

The Blindfold Siri Hustvedt

This book analyzes Siri Hustvedt's three novels <The Blindfold, What I Loved and >The Sorrows of an American with a focus on visual art. Siri Hustvedt is one of the most popular American writers today and her work is predominantly concerned with art historical and psychological themes. The author of this book investigates the function of paintings and photographs in Hustvedt's novels and conceives of verbal representations of artworks as extended metaphors. Her analysis includes verbal descriptions of Giorgione's <The Tempest, Chardin's >Glass of Water and a Coffee Pot and Goya's >Black Paintings as well as various verbal forms of fictitious paintings and photographs. Based on this analysis the author shows how the American novel has moved from postmodernism to post-postmodernism.

PDF-uitgave van Steinz – Gids voor de wereldliteratuur Wat te lezen na Honderd jaar eenzaamheid, Het diner of een ander favoriet boek? Hoe liep het af met Jane Eyre, en waarom is Anna Karenina zo bijzonder? Door welke romans werd Haruki Murakami beïnvloed, en wie hebben zich op hun beurt laten inspireren door Norwegian Wood? Steinz – gids voor de wereldliteratuur geeft antwoord op deze en vele andere vragen, aan de hand van: · 416 karakteriseringen van auteurs uit 26 taalgebieden, met aandacht voor hun beste werk, en met tips voor boeken in een vergelijkbare stijl of over hetzelfde onderwerp · 52 boekwebben, literaire schema's rondom beroemde boeken, met een overzicht van invloeden en suggesties voor verder lezen · 104 enthousiasmerende samenvattingen van klassieken uit de wereldliteratuur, van de Decamerone tot Wolf Hall en van Advocaat van de hanen tot Der Zauberberg · 26 'one-book wonders', auteurs die beroemd zijn om één briljant boek · 26 lijstjes met elk 13 boeken over één onderwerp · 52 landkaarten die laten zien waar de meesterwerken uit de wereldliteratuur zich afspelen – ideaal voor 'lezen op locatie' · 26 quizen rondom literaire thema's Een introductie tot het wereldwijde web van de fictie Steinz – Gids voor de wereldliteratuur, een samenvoeging, volledige bewerking en actualisering van de succesboeken Lezen &cetera (2003) en Lezen op locatie (2004), is een handboek voor de individuele lezer, maar ook een naslagwerk voor leesgroepen, boekhandelaars, scholieren, studenten en docenten. Een schat aan informatie en dwarsverbanden. Aan Steinz – Gids voor de wereldliteratuur werd meegewerkt door Toef Jaeger (1971), redacteur Boeken en literair criticus van NRC Handelsblad.

A stunning collection of essays by the author of WHAT I LOVED, in which she addresses many of the themes explored in her novels - identity, sexual attraction, relationships, family, mental illness, the power of the imagination, a sense of belonging and mortality. In three cases, she focuses on the novels of other writers - Dickens, James and Fitzgerald. She also refers to her own novels, affording an unusual insight into their creation. Whatever her topic, her approach is unaffected, intimate and conversational, inviting us both to share her thoughts and reflect on our own views and ideas.

In this unique neurological memoir Siri Hustvedt attempts to solve her own mysterious condition While speaking at a memorial event for her father in 2006, Siri Hustvedt suffered a violent seizure from the neck down. Despite her flapping arms and shaking legs, she continued to speak clearly and was able to finish her speech. It was as if she had suddenly become two people: a calm

orator and a shuddering wreck. Then the seizures happened again and again. *The Shaking Woman or A History of My Nerves* tracks Hustvedt's search for a diagnosis, one that takes her inside the thought processes of several scientific disciplines, each one of which offers a distinct perspective on her paroxysms but no ready solution. In the process, she finds herself entangled in fundamental questions: What is the relationship between brain and mind? How do we remember? What is the self? During her investigations, Hustvedt joins a discussion group in which neurologists, psychiatrists, psychoanalysts, and brain scientists trade ideas to develop a new field: neuropsychanalysis. She volunteers as a writing teacher for psychiatric in-patients at the Payne Whitney clinic in New York City and unearths precedents in medical history that illuminate the origins of and shifts in our theories about the mind-body problem. In *The Shaking Woman*, Hustvedt synthesizes her experience and research into a compelling mystery: Who is the shaking woman? In the end, the story she tells becomes, in the words of George Makari, author of *Revolution in Mind*, "a brilliant illumination for us all."

A provocative tale told through a series of scholarly texts draws on notebooks and conflicting accounts about the life and work of an acclaimed artist who after years of being marginalized conceals her female identity behind three male fronts.

An amazing and fascinating look at neurological conditions in fiction and film Classical and modern literature is full of patients with interesting neurological, cognitive, or psychiatric diseases, often including detailed and accurate descriptions, which suggests the authors were inspired by observations of real people. In many cases these literary portrayals of diseases even predate their formal identification by medical science. Fictional literature encompasses nearly all kinds of disorders affecting the nervous system, with certain favorites such as memory loss and behavioral syndromes. There are even unique observations that cannot be found in scientific and clinical literature because of the lack of appropriate studies. Not only does literature offer a creative and humane look at disorders of the brain and mind, but just as authors have been inspired by medicine and real disorders, clinicians have also gained knowledge from literary depictions of the disorders they encounter in their daily practice. This book provides an amazing and fascinating look at neurological conditions, patients, and doctors in literature and film in a way which is both nostalgic and novel.

The Sorrows of an American is a soaring feat of storytelling about the immigrant experience and the ghosts that haunt families from one generation to another When Erik Davidsen and his sister, Inga, find a disturbing note from an unknown woman among their dead father's papers, they believe he may be implicated in a mysterious death. Siri Hustvedt's *The Sorrows of an American* tells the story of the Davidsen family as brother and sister uncover its secrets and unbandage its wounds in the year following their father's funeral. Returning to New York from Minnesota, the grieving siblings continue to pursue the mystery behind the note. While Erik's fascination with his new tenants and emotional vulnerability to his psychiatric patients threaten to overwhelm him, Inga is confronted by a hostile journalist who seems to know a secret connected to her dead husband, a famous novelist. As each new mystery unfolds, Erik begins to inhabit his emotionally hidden father's history and to glimpse how his impoverished childhood, the Depression, and the war shaped his relationship with his children, while Inga must confront the reality of her husband's double life.

Read Free The Blindfold Siri Hustvedt

A novel about fathers and children, listening and deafness, recognition and blindness; the pain of speaking and the pain of keeping silent, the ambiguities of memory, loneliness, illness, and recovery. Siri Hustvedt's exquisitely moving prose reveals one family's hidden sorrows through an extraordinary mosaic of secrets and stories that reflect the fragmented nature of identity itself.

From the author of *The Blazing World*, “a work of dizzying intensity...eloquent and vivid” (Don DeLillo), about a young Midwestern woman who finds herself entangled in intense circumstances—physical, cerebral, and existential—when she moves to New York City. Iris Vegan, a young, impoverished graduate student from the Midwest, finds herself entangled with four powerful but threatening characters as she tries to adjust to life in New York City. Mr. Morning, an inscrutable urban recluse, employs Iris to tape-record verbal descriptions of objects that belonged to a murder victim. George, a photographer, takes an eerie portrait of Iris, which then acquires a strong life of its own, appearing and disappearing without warning around the city. After a series of blinding migraines, Iris ends up in a hospital room with Mrs. O., a woman who has lost her mind and memory to a stroke, but who nevertheless retains both the strength and energy to torment her fellow patient. And finally, there is Professor Rose, Iris’s teacher and eventually her lover. While working with him on the translation of a German novella called *The Brutal Boy*, she discovers in its protagonist, Klaus, a vehicle for her own transformation and ventures out into the city again—this time dressed as a man.

The internationally acclaimed novelist Siri Hustvedt has also produced a growing body of nonfiction. She has published a book of essays on painting (*Mysteries of the Rectangle*) as well as an interdisciplinary investigation of a neurological disorder (*The Shaking Woman or A History of My Nerves*). She has given lectures on artists and theories of art at the Prado, the Metropolitan Museum of Art in New York, and the Academy of Fine Arts in Munich. In 2011, she delivered the thirty-ninth annual Freud Lecture in Vienna. *Living, Thinking, Looking* brings together thirty-two essays written between 2006 and 2011, in which the author culls insights from philosophy, neuroscience, psychology, psychoanalysis, and literature. The book is divided into three sections: the essays in *Living* draw directly from Hustvedt's life; those in *Thinking* explore memory, emotion, and the imagination; and the pieces in *Looking* are about visual art. And yet, the same questions recur throughout the collection. How do we see, remember, and feel? How do we interact with other people? What does it mean to sleep, dream, and speak? What is "the self"? Hustvedt's unique synthesis of knowledge from many fields reinvigorates the much-needed dialogue between the humanities and the sciences as it deepens our understanding of an age-old riddle: What does it mean to be human?

After their father's funeral, Erik and Inga Davidsen find a cryptic letter from an unknown woman among his papers, dating from his adolescence in rural Minnesota during the Depression. Returning to his psychiatric practice in New York, Erik sets about reading his father's memoir, hoping to discover the man he never fully understood. At the same time, another woman enters Erik's lonely, divorced life - a beautiful Jamaican who moves into his garden flat with her small daughter. As Erik gets drawn into the cat-and-mouse tactics of someone who appears to be stalking her, he finds out that his sister Inga is also being threatened, by a journalist in possession of a wounding secret from her past. A multi-layered novel that probes the mysteries of the heart and mind, *THE SORROWS OF AN AMERICAN* is compulsive, thought-provoking and profoundly affecting.

One of the age-old questions of philosophy is what does it mean to live a good life? In this extraordinary book, scholar and writer, Julienne van Loon, applies a range of philosophical ideas to her own experience. Van Loon engages with the work of six leading contemporary thinkers and writers — Rosi Braidotti, Nancy Holmstrom, Siri Hustvedt, Laura Kipnis, Julia Kristeva and Marina Warner — through interrogating and enlivening their ideas on love, play, fear, work, wonder and friendship. Her journey is intellectual and deeply personal, political and intimate at once. It introduces readers to six extraordinary women whose own deeply thoughtful work has much to offer all of us. They may transform our own views of what it means to live a good life.

Lily Dahl, the young heroine of Siri Hustvedt's riveting novel, *The Enchantment of Lily Dahl*, is a strong, beautiful and daring nineteen year old girl poised on the brink of womanhood. In the small town of Webster, Minnesota, Lily's life revolves around the Ideal Café. She lives above the café in a rented room and works there as a waitress. This is the stage Hustvedt sets for a bizarre cast of characters who frequent the café and populate Lily's life. Weaving a fascinating spell of mystery and suspense, Hustvedt recounts the erotic adventures, unexpected friendships, and inexplicable acts of madness that usher Lily into womanhood. By skillfully mixing reality and dreams, fact and fiction, past and present, Hustvedt creates a powerful world not quite real, but altogether truthful.

Given the political relevance of the topic of community and the apparent volatility of its meanings, it is necessary to take time and create spaces for contemplation. How can theories of community be usefully applied to various forms of cultural production? How do notions of *communitas* affect representations as well as critiques of society and social developments? Based on a selection of papers given at the biennial conference of the Swiss Association for North American Studies in late 2016, this collection approaches discourses on literary texts and other cultural products from such angles as age studies, popular seriality, sustainability, and ecocriticism. While focused on community in contemporary American Studies, the articles in this collection also take into account some of the developments and issues surrounding community at a moment of heightened sensitivity towards this topic beyond academia.

'Substantial, moving and beautifully written' - Independent on Sunday 'A love story with the grip and suspense of a thriller.' - Times Literary Supplement In 1975 art historian Leo Hertzberg discovers an extraordinary painting by an unknown artist in a New York gallery. He buys the work, tracks down its creator, Bill Weschler, and the two men embark on a life-long friendship. This is the story of their intense and trouble relationship, of the women in their lives and their work, of art and hysteria, love and seduction and their sons - born the same year but whose lives take very different paths.

S.H., een jonge vrouw uit Minnesota, verhuist eind jaren zeventig naar New York. In haar nieuwe woning hoort ze door de dunne muren heen de bizarre en dreigende monologen van haar buurvrouw Lucy Brite. Ze schrijft alles op in een schrift, samen met de schetsen van een roman en al haar andere belevingen in de miljoenenstad. Veertig jaar later is S.H. een bekende schrijver, en als ze haar bejaarde moeder helpt verhuizen, vindt ze haar oude en vergeten notities terug. Geïntrigeerd besluit ze haar eigen herinneringen af te zetten tegen hetgeen ze ooit schreef. Op ingenieuze wijze creëert ze een dialoog met haar jongere zelf door

de decennia heen, en laat ze de periode herleven waarin haar obsessie voor de mysterieuze Lucy Brite haar bestaan volkomen beheerste. Herinneringen aan de toekomst is een hoogtepunt in het rijke oeuvre van Siri Hustvedt: een indrukwekkende vertelling waarin gebeurtenissen uit het verleden in een geheel nieuw perspectief worden geplaatst.

The four prose texts discussed in *Literary Rooms* position themselves in a literary tradition which highlights the manifold purposes the private room may serve: it is a mirror of the inhabitant, a context in which to position the self, a place of and motor for identity quests, a rich metaphor, and a second skin around the inhabitant's physical body. Even in times of increasing globalization and urbanization, the room continues to root the inhabitant; it serves as a retreat from the world and as a place in which to (re)negotiate questions of belonging, gender, class, and ethnicity. At the same time, the room is inevitably porous and constantly oscillates between inclusion and exclusion. The literary texts examined in this book are each highly fragmented and gesture towards a fragmentation of the contemporary world out of which they have grown as well as towards an abundance of fragmented self-images. Linking the approaches of narratology, globalization, and spatial criticism, *Literary Rooms* argues that in order to account for the spatial properties of the room, discourses developed during the spatial turn need to be extended and reevaluated.

New York, de jaren negentig van de twintigste eeuw. De miskende kunstenares Harriet Burden neemt wraak op de kunstkritiek door haar nieuwste werken onder de naam van drie jongemannen te exposeren. Met haar undercoverproject daagt ze de hypocriete kunstcritici uit zich te laten kennen. Als een van de uitverkoren kunstenaars, door Harriet 'maskers' genoemd, besluit zelf met de eer te gaan strijken, dreigt haar plan te mislukken en ziet ze haar wereld ineens storten. De vlammende wereld is een intellectuele detective, opgebouwd uit een verzameling documenten over Harriet Burden. Via dagboekfragmenten, knipsels, interviews en kattedelletjes komt het hoofdpersonage tot leven en wordt de lezer aangemoedigd zelf een beeld van haar te vormen. Het resultaat is een intrigerende en spannende roman en een intiem portret van een kunstzinnige feministe. Siri Hustvedt (Northfield, 1955) schreef essaybundels, poëzie, non-fictie en romans, waaronder de wereldwijde bestsellers *Wat me lief was*, *Het verdriet van een Amerikaan* en *De zomer zonder mannen*. In 2010 verschenen Hustvedts memoires over haar ervaringen met de psychiatrie, *Een geschiedenis van mijn zenuwen*.

Tijdens de toespraak bij haar vaders begrafenis wordt Siri Hustvedt voor het eerst overvallen door een hevige aanval. Ze begint te trillen en heeft geen controle meer over zichzelf. In *Een geschiedenis van mijn zenuwen* gaat Hustvedt op zoek naar een diagnose. Is haar aandoening psychologisch van aard, neurologisch of een combinatie daarvan? In *Een geschiedenis van mijn zenuwen* neemt Siri Hustvedt de lezer mee op een fascinerende reis door de medische geschiedenis, psychiatrie, psychoanalyse, neurowetenschap, literatuur en filosofie. Ze biedt met haar grote kennis en heldere stijl inzicht in het wezen van ons bewustzijn, en in ongrijpbare fenomenen als het geheugen, dromen en trauma.

From the author of the international bestseller *What I Loved*, a provocative collection of autobiographical and critical essays about writing and writers. Whether her subject is growing up in Minnesota, cross-dressing, or the novel, Hustvedt's nonfiction, like her fiction, defies easy categorization, elegantly combining intellect, emotion, wit, and passion. With a light touch and consummate clarity, she undresses the cultural prejudices that veil both literature and life and explores the multiple personalities that inevitably inhabit a writer's mind. Is it possible for a woman in the twentieth century to endorse the corset, and at the same time approach with authority what it is like to be a man? Hustvedt does. Writing with rigorous honesty about her own divided self, and how this has shaped her as a writer, she also approaches the works of others--Fitzgerald, Dickens, and Henry James--with revelatory insight, and a practitioner's understanding of their art.

Voice Work: Art and Science in Changing Voices is a key work that addresses the theoretical and experiential aspects common to the practical vocal work of the three major voice practitioner professions - voice training, singing teaching, and speech and language pathology. The first half of the book describes the nature of voice work along the normal-abnormal voice continuum, reviews ways in which the mechanism and function of the voice can be explored, and introduces the reader to an original model of voice assessment, suitable for all voice practitioners. The second half describes the theory behind core aspects of voice and provides an extensive range of related practical voice work ideas. Throughout the book, there are a number of case studies drawn from the author's own experiences and a companion website, providing audio clips to illustrate aspects of the text, can be found at www.wiley.com/go/shewell.

Selected by a poll of more than 180 Gothic specialists, the fifty-three original works discussed in *21st-Century Gothic* represent the most impressive Gothic novels written around the world between 2000-2010.

Sparkling essays on a variety of subjects--literature, art, popular culture, autobiography--by a renowned young American novelist. In her brilliant and daring novels *The Blindfold* and *The Enchantment of Lily Dahl*, Siri Hustvedt has won critical acclaim and a rapidly expanding international audience. But she is also a wide-ranging essayist and critic, frequently reexamining in her fascinating nonfiction many of the central leitmotifs of her fiction. The six pieces in *Yonder*, Hustvedt's first book of essays, are all meditations on the complex relationship between art and the world. They include a personal essay on memory and place, which investigates the images we retain from our lives, the lives of others in the world, and the lives of characters in books. In "Vermeer's Annunciation," Hustvedt gives an entirely original interpretation of the Vermeer painting *Woman with a Pearl Necklace*. In "Ghosts at the Table," she examines the essence of still life as a genre in painting from Cotan and Chardin to Philip Guston. Other essays include a profound piece about Dickens, a reassessment of *The Great Gatsby*, and a witty and provocative assault on contemporary pieties entitled "A Plea for

Eros."

This collection comprises essays from various interdisciplinary perspectives – e.g. literary scholarship, intermediality, art history, psychoanalysis, philosophy, and medicine – to analyze and interpret the fictional and non-fictional works by Siri Hustvedt, an author whose reputation and public presence have been growing steadily in the 21st century and who is recognized as one of the most widely read and appreciated contemporary American writers. In her significance and stature as a public intellectual, she is not merely an American writer but a transnational, cosmopolitan author, who develops new forms not only of literary narrative but of interdisciplinary thought and writing, bringing together otherwise separated genres and branches of knowledge in a broad spectrum between literature and philosophy, historiography and art, psychoanalysis and neuroscience, narrative and medicine. The present volume is structured into the parts “Literary Creation and Communication,” “Psychoanalysis and Philosophy,” “Medicine and Narrative,” “Vision, Perception, and Power,” and “Trauma, Memory, and the Ambiguities of Self” and closes with an interview of Siri Hustvedt by Susanne Becker in which Hustvedt elucidates her personal conception of her own creative processes of writing.

The Blindfold Simon and Schuster

In North America, imposture narratives of all kinds from ethnic impersonation to confidence games abound because the socio-cultural history and national mythologies of the US and Canada are an especially fertile ground for the invention of identities, whether fake or "real." When discovered, imposture incites fascination and scandal--yet it also showcases how identities are made. Fake identities thus are a negative lens through which the performance of selves become obvious. The essays in this book examine both real and fictional imposture with a special interest in identity performance and in the cultural value attributed to authenticity in Western culture. The North American impostor narrative helps contextualise and historicize how selves are made, from the narrator of colonial travelogues to postmodernist author/narrator voices, from the urban con game to trickster shamanism."

The essays in this book offer new perspectives on the concept of liminality. They explore the relevance and significance of the limen or threshold from a variety of critical and theoretical perspectives, and across a broad range of historical periods. The authors all seek to revisit key questions raised in recent literary and cultural criticism, whilst also moving that discussion in new directions. In particular, the essays stress the importance of defining liminality for particular literary and cultural contexts, and highlight the fact that whilst it is liberating and progressive in some instances, in others it is violent and oppressive. Examining texts from the early modern to the postmodern periods, by authors on both sides of the Atlantic, the volume embraces a wide range of literary forms, including novels, travel narratives, religious texts, and philosophical treatises; it also includes consideration of non-literary forms of representation such as photography. This book reveals the complexity of the concept of liminality, and underscores its powerfulness and potential for understanding the ways in which both individuals and communities, in the past and

in the present day, negotiate states of transition, and give expression to their experience of being 'in-between'.

In het leven van een Amerikaanse studente, die haar eigen identiteit aan het zoeken is, spelen in verschillende perioden vier mensen een grote rol.

A trail-blazing and inspiring collection of essays on art, feminism, neuroscience and psychology featuring *The Delusions of Certainty*, winner of the European Essay Prize 2019. As well as being a prize-winning, bestselling novelist, Siri Hustvedt is widely regarded as a leading thinker in the fields of neurology, feminism, art criticism and philosophy. She believes passionately that art and science are too often kept separate and that conversations across disciplines are vital to increasing our knowledge of the human mind and body, how they connect and how we think, feel and see. The essays in this volume - all written between 2011 and 2015 - are in three parts. *A Woman Looking at Men Looking at Women* brings together penetrating pieces on particular artists and writers such as Picasso, Kiefer and Susan Sontag as well as essays investigating the biases that affect how we judge art, literature, and the world in general. *The Delusions of Certainty* is an essay about the mind/body problem, showing how this age-old philosophical puzzle has shaped contemporary debates on many subjects and how every discipline is coloured by what lies beyond argument-desire, belief, and the imagination. The essays in the final section, *What Are We? Lectures on the Human Condition*, tackle such elusive neurological disorders as synesthesia and hysteria. Drawing on research in sociology, neurobiology, history, genetics, statistics, psychology and psychiatry, this section also contains a profound consideration of suicide and a towering reconsideration of Kierkegaard. Together they form an extremely stimulating, thoughtful, wide-ranging exploration of some of the fundamental questions about human beings and the human condition, delivered with Siri Hustvedt's customary lucidity, vivacity and infectious questioning intelligence.

Shows how current photographic discourse can illuminate the analysis of recent literary realism and proposes a truly original photographic hermeneutics for literary study.

By the bestselling author of *WHAT I LOVED*, an intimate and enlightening account of her search for the key to her mysterious nervous disorder, which brilliantly illuminates the connection between mind and body. 'Readers of Oliver Sacks will rate this book highly; as with Sacks, scientific knowledge and a powerful capacity for empathy are closely linked . . . It is Hustvedt's gift to write with exemplary clarity of what is by necessity unclear.' HILARY MANTEL, *Guardian* While speaking at a memorial event for her father, the novelist Siri Hustvedt suffered a violent seizure from the neck down. Was it triggered by nerves, emotion - or something else entirely? In this profoundly thought-provoking and revealing book, Hustvedt takes the reader on her journey through psychiatry, philosophy, neuroscience and medical history in search of a diagnosis. Conveying the often frightening mysteries of illness, she illuminates the perennially mysterious connection between mind and body and what we mean by 'I'.

Door de ogen van zeven mannen volg je het leven van twee vrouwen: van Kroata, die als klein meisje bij de familie van Jan van Riebeeck op de kinderen past en van de kok Nederlands leert zodat ze tolk kan worden tussen de Nederlanders en de Khoi, de oorspronkelijke bewoners van de Kaap. Ze wordt Eva genoemd. En later het leven van het dochttertje dat ze krijgt van de Deense

chirurgijn Peter Havgard, het eerste halfbloedje. Het zijn vrouwen tussen twee culturen. De mannen zijn allemaal door het lot in de Kaap terecht gekomen en spelen elk een grote rol in Eva's leven. Haat en hoop, liefde en verlangen, overleven en ondergang: alles is in deze rijke geschiedenis van het vroege Zuid-Afrika aanwezig. 'Een monumentaal werk. [...] Sleigh ontrafelt de mythe van de kolonie.' de Volkskrant 'Een prachtige historie met veel vaart en oog voor tot de verbeelding sprekende, onsmakelijke details.' NRC Handelsblad 'Je moet wel bewondering hebben voor de reikwijdte en energie ervan.' The Guardian 'Een adembenemend, verrijkend opus.' Publishers Weekly 'Karig en met vaart geschreven, uitgroeiend tot een Homerische grandeur.' Times Literary Supplement

A powerful and heartbreaking novel that chronicles the epic story of two families, two sons, and two marriages Siri Hustvedt's *What I Loved* begins in New York in 1975, when art historian Leo Hertzberg discovers an extraordinary painting by an unknown artist in a SoHo gallery. He buys the work; tracks down the artist, Bill Wechsler; and the two men embark on a life-long friendship. Leo's story, which spans twenty-five years, follows the evolution of the growing involvement between his family and Bill's—an intricate constellation of attachments that includes the two men; their wives, Erica and Violet; and their children, Matthew and Mark. The families live in the same building in New York, share a house in Vermont during the summer, keep up a lively exchange of thoughts and ideas, and find themselves permanently altered by one another. Over the years, they not only enjoy love but endure loss—in one case sudden, incapacitating loss; in another, a different kind, one that is hidden and slow-growing, and which insidiously erodes the fabric of their lives. Intimate in tone and seductive in its complexity, the novel moves seamlessly from inner worlds to outer worlds, from the deeply private to the public, from physical infirmity to cultural illness. Part family novel, part psychological thriller, *What I Loved* is a beautifully written exploration of love, loss, and betrayal—and of a man's attempt to make sense of the world and go on living.

Prizewinning novelist, feminist, and scholar Siri Hustvedt turns her brilliant and critical eye toward the metaphysical issues of neuropsychology in this lauded, standalone volume. Originally published in her collection *A Woman Looking at Men Looking at Women*, *The Delusions of Certainty* exposes how the age-old, unresolved mind-body problem has shaped - and often distorted and confused - contemporary thought in neuroscience, psychiatry, genetics, artificial intelligence, and evolutionary psychology.

"And who among us would deny Jane Austen her happy endings or insist that Cary Grant and Irene Dunne should get back together at the end of *The Awful Truth*? There are tragedies and there are comedies, aren't there? And they are often more the same than different, rather like men and women, if you ask me. A comedy depends on stopping the story at exactly the right moment." Mia Fredrickson, the wry, vituperative, tragic comic, poet narrator of *The Summer Without Men*, has been forced to reexamine her own life. One day, out of the blue, after thirty years of marriage, Mia's husband, a renowned neuroscientist, asks her for a "pause." This abrupt request sends her reeling and lands her in a psychiatric ward. The June following Mia's release from the hospital, she returns to the prairie town of her childhood, where her mother lives in an old people's home. Alone in a rented house, she rages and fumes and bemoans her sorry fate. Slowly, however, she is drawn into the lives of those around her—her mother and her close friends, "the Five Swans," and her young neighbor with two small children and a loud angry husband—and the adolescent girls in her poetry workshop whose scheming and petty cruelty carry a threat all their own.

Read Free The Blindfold Siri Hustvedt

From the internationally bestselling author of *What I Loved* comes Siri Hustvedt's provocative, witty, and revelatory novel about women and girls, love and marriage, and the age-old question of sameness and difference between the sexes.

The volume assembles fresh treatments on the flâneur in literature, film and culture from a variety of angles. Its individual contributions cover established as well as previously unnoticed textual and filmic source materials in a historical perspective ranging from the late nineteenth to the early twenty-first century. The range of topics covered demonstrates the ongoing productivity of flânerie as a viable paradigm for the artistic approach to urban culture and the continuing suitability of flânerie as an analytic category for the scholarly examination of urban representation in the arts. This productiveness also extends to the questioning, re-evaluation, and enhancement of flânerie's theoretical foundations as they were laid down by Walter Benjamin and others. The work will be particularly relevant for students and scholars of literary studies, film studies and gender studies, as well as for theoretical approaches to flânerie as an important aspect of urban culture.

Between 1990 and 2015, American literature saw the emergence of a new corpus of epilepsy metaphors which tackle the stigma of epilepsy within three areas: society, body, and language. Eleana Vaja introduces concepts such as protometaphors, relational metaphors, epileptic texts, and metastability to categorize and examine these foci further. Applying philosophy as well as "hard sciences" (i.e. mathematics, medicine, physics) to disability studies, her study of selected works by Siri Hustvedt, Thom Jones, Reif Larsen, Dennis Mahagin, Audrey Niffenegger, Rodman Philbrick, and Lauren Slater shows how epilepsy metaphors redefine the notion of the "liminal" and the "normal".

The great, influential cultural critic, Elisabeth Bronfen, sets out in this book a conversation between literature, cinema and visual culture. The crossmappings facilitated in and between these essays address the cultural survival of image formulas involving portraiture and the uncanny relation between the body and its visual representability, the gendering of war, death and the fragility of life, as well as sovereignty and political power. Each chapter tracks transformations that occur as aesthetic figurations travel from one historical moment to another, but also from one medium to another. Many prominent artists are discussed during these journeys into the cultural imaginary, include Degas, Francesca Woodman, Cindy Sherman, Paul McCarthy, Eva Hesse, Louise Bourgeois, Wagner, Picasso, and Shakespeare, as well as classic Hollywood's film noir and melodrama and the TV series, *The Wire* and *House of Cards*.

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