

Higher Gossip Essays And Criticism John Up

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Amazon.com: Higher Gossip: Essays and Criticism ...

Higher Gossip is the latest collection of essays and occasional prose by John Updike. A posthumous publication--he died in 2009--it contains some work which I think was written some time ago and has been included here, perhaps the final compilation of his shorter criticism.

Higher Gossip: Essays and Criticism by John Updike

Updike did have plans for another volume of essays and criticism from work he collected in a three shirt boxes placed inside a carton which, after his death, arrived in book form as Higher Gossip under the editorship of christopher carduff.

Amazon.com: Higher Gossip: Essays and Criticism eBook ...

Nonfiction Book Review: Higher Gossip: Essays and Criticism by John Updike, compiled and edited by Christopher Carduff. Knopf, \$40 (528p) ISBN 978-0-307-95715-3. ADVERTISEMENT.

Higher Gossip: Essays and Criticism - PublishersWeekly.com

Also included are two decades of art criticism--on Chardin, El Greco, Blake, Turner, Van Gogh, Max Ernest, and more. Updike's criticism is gossip of the highest order, delivered in an intimate and generous voice.

Higher Gossip : Essays and Criticism by John Updike (2011 ...

Higher Gossip, which collects some 170 pages of art reviews, features some striking examples of how excruciatingly boring it could be to follow Updike around a museum when he couldn't commit to really disliking something.

Higher Gossip: Essays and Criticism - The Barnes & Noble ...

Higher Gossip, edited by Christopher Carduff, is a posthumous selection of John Updike's prodigious output, matching six substantial previous volumes mainly of critical or personal prose. The set...

Higher Gossip: Essays and Criticism by John Updike ...

One of the earliest items in **Higher Gossip** is a talk, **Humor in Fiction**, delivered at a PEN conference in South Korea in 1970. After considering examples from Voltaire, Twain, and Evelyn...

Higher Gossip: Essays and Criticism by John Updike - The ...

Updike did have plans for another volume of essays and criticism from work he collected in a three shirt boxes placed inside a carton which, after his death, arrived in book form as Higher Gossip under the editorship of christopher carduff.

Amazon.com: Customer reviews: Higher Gossip: Essays and ...

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Higher Gossip Essays And Criticism John Updike

Higher Gossip: Essays and Criticism John Updike Alfred A. Knopf, 528 pp., \$40 Reviewed by Vince Cosgrove During a brilliant and prolific career, John Updike published 23 novels, a total that any ...

'Higher Gossip: Essays and Criticism:' A book review - nj.com

Higher gossip : essays and criticism / A collection of the eloquent, insightful, and beautifully written prose works that Updike was compiling when he died in January 2009, this book opens with a self-portrait of the writer in winter--a Prospero who, though he fears his most dazzling performances are behind him, reveals himself in every...

Higher gossip : essays and criticism - Falvey Memorial Library

Higher gossip : essays and criticism by Updike, John. Publication date 2011 Topics Updike, John, Updike, John, American essays -- 20th century, American essays -- 21st century, American prose literature -- 20th century, American prose literature -- 21st century, Literature, Modern -- History and criticism, American essays, American prose ...

Higher gossip : essays and criticism : Updike, John : Free ...

Free 2-day shipping. Buy Higher Gossip : Essays and Criticism at Walmart.com

Higher Gossip : Essays and Criticism - Walmart.com ...

The hieratic art critiques in the **Gallery Tours** section of Higher Gossip resonate long after their initial reading both for the shrewd formal analyses of line, color, and direction, and for the able mining and interweaving of curatorial notes into each piece.

Sailing on the Open Sea: John Updike's Higher Gossip ...

Editions for Higher Gossip: Essays and Criticism: 0307957152 (Hardcover published in 2011), 0812983688 (Paperback published in 2012), (Kindle Edition pub...

Editions of Higher Gossip: Essays and Criticism by John Updike

Read "Higher Gossip Essays and Criticism" by John Updike available from Rakuten Kobo. Here is the collection of nonfiction pieces that John Updike was compiling when he died in January 2009. It opens with a...

Higher Gossip: Essays and Criticism by John Updike - The ...

Here is the collection of nonfiction pieces that John Updike was compiling when he died in January 2009. It opens with a self-portrait of the writer in winter, a Prospero who, though he fears his most dazzling performances are behind him, reveals himself in every sentence to be in deep conversation with the sources of his magic. It concludes with a moving meditation on a world without religion, without art, and on the difficulties of faith in a disbelieving age. In between are pieces on Peanuts, Mars, and the songs of Cole Porter, a pageant of scenes from early Massachusetts, and a good deal of Updikean table talk. At the heart of the volume are dozens of book reviews from The New Yorker and illustrated art writings from The New York Review of Books. Updike's criticism is gossip of the highest sort. We will not hear the likes of it again.

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WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD **Writing** criticism is to writing fiction and poetry as hugging the shore is to sailing in the open sea, writes John Updike in his Foreword to this collection of literary considerations. But the sailor doth protest too much: This collection begins somewhere near deep water, with a flotilla of short fiction, humor pieces, and personal essays, and even the least of the reviews here!those that **come about and draw even closer to the land with another nine-point quotation** are distinguished **are distinguished** by a novelist's style, insight, and accuracy, not just surface sparkle. Indeed, as James Atlas commented, the most substantial critical articles, on Melville, Hawthorne, and Whitman, go out as far as Updike's fiction: They are **the sort of ambitious scholarly reappraisal not seen in this country since the death of Edmund Wilson.** **With Hugging the Shore**, Michiko Kakutani wrote, Updike established himself **as a major and enduring critical voice; indeed, as the pre-eminent critic of his generation.**

To complement his work as a fiction writer, John Updike accepted any number of odd jobs!book reviews and introductions, speeches and tributes, a **few paragraphs** on baseball or beauty or Borges!and saw each as **an opportunity to learn something, or to extract from within some unsuspected wisdom.** In this, his largest collection of assorted prose, he brings generosity and insight to the works and lives of William Dean Howells, George Bernard Shaw, Philip Roth, Muriel Spark, and dozens more. Novels from outposts of postmodernism like Turkey, Albania, Israel, and Nigeria are reviewed, as are biographies of Cleopatra and Dorothy Parker. The more than a hundred considerations of books are flanked, on one side, by short stories, a playlet, and personal essays, and, on the other, by essays on his own oeuvre. Updike's odd jobs would be any other writer's chief work.

John Updike's first collection of nonfiction pieces, published in 1965 when the author was thirty-three, is a diverting and illuminating gambol through midcentury America and the writer's youth. It opens with a choice selection of parodies, casuals, and **Talk of the Town** reports, the fruits of Updike's boyish ambition to follow in the footsteps of Thurber and White. These jeux d'esprit are followed by **Hub Fans Bid Kid Adieu**, an immortal account of Ted Williams's last at-bat in Fenway Park; **The Dogwood Tree**, a Wordsworthian evocation of one Pennsylvania childhood; and five autobiographical essays and stories. Rounding out the volume are classic considerations of Nabokov, Salinger, Spark, Beckett, and others, the earliest efforts of the book reviewer who would go on to become, in The New York Times's estimation, **the pre-eminent critic of his generation.** Updike called this collection **motley but not unshapely.** Some would call it a classic of its kind.

A drop of truth, of lived experienced, glistens in each. This is how John Updike modestly described his nonfiction pieces, of which Due Considerations is perhaps his most varied, stylish, and personal collection. Here Updike reflects on such writers as Ralph Waldo Emerson, Henry James, Don DeLillo, A. S. Byatt, Colson Whitehead, and Margaret Atwood. He visits China, goes to art exhibitions, provides a whimsical and insightful list of **Ten Epochal Moments in the American Libido**, and shares his thoughts on the fall of the Twin Towers, which he witnessed from a tenth-floor apartment in Brooklyn. John Updike was always more than simply one of America's most acclaimed novelists; he was also, as the Los Angeles Times noted in appraising this volume, **one of the best essayists and critics this country has produced.**

From The New Yorker's fiercely original, Pulitzer Prize-winning culture critic, a provocative collection of new and previously published essays arguing that we are what we watch. **Emily Nussbaum is the perfect critic!**smart, engaging, funny, generous, and insightful. **David Grann, author of Killers of the Flower Moon NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR** **Chicago Tribune** **Esquire** **Library Journal** **Kirkus Reviews** From her creation of the **Approval Matrix** in New York magazine in 2004 to her Pulitzer Prize-winning columns for The New Yorker, Emily Nussbaum has argued for a new way of looking at TV. In this collection, including two never-before-published essays, Nussbaum writes about her passion for television, beginning with Buffy the Vampire Slayer, the show that set her on a fresh intellectual path. She explores the rise of the female screw-up, how fans warp the shows they love, the messy power of sexual violence on TV, and the year that jokes helped elect a reality-television president. There are three big profiles of television showrunners!Kenya Barris, Jenji Kohan, and Ryan Murphy!as well as examinations of the legacies of Norman Lear and Joan Rivers. The book also includes a major new essay written during the year of #MeToo, wrestling with the question of what to do when the artist you love is a monster. More than a collection of reviews, the book makes a case for toppling the status anxiety that has long haunted the **idiot box**, even as it transformed. Through it all, Nussbaum recounts her fervent search, over fifteen years, for a new kind of criticism, one that resists the false hierarchy that elevates one kind of culture (violent, dramatic, gritty) over another (joyful, funny, stylized). I Like to Watch traces her own struggle to punch through stifling notions of **prestige television**, searching for a more expansive, more embracing vision of artistic ambition!one that acknowledges many types of beauty and complexity and opens to more varied voices. **It's a book that celebrates television as television, even as each year warps the definition of just what that might mean. FINALIST FOR THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD FOR THE ART OF THE ESSAY** **This** collection, including some powerful new work, proves once and for all that there's no better American critic of anything than Emily Nussbaum. But I Like to Watch turns out to be even greater than the sum of its brilliant parts!**It's the most incisive, intimate, entertaining, authoritative guide to the shows of this golden television age.****Kurt Andersen, author of Fantasyland** **Reading Emily Nussbaum makes us smarter not just about what we watch, but about how we live, what we love, and who we are. I Like to Watch is a joy.****Rebecca Traister**

In this posthumous collection of John Updike's art writings, a companion volume to the acclaimed Just Looking (1989) and Still Looking (2005), readers are again treated to **remarkably elegant essays!** (Newsday) in which **the psychological concerns of the novelist drive the eye from work to work until a deep understanding of the art emerges!** (The New York Times Book Review). Always Looking opens with **The Clarity of Things**, the Jefferson Lecture in the Humanities for 2008. Here, in looking closely at individual works by Copley, Homer, Eakins, Norman Rockwell, and others, the author teases out what is characteristically **American** in American art. This talk is followed by fourteen essays, most of them written for The New York Review of Books, on certain highlights in Western art of the last two hundred years: the iconic portraits of Gilbert Stuart and the sublime landscapes of Frederic Edwin Church, the series paintings of Monet and the monotypes of Degas, the richly patterned canvases of Vuillard and the golden extravagances of Klimt, the cryptic triptychs of Beckmann, the personal graffiti of Miró, the verbal-visual puzzles of Magritte, and the monumental Pop of Oldenburg and Lichtenstein. The book ends with a consideration of recent works by a living American master, the steely sculptural environments of Richard Serra. John Updike was a gallery-goer of genius. Always Looking is, like everything else he wrote, an invitation to look, to see, to apprehend the visual world through the eyes of a connoisseur.

In this collection of nonfiction pieces, John Updike gathers his responses to nearly two hundred invitations into print, each **an opportunity to make something beautiful, to find within oneself a treasure that would otherwise remain buried.** Introductions, reviews, and humorous essays, paragraphs on New York, religion, and lust!here is **more matter** commissioned by an age that, as the author remarks in his Preface, calls for **real stuff. . . not for the obliquities and tenuosities of fiction.** Still, the novelist's shaping hand, his gift for telling detail, can be detected in many of these literary considerations. Books by Edith Wharton, Dawn Powell, John Cheever, and Vladimir Nabokov are incisively treated, as are biographies of Isaac Newton, Abraham Lincoln, Queen Elizabeth II, and Helen Keller. As George Steiner observed, Updike writes with a **solicitous, almost tender intelligence.** The critic and the poet in him . . . are at no odds with the novelist; the same sharpness of apprehension bears on the object in each of Updike's modes.

One of the world's leading art theorists dissects a quarter century of artistic practice Bad New Days examines the evolution of art and criticism in Western Europe and North America over the last twenty-five years, exploring their dynamic relation to the general condition of emergency instilled by neoliberalism and the war on terror. Considering the work of artists such as Thomas Hirschhorn, Tacita Dean, and Isa Genzken, and the writing of thinkers like Jacques Rancière, Bruno Latour, and Giorgio Agamben, Hal Foster shows the ways in which art has anticipated this condition, at times resisting the collapse of the social contract or gesturing toward its repair; at other times burlesquing it. Against the claim that art making has become so heterogeneous as to defy historical analysis, Foster argues that the critic must still articulate a clear account of the contemporary in all its complexity. To that end, he offers several paradigms for the art of recent years, which he terms **object**, **archival**, **mimetic**, and **precarious.**

