

Photographic in(ter)ventions in the city: Blind looks in focus

In(ter)ventiones fotográficas en la ciudad: miradas ciegas en foco

Laura Kemp, Adriano Henrique Nuernberg & Andréa Vieira Zanella

Department of Psychology, Federal University of Santa Catarina.

kemp.laura@gmail.com, adrianoh@cfh.ufsc.br, azanella@cfh.ufsc.br

Resumen. This research discusses the looks of a blind person on the city mediated by photography. The photography dialogues with the context of its enunciation, contributing to tension the ways of living/seeing the world. The data collection was done in three moments: 1) interview with the person we researched; 2) walk with him/her through the city to produce the pictures; 3) a meeting to describe and discuss the produced pictures. The results indicated that blindness enables people to see with the eyes of others and with all the body, causing him/her to use, to build mental images, the verbal language, imagination, memory and thought, along with other senses. It was concluded that the photographic narrative produced enabled aesthetics looks on the everyday life and other senses for the relations with the city, and this inventive condition is what characterizes it as in(ter)vention.

Abstract. Esta investigación discute las impresiones de una persona ciega sobre la ciudad por medio de la fotografía. La fotografía dialoga con el contexto de su enunciación, contribuyendo a cuestionar la maneras de vivir/ver el mundo. La información fue recogida en tres momentos: 1) entrevista con la persona con la que investigamos; 2) caminar con esa persona por la ciudad para producir las fotos; 3) un encuentro para describir y discutir las fotografías producidas. Los resultados indican que la ceguera permite que la persona vea con los ojos de los otros y con todo el cuerpo, llevándola a usar, para construir imágenes mentales, el lenguaje verbal, la imaginación, la memoria y el pensamiento, junto con los otros sentidos. La conclusión es que la narrativa fotográfica producida permitió miradas estéticas hacia lo cotidiano y sentidos diferentes para las relaciones con la ciudad, y es esta condición inventiva lo que permite caracterizarla como in(ter)ención.

Palabras clave. City; blindness; photography; aesthetics; discursive practices.

Keywords. Ciudad; ceguera; fotografía; estética; prácticas discursivas.

Introduction

In this society marked by visual-centered paradigms, there are ways of living-seeing the world, extremely ruled by a logical of vision, of image reproduction. And those who can't see? How are constituted other ways of seeing and living the city? How are constituted the sights in blind people?

For the cultural-historical approach in psychology, the interpersonal relations constitute meanings about what was lived, feelings that are singularly suitable by the subject, promoting the development of its psychism, what makes him be human (being). The interpersonal relations, in turn, are mediated by the polysemy of social voices that constitute culture (Mikhail Bakhtin, 1995) and are aimed in different ways, among them the architecture and the way the city is organized (Andréa Zanella, 2009). Thus, we consider the city as fundamental space to the constitution of subjects.

With this assumption, we seek the relation with the city to investigate some sights that are taken upon the city itself, and, more specifically, the look of a blind who, deprived from physical eye, creates, from an intense and complex process of production of meanings, looks on the surroundings which show the character mediated from the visual experience.

The eyes are “*physically natural lenses, but culturally taught*” (Glauce Oliveira, 2002, p. 12), Oliveira emphasizes, and some of those cultural inscriptions that the pictures analyzed in this text enables to investigate them.

The feelings collectively produced in the relations between people and reality, are appropriate and enable to constitute eyes, singular ways of living/seeing the world. They are looks, therefore, they don't depend only on sight, because they involve the sense perception, emotions, thoughts, the reflexive activity and the relations established with others (Zanella, 2006a).

In all human relations, the language, whether verbal, gestural or signs, is mediator of either what is seen, heard and imagined, or what is not seen and not heard. As well as the look of someone who can see is always socially constituted and mediated by language, even if it goes by an illusion of transparency, also the look of the one who does not physically see, is socially constituted and mediated by language.

Therefore, it is necessary to point out the conditions of possibilities for a cultural-historical constitution of the eye, because the social relations are relationships mediated by social context and language, “*through the ways of seeing the world, these ways culturally constituted and that bear the historical marks of its production and many others, present and absent, which forged them*” (Zanella, 2006a, p. 143).

To understand how the produced sights are constituted by the subjects in their relation with the city, it is necessary to fit into this context. This way, in this essay we took pictures of the city from the social mediation based on Evgen Bavčar's work (2000, 2003, 2010) who understands photography as dialogue for a blind person, because he has an interactive existence.

Bavčar, blind philosopher and photographer, tries to find the origin of visual images in the space of invisible, that is, he imagines and searches, in the relation with the other the language as mediator of this production of images. So, for both terms, word and origin, they are dialectically constituted and constitutive: language is an indispensable and latent state to the order of the visual images (Bavčar, 2000). According to Bavčar, his photographs are like copies, therefore states to shoot what he imagines and it's said that the originals are in his head. The photograph camera is then, an instrument to make his imagination accessible to those who can see. His picture is inherently conceived (Douglas McCulloh, 2011).

Douglas McCulloh in his text about the exposition “*La mirada invisible*” which showed the work of some of the most meaningful blind photographers, states that the artists in their work emphasized the diversity of the group, but also showed similarities in the process of shooting and it was possible to verify in the group of pictures, that the photograph act, happens from three different main positions. In the same way that Bavčar, other blind photographers also comprehend photography as objectivation of their imagination. Among them, it can be mentioned Pete Eckert, Alice Wingwall, some pictures from Gerardo Nigenda and Kurton

Weston and many other artists that comprise the collective *"Seeing with Photography"* (McCulloh, 2011).

Another posture looked upon with the art exposed, was to shoot the world from perceptions of other orders, other feelings, not pointed insight. The photographs that took part in the exposition of Ralph Baker, Henry Butler Rosita McKenzie and Gerardo Nigenda were taken into this perspective. For example, Henry Butler, who besides being a photographer is also a blues piano player, produced his photos from songs, and Gerardo Nigenda from his sensorial experiences pointed in olfaction, audition, and touch (McCulloh, 2011).

Another group of photographers stated by McCulloh (2011) adopt the perspective of producing photos to 'see', such as Bruce Hall, Annie Hesse, Michael Richard and Kurt Weston. Between these three perspectives, it is possible to verify in the pictures analyzed in this article, the presence, mainly, of the first two. The photographs produced in this research are objectivation of the imagination of the subject whom we researched with, and one of them became visual image from the experiences pointed on audition.

The field of this research, therefore, is constituted in a meeting space for the researchers and the person we have searched, what permitted to tension their relation with the theme searched, whichever, blindness, photography and city. The act of shooting, mediated by language, made possible to amplify what it is seen about the context in which is lived, like a *"resource to extend the lines of visibility as a way of exercising the look"* (Vanessa Maurente & Jaqueline Tittoni, 2007, p. 19).

Brief observations about photography and processes of creation

We consider that photography (re)presents reality, it crystallizes a moment in space. Recreates as image something that happened, not what was, but what was possible to capture from reality. Therefore, the photographic image is marked at the same time by the eye of the one who has photographed it, for his production and the eye of the one who admires it, to be read, they are both looks socially constituted that involve the five senses and the vision of social world and historically produced. Based on this comprehension, the purpose of this text is just to contest, with the mediation of photography, the sight on blindness, on what is seen and what is failed to be seen, over the visibilities and invisibilities that characterize the relationships established within the reality in which we live in.

Therefore, photography expresses senses, looks and mobilizes the emergency of others, both for the one who creates it or for the one who admires it. It is an imagery sign that, as the other cultural and artistic languages, is only possible to exist in relation to the other. According to Sontag (2004, p. 106), the photography expresses evidence of the ways of living/seeing the world and at the same time in which it opens to the diversity to looks, making way to other senses to be produced, *"is also focused, directs itself, goes through the eye of the photographer"* (Jaqueline Tittoni, 2009, p. 13). This way, she enlarges what is

seen, focuses on a piece of reality that *“the eye doesn’t see in a normal way or cannot isolate”*.

Therefore, photography is insert in the process of signification and, with this, in the context of this study is understood as language, as a dialogical, discursive production, of subjects that occupy certain social places and dialogue with the context of its enunciation.

According to Bakhtin (1995, pp. 37-38), all the non-verbal signs *“dip into speech and they cannot be fully isolated nor fully separated [...] The word is present in all acts of comprehension and all the acts of interpretation”*. Gabriel Bauret (1992, p.35) barges into this discussion when stating that *“the same way there is no thought outside words, there is no perception of a visual sense without resource to a common articulation of verbal language”*. The speech, therefore, is not based and aims in only words, but in gestures, images, acts, etc. As a result, we emphasize that an enunciation may not be done only by words, but also images and photographic narratives.

Therein, photography as language is a production of a unique moment in time, a clipping of the context, a ‘click’ which is crossed, marked and directed by the look of its creator. It’s the production of a singularity from the spatial-temporal condition and must be understood from the historical and cultural context of its production. Lev Vigotski (2001) emphasizes that the word must be understood in the sentence, the sentence in the text and the text in the context; so, the photographic image, as discursive production, must be understood from the context of its own production.

According to Susan Sontag (2004), although the camera ‘captures’ in a sense the reality, the pictures are also an interpretation of the world, as well as paintings and drawings. Therein, photography may be considered a process of creation and (trans)formation of reality, because the subject (re)develops it, converting it into a product of its imagination and aiming it in the photographic image. For historical-cultural psychology, the creating activity is the necessary condition for existence. This activity is understood as a creative (re)development of lived experiences, objectification of the imagination (Vigotski, 2009).

Being based on imagination, the creating activity implies in an aesthetic eye. An eye that is continuously constituted composing ways of living in/seeing the world. Aesthetics looks don’t depend only on sight, but the concrete relations that people establish, relations understood as *“aesthetics as they constitute experiences guided by a sensibility that get both subject and admired/targeted reality, the immediate, the physical and objective existence”* (Zanella, 2006a, p. 145).

According to Sánchez Vázquez (1999), aesthetics is not only an inherent property of the objects, but emerges in the relation amongst people as a way of expression and affirmation of human. The aesthetic production is understood as trans-utilitarian, that is, *“it’s just as the object has importance through its sensitive form, it assumes a new function to us [...]: precisely what we call aesthetics”* (p. 87).

It is necessary to emphasize that aesthetics, in the context of this study, doesn't refer to an aesthetic of beauty and it isn't necessarily related to works of art. Here, aesthetics is understood as "*sensitive dimension, specific way of the relation with the reality, guided by a sensibility that allows recognizing the polysemy of life and it transcends the practical-useful of capitalistic culture*" (Zanella, 2006b, p. 36). Therefore, an aesthetics relation may emerge in any everyday situation. It's searched this way, to provoke changes in the position of the sight and potencialize the establishment of aesthetic relations in/about the city, through the production of photographs by a blind person.

Comprehending the analyzed photos in this work as language, senses expression, discursive production of a process of creative remake of the reality and objectivation of the creative activity of whom has produced, it is questioned in the pictures, sights and ways of living the world of a blind person, such sights sometimes are not possible to be had in the daily life of the city. With this, it is intended to discuss the role of language as a mediator to photographing to the blind people and the social process in the constitution of the sights, that happens through a complex process of senses production. From these assumptions, the goal of this work is to problematize from the photographic images produced by a blind person, its sights about the context in which he or she lives. Photography is used as a way to make possible the (re)invention of a look over the city and also at ourselves, for the subject whom we researched and to the researchers, as well as all the others involved in the process and the research products, helping to increase the reflection on the ways of seeing/living the world on the battle for a society that shelters the human diversity.

About the method

In this study, it was investigated, from the photographic in(ter)ventions in the city of Florianópolis/SC, the foreign look of Angolan Victorino Elima, 28 years old, student of law who has lived in Florianópolis since 2001 and lost his sight ten years ago. It is important to note that we used the name of the subject whom we researched, assuring his identity and authorship, cause showing it, will not put him under any hazard (Sonia Kramer, 2002) on the contrary, it's a way to give him visibility.

The data collection was done in three moments: during the first interview semi-structured with Victorino we talked about the city, the research objectives, which spaces he moves around and which ones he would like to take pictures of. The second meeting consisted of walking around the city for the production of pictures. During the third meeting, the pictures produced were described and discussed with him, composing a verbal and imaging narrative of the experience in town. All the meetings were registered in field diaries and interviews in audio. The data obtained during these three meetings are presented and discussed in this study.

The first meeting, an interview, was done in the room of the Center for Disability Studies (NED) of the Federal University of Santa Catarina (UFSC), with the duration of

approximately 60 minutes and the presence of Victorino and the main researcher. In the second meeting Victorino, the main researcher and a fellow photographer took part. Both accompanied him during the experience of taking pictures of the city to help him, without interfering directly with the 'click'. When Victorino preferred to portray the spaces appearing on the scene, he asked to have the picture taken, indicating parameters for framing.

The second moment of the research took place in the daily routine of the city and reunited the researcher, the object of the study, and the subject of the study, who were imbricated and objectified in making the productions. This dialogical choice was based on the principle that to comprehend how the several senses produced by the subjects are constituted in their relation with the city, it is necessary to insert himself in this context, living it, being part of the flow of actions which are produced continuously (Mary Spink, 2007).

For the production of the pictures, it was used besides the amateur digital camera, a lomographic analog camera with fisheye lenses. We chose the fisheye camera because it doesn't have a display to control the image to be captured by the lenses. Besides that, the distortions caused by the image on the wide angle lens (re)create environments and objects from a perspective that we would never 'naturally' see it, similar to the images we see through the (security) lens we install in the front door in our homes.

The third time was done in a room of NED at UFSC, and had the duration of about two hours and the main researcher and Victorino participated. At this meeting, the reading of the produced images was done and was created a verbal and photographic narrative which will be presented and discussed in the results.

The drawing and the way how the intervention happened was based on the comprehension of researching as historical-cultural production, this implies in understanding it in an ethical perspective of life, conceiving researching as an event. Besides being ethic the researching is aesthetics, because it's based on sensitive aspects of reality, it states human being while humanity, engaged in a perspective of life that aims to (re)produce in resistance to hegemonic forces, in the fight to guarantee human diversity (Almir Sais & Andréa Zanella, 2008).

This researching event is also intervention, because it contributes to the redefinition of the ways of living/seeing the world. In the research in(ter)vention, the researcher, the participant subjects and the researching event are constituted mutually (Eduardo Costa & Cecília Coimbra, 2008). Being in(ter)vention it multiplies the context and the subjects whom we researched, being also inventive, the reason why we call it in(ter)vention.

Results: in(ter)vention and photographic narrative

In the photographic in(ter)vention in the city where we slowly walked along the streets, tourist attractions and squares. We certified we were foreigners exploring a context still unknown. We looked for "getting lost" in the city, realizing the characteristics which are unnoticed to the

habitual look, seeing what appeared to us (Massimo Canevacci, 2004). As we were walking, we described the environment verbally to Victorino.

According to Vygotski, “*word beats blindness*” (Vigotski, 1997a, p. 108). For this author, mediation through verbal sign is a social possibility that favors the overcoming of limits imposed by the restriction of visual experience, enabling the insertion into the symbolic universe. Therein, for the blind, it is through the word that the visual images are recognized-known and shared (Bavčar, 2000). During the photographic intervention, it was through words that unknown aspects of the city were gradually appropriated by Victorino and also by the researchers, in a way that describing the spaces took better attention to details, and amplified what is seen. With this experience it was possible to verify that vision is also socially mediated, even when it shows and illusion of transparency.

Victorino didn't know the famous fig tree, ancient tree and main attraction of Praça XV de Novembro, place which can be considered the heart of the city. This tree called his attention, he wanted to touch it, but a fence blocked the access. Only some leaves and thin branches could be fumbled and smelled. Victorino asked about how the space around the tree was organized. I showed him the benches, I described some people who were there resting in silence or with their headphones on and others who were walking around and taking pictures.



Picture 1. Integrant

It's important to make clear that regarding the act of shooting, for Victorino, it didn't make much sense a blind person being a photographer. In his prior experiences with pictures, he always asked someone to register with his own camera the images he wanted to be recorded. He saw no possibility for a blind person to be a photographer because he thought

that sight would have been necessary to guide the focus, correct the angle, ensuring the light among other technical aspects. During our intervention in town, however, this possibility was re-signified.

Victorino wanted to produce images of the fig tree. He directed the camera to the main trunk (Picture 1). He wanted to take pictures of the people who accompanied him in front of the tree. He framed them, measuring the distance touching their shoulders, as well as Evgen Bavčar does to produce photos of people.

In picture 1, Victorino shot the trunk of the fig tree right in front of it, with the lomographic fisheye camera. The image distortion caused by the wide angle of the lenses emphasized the fig tree dimensions, enlarging its main trunk and other smaller branches. In this picture, the focus is the trunk of the tree, placed in the center position. Although there is little light over the crown of the tree and its leaves, we can observe that the luminosity outlined the forms, framing the spaces of the blue sky in the background. The sun illuminated the undergrowth around the tree, a point where there is more light in the photo and which glitters a natural green. A signpost can also be seen with brief history of the ancient tree in the left corner and below the picture.



Picture 2. Faces of divine and mundane

From these photos, his relationship with the act of photographing has changed. He asked about the spaces of the city that people are used to photographing. We described the main tourist attractions and walked up to the cathedral. Victorino didn't know how the external architecture was: we tried to describe its shapes and colors and then, we explored its interior. As soon as we entered, the low temperature caught Victorino's attention. We described the room as spacious and the ceiling as high. There was almost no physical accessibility for a blind person and the altars were fenced which blocked him from perceiving the objects. We described as stained glass, sculptures, lighting and other details. When leaving, Victorino produced on the stairs, a picture of the cathedral (picture 2).

Picture 2 was created and produced by Victorino with the fisheye lens, aiming to frame the cathedral and its shadow. In this image, we visualize the sunny afternoon, the blue sky with no clouds. It's possible to see a little bent on the stairs in front of the cathedral, distorted by the angle of the lenses, the facade of the neoclassic architecture of the cathedral in shades of yellow and white and its shadows on the building on the right. This building support of the image/shadow, that houses one of the main banks of the city, as a is characterized by a modern architecture, in a rectangular shape and its glass facade reflected at the moment of the 'click' of Victorino, the shadow of the cathedral and the sunlight.

Our next 'discovery' in town was Palácio Cruz e Souza, an old government house that nowadays is a historical museum. At the entrance, the massive wooden door caught Victorino's attention. We described its shape, color and height, Victorino touched it, impressed by its large dimension. Inside the museum, we described the room, the paintings, the chandeliers, stained glass and other elements that made up the scenario.

In the backyard of the museum, there was a lake whose water surface reflected the shadow of the historical building, landscape shot by Victorino (Picture 3). The shadows attracted him and he spoke about them, and, before we entered the museum, he had already asked if there was a fountain or lake in which he could shoot reflexes. In this picture, the neoclassic architecture in shades of pink and white was framed, besides the stairs and the space of the yard from where a small lake can be observed on the left, that besides reflecting the shadow of the palace in its borders, shelters a couple of lovers, sitting facing each other in one of the stairs of the staircase.

After Picture 3 being developed, it showed us a non-planned detail, but marked and enhanced the glaze from the act of photographing. The historical building in pink and white shades is stressed in the picture along with the staircase that allows for access. What we really wanted to stress in this image is a detail which may be unnoticed by the reader: in the inferior left corner, Victorino's hand holding his walking stick was framed, an image sign aimed in this context.

It is important to underline that all the photographic images directly and indirectly are objectifications of Victorino's imagination, products from his creative activity and we can confirm his presence in them. But in that detail, his unexpected presence appears as a trace of his existence and condition, record of the photographer's presence and his act of shooting.



Picture 3. Signed image of Palácio Cruz e Sousa

While leaving the museum, Victorino asked us to find a phone booth, saying that this is a fundamental daily object of his photographic intervention. For him, the big enemies of blind people on urban moving are phone booths, because they are not well distinguished. When the walking stick hits the pole fixed to the ground, the blind person has already hit his/her head.

During the interview before the production of the photos, Victorino had made clear that in the center of the city there is no accessibility on the streets. He stated the blind are creative, because they constantly need to (re)invent forms to find their way around in the lack of devices to mediate the trip through the city. *"We, blind are creative, mainly me. I find my way around through the noise. [...] For example, when I am walking and pass by a woman wearing high heels I grab her and I don't let go. I find my way around through the noise of her shoes"* (Transcription of the interview, 2010).



Picture 4. Hazard without alert

In picture 4 Victorino tried to register when a blind person meets a phone booth, an urban architect barrier that usually is not correctly signaled. This photo was idealized by Victorino and shot by the photographer that came along with us. Here he was the actor and scene director. The image is dark and the light was centered around Victorino and the booths in the Center. The walking stick can be seen tracking the base of the pole in the same instant as Victorino's head touches the suspended obstacle. On the back is possible to observe one of the faces of one of the buildings located in Felipe Schmidt street, in the center of the city.

With relation to some of the daily situations of the city, lived by the blind, Jéssica David, Veronica Gurgel, Ximene Antunes y Virginia Kastrup (2009) made a project that aimed investigating three situations on the city in Rio de Janeiro: catching a bus, crossing a street and detouring from a phone booth. The researchers observed the difficulties that arose from these situations and the arrangements and strategies to overcome such obstacles that came out in this situations created by the blind, and concluded that it is needed to create conditions that consider the singularities of the people with eyesight shortage. We detach that also in Florianópolis, structural changes are fundamental to give better autonomy to eye shortage people, and the images produced by Victorino call out for the difficulties that him and so many other people face on a daily basis.



Picture 5. Follow the hill

In the interview, Victorino defined an element of his daily routine that (re)presented in a photographic image (Picture 5), follow the heel, guided by a body of another person, action that focus his creative activity for a faster trip, overcoming possible difficulties.

This photo (picture 5) was produced by the main researcher, from Victorino's idea. He idealized the scene, heard the sound of high-heeled shoes and we asked the girl for permission to create the photo. In the produced picture, we can see on the right side of one of Victorino's legs who was wearing navy jeans. In the center of the picture his walking stick is distinguished resting on the ground full of rocks in one of the streets of the historical center of Florianópolis. On the left of the picture, in a perspective plan a little bit background, the girl's legs appear, she was wearing light jeans and wooden high-heeled shoes. The picture is dark, the ground, the walking stick, the girl's legs and shoes stand out. In the background, we can see the sky getting dark and a small clarity from the last sun rays in the evening.

In the movement of follow the heel the body of the other tells the pace, and timing of the bodies is a fantastic orientation guide. It's necessary to stress that for the blind the references to find their way around in a city are different from the ones who see and are guided by other perceptive ways, other gazes and senses like touching, hearing and proprioception, which integrated through imagination and thought are essential to reduce the faced difficulties. As picture 5 and in other images created, Victorino registered scenes that gave visibility to different experiences, perceived by other means as the mediation of other signs that are not visual.

It's important to stress that *"the idea of mediation is inherent to the sign notion"* (Ana Smolka, 2004, p. 37). For Bakhtin (1995), a sign implies relation with other signs, (inter)relation amongst voices, other present or absent (signs) that constitute it. They are signs in their meaning, in a determined cultural context that enables communication between people, interpersonal relations and psychological activity.

The sound of the high heel is one of the mediating signs used by Victorino on his trips. Besides this mediation, he said that he uses several references to find his way around in the space, such as: smells, sounds, winds, which are transformed into signs for his incursions around the city. With the aid of these various mediations, he creates a mental map of the space. This strategy implies a creative process of (re)development of reality to make up the 'mental' images that help him travel in the city. For him, (re)presenting these situations in images can contribute to make other sights visible and contest the transformations necessary to guarantee the accessibility to everybody. They are potent images because they reveal another city, invisible to the ones who can physically see.

Discussion

Verbal language during all the photographic in(ter)vention was the main form of mediation for Victorino to be able to make up 'mental' images of the spaces of the city and produce his photos (Vigotski, 1997b; Adriano Nuernberg, 2008). When the spaces that were described became acquainted and imagined by him, as it can be evidenced on the process of the production of the photos of the tree, the cathedral and the museum (pictures 1, 2 and 3). For Bavčar (2000, p. 20), *"nothing is perceived if it's not possible to formulate a language and one sees only what is known. So the limits of our vision are similar to the ones of the language"*. For this author, we cannot separate the partnership language and look form, *"once the image affects the text and vice-versa. Or, as soon as we have no more images available, it is the verb that provides us new possibilities"* (ibid., p. 09).

In this context, we agree with Oliver Sacks (2010, p. 210) and also question ourselves:

if indeed there is a fundamental difference between existence and description, between direct knowledge and mediated knowledge in the world, why is language so powerful? Language, the most human of inventions, may make possible what, in principle, should not be possible. It can allow us, including the congenitally blind, to see with the eyes of other people.

The relationship established between language, imagination and conceptual thought allows people with visual disability to build mental images of the visual aspects of their experience. According to Oliver Sacks' statements in the documentary *Window of the Soul* (Jardim & Carvalho, 2002), for the blind, the imaginary is the eye of thought, a gaze whose substrate is not based on the mnemonic record of the visual sensations, but on the significations produced from the remaining senses socially transformed, in and for culture. Therewith, imagination has a unique role because it enables blind to see and create an image based on

other sensory information, mediated mainly by language and its capacity to confer reality a symbolic existence.

Conceptual photographs produced from the perceptive experiences of Victorino expressed his sights over the city, as it can be noted on the phone booth and following the high heel (Pictures 4 and 5). These images enable to comprehend the photos as language, as discursive production following a process of creative re-elaboration of reality. Based on his prior experience he gave visibility to aspects sometimes not noticed for those who can see. He created, in his imagination objects to shoot as a way to make visually accessible, some of the barriers he faces on his daily routine, felt before appropriated in his relation to the city. This imaginary creation is only possible, according to Vygotski (1997b), as the superior psychological processes are organized in an inter-functional network, a network that articulates all of them. The relationship among people mediated by language enables significations that are converted into a personal state, constituting unique psychological processes, such as attentions, memory, language, imagination, thought, etc. For Vygotski (1997a, 1997b) this process is the socio-genesis of psychism, the dual formation, for which every psychological process happens in two states that are constituted mutually: among people, or inter-subjective, and intra-subjective. Thus, we observed a change on people with disability in the established connections. In the process of cultural development, alternate routes and links are drawn between the psychological processes which provide new possibilities of organization (Nuernberg, 2008).

In this context, we need to clear that for people deprived of vision, psychism (re)organizes based on what is available to them. According to Sacks (2007, 2010), plasticity and flexibility of human brain enable that visual cortex is relocated to other senses, allowing relations between superior psychological processes. Bavčar (2010) states that the same way we see visual images from the light reflection, the blind listen to the sunrise with the birds' singing and distinguish the voice of morning and night.

This aspect is present in Victorino's speech, about the building of images:

We mentally build images, I have never seen a person physically but I build his image. Even one who sees, does it in a different way from the other, he thinks different things are beautiful because of prior experience and so it is also for the blind, we have personal tastes. I create image of people by their voice, intonation and rhythm. (Transcription of the interview, 2010)

The speech of Victorino and the photographic narrative produced by him suggest possibilities very little recognized of access to the world, related to the potential of becoming aware through the eyes of the other and with perception channels that in the context of visioncentrism are not visible to most of the subjects. It's important to emphasize that either seeing or not seeing are socially constituted. Independently from the vision, we constitute ways of living/seeing the world from our perception with all the other senses and by the eyes of others.

Therefore, verbal language is meditative as well as what is seen and not seen. Meanwhile, it enables the (re)creation of looks and expansion of human experience, also allows ways of

living/seeing the world stereotyped. Photography can also occupy this double place: contexts the visibilities and invisibilities or reiterate cliché images, such as it's frequent on postcards that always disclose the same places, the same points of views. In this study, it was possible to emphasize another position for photography: with photographic narrative produced by a blind, we could look beyond how the city was known, other voices for possible auscultation, expanding the relationship among vision, the other senses, language and imagination. This way, this experience enable aesthetics looks of everyday life, producing other senses unnoticed by the unaccustomed eyes to the polysemy of the city.

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