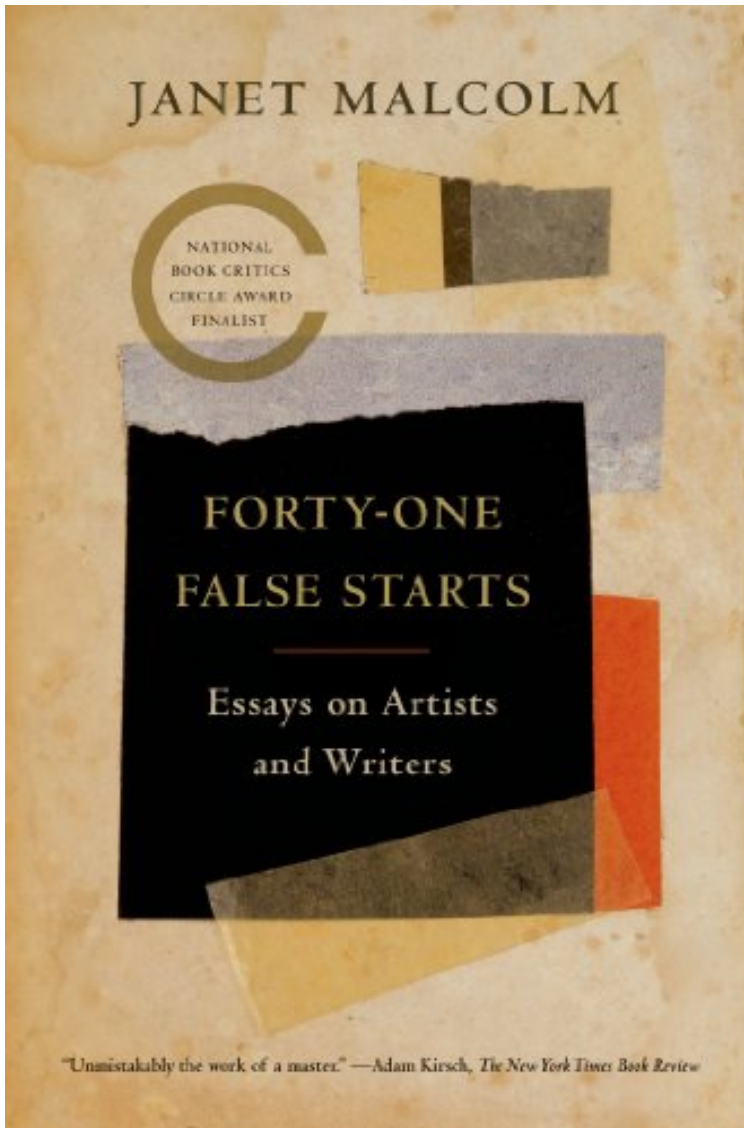


(Read download) File size: 44.Mb

Forty-one False Starts: Essays on Artists and Writers



Par Janet Malcolm
*ebooks | Download PDF | *ePub | DOC*
| audiobook

Dtails sur le produit Rang parmi les ventes : #302300 dans eBooksPubli le: 2013-05-07Sorti le: 2013-05-07Format: Ebook Kindle

(Read download) Forty-one False Starts: Essays on Artists and Writers

Par Janet Malcolm : Forty-one False Starts: Essays on Artists and Writers before purchasing it in order to gage whether or not it would be worth my time, and all praised Forty-one False Starts: Essays on Artists and Writers:

Download

Read Online

Description :

Prsentation de l'diteurA National Book Critics Circle Finalist for CriticismA deeply Malcolman volume on painters, photographers, writers, and critics.Janet Malcolm's *In the Freud Archives* and *The Journalist and the Murderer*, as well as her books about Sylvia Plath and Gertrude Stein, are canonical in the realm of nonfictionas is the title essay of this collection, with its forty-one "false starts," or serial attempts to capture the essence of the painter David Salle, which becomes a dazzling portrait of an artist. Malcolm is "among the most intellectually provocative of authors," writes David Lehman in *The Boston Globe*, "able to turn epiphanies of perception into explosions of insight."Here, in *Forty-one False Starts*, Malcolm brings together

essays published over the course of several decades (largely in *The New Yorker* and *The New York of Books*) that reflect her preoccupation with artists and their work. Her subjects are painters, photographers, writers, and critics. She explores Bloomsbury's obsessive desire to create things visual and literary; the "passionate collaborations" behind Edward Weston's nudes; and the character of the German art photographer Thomas Struth, who is "haunted by the Nazi past," yet whose photographs have "a lightness of spirit." In "The Woman Who Hated Women," Malcolm delves beneath the "onyx surface" of Edith Wharton's fiction, while in "Advanced Placement" she relishes the black comedy of the Gossip Girl novels of Cecily von Ziegesar. In "Salinger's Cigarettes," Malcolm writes that "the pettiness, vulgarity, banality, and vanity that few of us are free of, and thus can tolerate in others, are like ragweed for Salinger's helplessly uncontaminated heroes and heroines." "Over and over," as Ian Frazier writes in his introduction, "she has demonstrated that nonfictiona book of reporting, an article in a magazine, something we see every day can rise to the highest level of literature." One of Publishers Weekly's Best Nonfiction Books of 2013

Revue de presse
No living writer has narrated the drama of turning the messy and meaningless world into words as brilliantly, precisely, and analytically as Janet Malcolm . . . Her influence is so vast that much of the writing world has begun to think in the charged, analytic terms of a Janet Malcolm passage. --Katie Roiphe, *The Paris* [A] master of the profile...alluring, pointed, singularly perceptive tellings. --*The New Yorker* Forty-One False Starts [is] a powerfully distinctive and very entertaining literary experience. . . what the reader remembers is Janet Malcolm: her cool intelligence, her psychoanalytic knack for noticing and her talent for withdrawing in order to let her subjects hang themselves with their own words. . . These short pieces [are] unmistakably the work of a master. --Adam Kirsch, *The New York Times* Forty-One False Starts is a remarkable and, in its strange way, gripping piece of work. It achieves the rare feat of communication something valuable about the largely ineffable 'creative process. --Zoe Heller, *The New York of Books* [An] invigorating new collection . . . keenly intelligent journalism that feels, always, as if it had been written by a human being, one with a beating heart, a moral compass, a wide-ranging curiosity, and a point of view. --Laura Collins-Hughes, *The Boston Globe* Even if you've been reading Janet Malcolm for years, the critical appreciations collected in *Forty-One False Starts* may surprise you. The title essay is (or pretends to be) a series of scrapped beginnings to her profile of the painter David Salle, a giant of the art world in vulnerable mid-career. If you want to write magazine prose, this alone should make you buy the book. Ranging from Bloomsbury to Edward Weston to J.D. Salinger, the entire book is full of stylistic daring, fine distinctions, and bold judgments set down at the speed of thought.

Lorin Stein, *The Paris* online --Various
In this collection of essays, Malcolm casts her famously penetrating eye over a disparate collection of writers and artists, living and dead. Perhaps the most interesting piece, *A Girl of the Zeitgeist*, perfectly captures the cartoon-like egos and theatrical self-obsession of the New York art world of the Eighties' --*Paperback of the Week*, *Mail on Sunday* She approaches each subject with a dry shrewdness that is brilliant and slightly addictive' --*Paperback review*, *Evening Standard* Exhilarating essays on art and literature' --*Paperback review*, *Observer* Malcolm skewers the pretensions of biographers' --*Book of the Year*, *TLS* Presentation de l'diteur
A National Book Critics Circle Finalist for Criticism
A deeply Malcolmian volume on painters, photographers, writers, and critics.
Janet Malcolm's *In the Freud Archives* and *The Journalist and the Murderer*, as well as her books about Sylvia Plath and Gertrude Stein, are canonical in the realm of nonfiction
as is the title essay of this collection, with its forty-one "false starts," or serial attempts to capture the essence of the painter David Salle, which becomes a dazzling portrait of an artist. Malcolm is "among the most intellectually provocative of authors," writes David Lehman in *The Boston Globe*, "able to turn epiphanies of perception into explosions of insight." Here, in *Forty-one False Starts*, Malcolm brings together essays published over the course of several decades (largely in *The New Yorker* and *The New York of Books*) that reflect her preoccupation with artists and their work. Her subjects are painters, photographers, writers, and critics. She explores Bloomsbury's obsessive desire to create things visual and literary; the "passionate collaborations" behind Edward Weston's nudes; and the character of the German art photographer Thomas Struth, who is "haunted by the Nazi past," yet whose photographs have "a lightness of spirit." In "The Woman Who Hated Women," Malcolm delves beneath the "onyx surface" of Edith Wharton's fiction, while in "Advanced Placement" she relishes the black comedy of the Gossip Girl novels of Cecily von Ziegesar. In "Salinger's Cigarettes," Malcolm writes that "the pettiness, vulgarity, banality, and vanity that few of us are free of, and thus can tolerate in others, are like ragweed for Salinger's helplessly uncontaminated heroes and heroines." "Over and over," as Ian Frazier writes in his introduction, "she has demonstrated that nonfictiona book of reporting, an article in a magazine, something we see every day can

rise to the highest level of literature."One of Publishers Weekly's Best Nonfiction Books of 2013