the people who live there see, or at least what they would see after all the performance of tourism has been stripped away.ÃƒÂ¢Ã â ¬Ã Â•Yes, this is my favored way of travel, for ÃƒÂ¢Ã â ¬Ã Å“the shock of familiarity, the impossibility of exact repetition.ÃƒÂ¢Ã â ¬Ã Â• It is the reason most photographs of locales seemed unable to capture even a piece of my experience. But Cole manages it. In the entry for ÃƒÂ¢Ã â ¬Ã Å“Palm Beach,ÃƒÂ¢Ã â ¬Ã Â• his picture is of a construction site, a pile of substratumÃƒÂ¢Ã â ¬Ã â •in this case, sandÃƒÂ¢Ã â ¬Ã â •piled high before an elaborate pinkish villa. His written entry is one of his shortest, only three sentences, one of them the Latin phrase Et in Arcadia ego, washing the scene with knowledge of what we are viewing, and what is to come.Cole calls this work a lyric essay, a ÃƒÂ¢Ã â ¬Ã Å“singing lineÃƒÂ¢Ã â ¬Ã Â• connecting the places. There is some of that. What connects all these places for me are ColeÃƒÂ¢Ã â ¬Ã â„¢s eyesÃƒÂ¢Ã â ¬Ã Â¦and his teacherly quality of showing us what he is thinking. It is remarkable, and totally engrossing.ÃƒÂ¢Ã â ¬Ã Å“Human experience varies greatly in its externals, but on the emotional and psychological level, we have a great deal of similarity with one another.ÃƒÂ¢Ã â ¬Ã Â•Yes, this insight, so obvious written down, is something I have been struggling with for such a long time, going back and forth over the idea that we are the same, we are different. Cole tells us that this book stands alone, or can be seen as fourth in a quartet addressing his ÃƒÂ¢Ã â ¬Ã Å“concern with the limits of vision.ÃƒÂ¢Ã â ¬Ã Â• I want to sink into that thought, in the context of what he has given us, because outside the frame of a photograph, outside of our observation, outside of us, is everything else.My favorite among the essays, if we can call them such, filled as much with what Cole did not say as with what he did, is the piece called ÃƒÂ¢Ã â ¬Ã Å“Black River.ÃƒÂ¢Ã â ¬Ã Â• Cole evokes the open sea, Derek Walcott, crocodiles, and white egrets. A tropical coastal swamp filled with crocodiles also had white egrets decorating the bushy green of overhanging mangroves, the large white splashes almost equidistant from one another, the closest they can be for maximum happiness, I like to think, t hough it could also be minimum happiness, I guess. Any closer and there will be discord, like the rest of us live.The arrival in bookstores of a book by Teju Cole is an event. His pictures makes us look, and his words are like the egrets, spaced for maximum pleasure. Whether or not you read this as a series or alone, make sure you pick it up, just to gaze. You need have no agenda. His magic does not make much of itself.

He takes us along for the ride. Bravo!

This is a unique book filled with unusual photographs that are paired with poetic essays. Often the essays seem to have nothing to do with the pictures but that doesn't detract from their impact. Perhaps a picture sparked a memory for the author and that's what he put into words that accompany the photo. It all comes together in a thought-provoking and beautiful book.

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