

About Looking John Berger

When he stands before Giorgione's *La Tempesta*, Booker Prize-winning author John Berger sees not only the painting but our whole notion of time, sweeping us away from a lost Eden. A photograph of a gravely joyful crowd gathered on a Prague street in November 1989 provokes reflection on the meaning of democracy and the reunion of a people with long-banished hopes and dreams. With the luminous essays in *Keeping a Rendezvous*, we are given to see the world as Berger sees it -- to explore themes suggested by the work of Jackson Pollock or J. M. W. Turner, to contemplate the wonder of Paris. *Rendezvous* are manifold: between critic and art, artist and subject, subject and the unknown. But most significant are the rendezvous between author and reader, as we discover our perceptions informed by Berger's eloquence and courageous moral imagination.

A major new book from one of the world's leading writers and art critics John Berger, one of the world's most celebrated art writers, takes us through centuries of drawing and painting, revealing his lifelong fascination with a diverse cast of artists. In *Portraits*, Berger grounds the artists in their historical milieu in revolutionary ways, whether enlarging on the prehistoric paintings of the Chauvet caves or Cy Twombly's linguistic and pictorial play. In penetrating and singular prose, Berger presents entirely new ways of thinking about artists both canonized and obscure, from Rembrandt to Henry Moore, Jackson Pollock to Picasso. Throughout, Berger maintains the essential connection between politics, art and the wider study of culture. The result is an illuminating walk through many centuries of visual culture, from one of the contemporary world's most incisive critical voices.

The celebrated author of such works as *To the Wedding* continues his exploration of the relationship between experience and expression, tracing the stories behind works of visual art including the mythological sketchbooks of philosopher Baruch Spinoza to counsel readers on alternate ways of seeing the world.

A pictorial essay by the great art critic, novelist and long-time smoker, John Berger, and Turkish writer and illustrator Selçuk Demirel. "Once upon a time, men, women and (secretly) children smoked." This charming illustrated work reflects on the cultural implications of smoking, and suggests, through a series of brilliantly inventive illustrations, that society's attitude to smoke is both paradoxical and intolerant. It portrays a world in which smokers, banished from public places, must encounter one another as outlaws. Meanwhile, car exhausts and factory chimneys continue to pollute the atmosphere. Smoke is a beautifully illustrated prose poem that lingers in the mind. "A cigarette is a breathing space. It makes a parenthesis. The time of a cigarette is a parenthesis, and if it is shared you are both in that parenthesis. It's like a proscenium arch for a dialogue." - John Berger (in interview)

Brandon Stanton's new book, *Humans*—his most moving and compelling book to date—shows us the world. Brandon Stanton created *Humans of New York* in 2010. What began as a photographic census of life in New York City, soon evolved into a storytelling phenomenon. A global audience of millions began following HONY daily. Over the next several years, Stanton broadened his lens to include people from across the world. Traveling to more than forty countries, he conducted interviews across continents, borders, and language barriers. *Humans* is the definitive catalogue of these travels. The faces and locations will vary from page to page, but the stories will feel deeply familiar. Told with candor and intimacy, *Humans* will resonate with readers across the globe—providing a portrait of our shared experience.

Booker Prize-winning author John Berger presents a collection of moments, each supremely vivid, that together make up a frieze of human

history at the end of the millennium as well as a subtle and affecting self-portrait of their author. Using careful, intensely visual prose snapping frozen vignettes of life, these twenty-nine "photocopies" teach us about lying and self-invention, dignity and tenderness, charity and courage. Overflowing with the sights, sounds, and smells of life, *Photocopies* is a masterpiece from one of the most important chroniclers of our time. The first intellectual biography of the life and work of John Berger John Berger was one of the most influential thinkers and writers of postwar Europe. As a novelist, he won the Booker prize in 1972, donating half his prize money to the Black Panthers. As a TV presenter, he changed the way we looked at art with *Ways of Seeing*. As a storyteller and political activist, he defended the rights and dignity of workers, migrants, and the oppressed around the world. "Far from dragging politics into art," he wrote in 1953, "art has dragged me into politics." He remained a revolutionary up to his death in January 2017. Built around a series of watersheds, at once personal and historical, *A Writer of Our Time* traces Berger's development from his roots as a postwar art student and polemicist in the Cold War battles of 1950s London, through the heady days of the 1960s—when the revolutions were not only political but sexual and artistic—to Berger's reinvention as a rural storyteller and the long hangover that followed the rise and fall of the New Left. Drawing on first-hand, unpublished interviews and archival sources only recently made available, Joshua Sperling digs beneath the moments of controversy to reveal a figure of remarkable complexity and resilience. The portrait that emerges is of a cultural innovator as celebrated as he was often misunderstood, and a writer increasingly driven as much by what he loved as by what he opposed. *A Writer of Our Time* brings the many faces of John Berger together, repatriating one of our great minds to the intellectual dramas of his and our time.

A mother and father, estranged for years, are travelling across Europe to their daughter's wedding. Vibrant, beautiful Ninon has fallen in love with the young Italian Gino. She is twenty-three years old - and she is dying of AIDS. As their wedding approaches, the story of Ninon and Gino unfolds. On their wedding day, Ninon will take off her shoes and dance with Gino: they will dance as if they will never tire; as if their happiness is eternal; as if death will never touch them. *To the Wedding* is a novel of devastating heartache, soaring hope and above all, love that triumphs over death.

John Berger broke new ground with his penetrating writings on life, art and how we see the world around us. Here he explores how the ancient relationship between man and nature has been broken in the modern consumer age, with the animals that used to be at the centre of our existence now marginalized and reduced to spectacle. Throughout history, some books have changed the world. They have transformed the way we see ourselves - and each other. They have inspired debate, dissent, war and revolution. They have enlightened, outraged, provoked and comforted. They have enriched lives - and destroyed them. Now Penguin brings you the works of the great thinkers, pioneers, radicals and visionaries whose ideas shook civilization and helped make us who we are.

As a novelist, art critic, and cultural historian, Booker Prize-winning author John Berger is a writer of dazzling eloquence and arresting insight whose work amounts to a subtle, powerful critique of the canons of our civilization. In *About Looking* he explores our role as observers to reveal new layers of meaning in what we see. How do the animals we look at in zoos remind us of a relationship between man and beast all but lost in the twentieth century? What is it about looking at war photographs that doubles their already potent violence? How do the nudes of Rodin betray the threats to his authority and potency posed by clay and flesh? And how does solitude inform the art of Giacometti? In asking these and other questions, Berger quietly -- but fundamentally -- alters the vision of anyone who reads his work.

With this haunting first volume of his *Into Their Labours* trilogy, John Berger begins his chronicle of the eclipse of peasant cultures in the twentieth century. Set in a small village in the French Alps, *Pig Earth* relates the stories of skeptical, hard-working men and fiercely

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independent women; of calves born and pigs slaughtered; of summer haymaking and long dark winters of rest; of a message of forgiveness from a dead father to his prodigal son; and of the marvelous Lucie Cabrol, exiled to a hut high in the mountains, but an inexorable part of the lives of men who have known her. Above all, this masterpiece of sensuous description and profound moral resonance is an act of reckoning that conveys the precise wealth and weight of a world we are losing.

Essays explore the ways in which we look at and derive meaning from paintings by Courbet, Turner, Magritte, and others, as well as nature, zoos, and photographs

"Seeing comes before words. The child looks and recognizes before it can speak. "But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled." John Berger's *Ways of Seeing* is one of the most stimulating and the most influential books on art in any language. First published in 1972, it was based on the BBC television series about which the (London) Sunday Times critic commented: "This is an eye-opener in more ways than one: by concentrating on how we look at paintings . . . he will almost certainly change the way you look at pictures." By now he has. "Berger has the ability to cut right through the mystification of the professional art critics . . . He is a liberator of images: and once we have allowed the paintings to work on us directly, we are in a much better position to make a meaningful evaluation" -Peter Fuller, Arts Review "The influence of the series and the book . . .

was enormous . . . It opened up for general attention to areas of cultural study that are now commonplace" -Geoff Dyer in *Ways of Telling* John Berger's writings on photography are some of the most original of the twentieth century. This selection contains many groundbreaking essays and previously uncollected pieces written for exhibitions and catalogues in which Berger probes the work of photographers such as Henri Cartier-Bresson and W. Eugene Smith - and the lives of those photographed - with fierce engagement, intensity and tenderness. The selection is made and introduced by Geoff Dyer, author of the award-winning *The Ongoing Moment*. How do we see the world around us? This is one of a number of pivotal works by creative thinkers whose writings on art, design and the media have changed our vision for ever.

Understanding a Photograph John Berger Edited and introduced by Geoff Dyer

The beloved debut novel about an affluent Indian family forever changed by one fateful day in 1969, from the author of *The Ministry of Utmost Happiness* NEW YORK TIMES BESTSELLER • MAN BOOKER PRIZE WINNER Compared favorably to the works of Faulkner and Dickens, Arundhati Roy's modern classic is equal parts powerful family saga, forbidden love story, and piercing political drama. The seven-year-old twins Estha and Rahel see their world shaken irrevocably by the arrival of their beautiful young cousin, Sophie. It is an event that will lead to an illicit liaison and tragedies accidental and intentional, exposing "big things [that] lurk unsaid" in a country drifting dangerously toward unrest. Lush, lyrical, and unnerving, *The God of Small Things* is an award-winning landmark that started for its author an esteemed career of fiction and political commentary that continues unabated.

'Language is a body, a living creature ... and this creature's home is the inarticulate as well as the articulate'. John Berger's work has revolutionized the way we understand visual language. In this new book he writes about language itself, and how it relates to thought, art, song, storytelling and political discourse today. Also containing Berger's own drawings, notes, memories and reflections on everything from Albert Camus to global capitalism, *Confabulations* takes us to what is 'true, essential and urgent'.

Exiled in London, the Hungarian artist Janos Lavin disappears one day, into thin air. His journal offers his friend John the only clues to where he has gone and why.

“If John Berger’s *Ways of Seeing* is a classic of art criticism, looking at the ‘what’ of art, then David Salle’s *How to See* is the artist’s reply, a brilliant series of reflections on how artists think when they make their work. The ‘how’ of art has perhaps never been better explored.” —Salman Rushdie

How does art work? How does it move us, inform us, challenge us? Internationally renowned painter David Salle’s incisive essay collection illuminates these questions by exploring the work of influential twentieth-century artists. Engaging with a wide range of Salle’s friends and contemporaries—from painters to conceptual artists such as Jeff Koons, John Baldessari, Roy Lichtenstein, and Alex Katz, among others—*How to See* explores not only the multilayered personalities of the artists themselves but also the distinctive character of their oeuvres. Salle writes with humor and verve, replacing the jargon of art theory with precise and evocative descriptions that help the reader develop a personal and intuitive engagement with art. The result: a master class on how to see with an artist’s eye.

From a Booker Prize-winning author and one of the most impassioned of writers of our time, this powerful collection of essays offers a stark portrait of post-9/11 realities. John Berger occupies a unique position in the international cultural landscape: artist, filmmaker, poet, philosopher, novelist, and essayist, he is also a deeply thoughtful political activist. In *Hold Everything Dear*, his artistry and activism meld in an attempt to make sense of the current state of our world. Berger analyzes the nature of terrorism and the profound despair that gives rise to it. He writes about the homelessness of millions who have been forced by poverty and war to live as refugees. He discusses Afghanistan, Iraq, Palestine, Serbia, Bosnia, China, Indonesia—anyplace where people are deprived of the most basic of freedoms. Berger powerfully acknowledges the depth of suffering around the world and suggests actions that might finally help bring it to an end.

A major new work from the world’s leading writer on art *Landscapes*, the companion volume to John Berger’s highly acclaimed *Portraits*, explores what art tells us about ourselves. “Berger’s work is an invitation to reimagine; to see in different ways,” writes Tom Overton in the introduction to this volume. As a master storyteller and thinker John Berger challenges readers to rethink their every assumption about the role of creativity in our lives. In this brilliant collection of diverse pieces—essays, short stories, poems, translations—which spans a lifetime’s engagement with art, John Berger reveals how he came to his own unique way of seeing. He pays homage to the writers and thinkers who influenced him, such as Walter Benjamin, Rosa Luxemburg and Bertolt Brecht. His expansive perspective takes in artistic movements and individual artists—from the Renaissance to the present—while never neglecting the social and political context of their creation. Berger pushes at the limits of art writing, demonstrating beautifully how his artist’s eye makes him a storyteller in these essays, rather than a critic. With “landscape” as an animating, liberating metaphor rather than a rigid definition, this collection surveys the aesthetic landscapes that have informed, challenged and nourished John Berger’s understanding of the world. *Landscapes*—alongside *Portraits*—completes a tour through the history of art that will be an intellectual benchmark for many years to come.

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A collection of interwoven stories, this is a portrait of two worlds - a small Alpine village bound to the earth and by tradition, and the restless, future-driven culture that will invade it - at their moment of collision. The instrument of entrapment is love. Lives are lost and hearts broken.

At the height of his powers, Pablo Picasso was the artist as revolutionary, breaking through the niceties of form in order to mount a direct challenge to the values of his time. At the height of his fame, he was the artist as royalty: incalculably wealthy, universally idolized and wholly isolated. In this stunning critical assessment, John Berger—one of this century's most insightful cultural historians—trains his penetrating gaze upon this most prodigious and enigmatic painter and on the Spanish landscape and very particular culture that shaped his life and work. Writing with a novelist's sensuous evocation of character and detail, and drawing on an erudition that embraces history, politics, and art, Berger follows Picasso from his childhood in Malaga to the Blue Period and Cubism, from the creation of Guernica to the pained etchings of his final years. He gives us the full measure of Picasso's triumphs and an unsparing reckoning of their cost—in exile, in loneliness, and in a desolation that drove him, in his last works, into an old man's furious and desperate frenzy at the beauty of what he could no longer create. In this quietly revolutionary work of social observation and medical philosophy, Booker Prize-winning writer John Berger and the photographer Jean Mohr train their gaze on an English country doctor and find a universal man—one who has taken it upon himself to recognize his patient's humanity when illness and the fear of death have made them unrecognizable to themselves. In the impoverished rural community in which he works, John Sassall tends the maimed, the dying, and the lonely. He is not only the dispenser of cures but the repository of memories. And as Berger and Mohr follow Sassall about his rounds, they produce a book whose careful detail broadens into a meditation on the value we assign a human life. First published thirty years ago, *A Fortunate Man* remains moving and deeply relevant—no other book has offered such a close and passionate investigation of the roles doctors play in their society. "In contemporary letters John Berger seems to me peerless; not since Lawrence has there been a writer who offers such attentiveness to the sensual world with responsiveness to the imperatives of conscience." --Susan Sontag

Street photographer and storyteller extraordinaire Brandon Stanton is the creator of the wildly popular blog "Humans of New York." He is also the author of the #1 New York Times bestseller *Humans of New York*. To create *Little Humans*, a 40-page photographic picture book for young children, he's combined an original narrative with some of his favorite children's photos from the blog, in addition to all-new exclusive portraits. The result is a hip, heartwarming ode to little humans everywhere.

Berger reveals the ties between love and absence, the ways poetry endows language with the assurance of prayer, and the tensions between the forward movement of sexuality and the steady backward tug of time. He recreates the mysterious forces at work in a Rembrandt painting, transcribes the sensorial experience of viewing lilacs at dusk, and explores the meaning of home to early man and to the hundreds of thousands of displaced people in our cities today. And *Our Faces, My Heart, Brief as Photos* is a seamless fusion of the political and personal.

"There are no photographs which can be denied. All photographs have the status of fact. What is to be examined is in what way photography can and cannot give meaning to facts." With these words, two of our most thoughtful and eloquent interrogators of the visual offer a singular meditation on the ambiguities of what is seemingly our straightforward art form. As constructed by John Berger and the renowned Swiss photographer Jean Mohr, that theory includes images as well as words; not only analysis, but anecdote and memoir. Another *Way of Telling* explores the tension between the photographer and the photographed, between the picture and its viewers, between the filmed moment and the memories that it so resembles. Combining the moral vision of the critic

and the practical engagement of the photographer, Berger and Mohr have produced a work that expands the frontiers of criticism first charged by Walter Benjamin, Roland Barthes, and Susan Sontag.

With this provocative and infinitely moving collection of essays, a preeminent critic of our time responds to the profound questions posed by the visual world. For when John Berger writes about Cubism, he writes not only of Braque, Léger, Picasso, and Gris, but of that incredible moment early in this century when the world converged around a marvelous sense of promise. When he looks at the Modigliani, he sees a man's infinite love revealed in the elongated lines of the painted figure. Ranging from the Renaissance to the conflagration of Hiroshima; from the Bosphorus to Manhattan; from the woodcarvers of a French village to Goya, Dürer, and Van Gogh; and from private experiences of love and of loss to the major political upheavals of our time, *The Sense of Sight* encourages us to see with the same breadth, courage, and moral engagement that its author does.

Dedicated to Andy Warhol's portraits of women from the early 1960s through the 1980s, *'Warhol Women'* considers the artist's feminine subjects as a means to examining his prescient understanding of the myths and ideals inherent to constructions of gender, aesthetics, and power. Fully illustrated and featuring five trifolds and a tipped-on cover, the catalogue includes Brett Gorvy's interview with Corice Arman, wherein she discusses her experiences sitting for two portraits by Warhol; poetry by Warhol Superstar John Giorno; and a comprehensive selection of the source images and Polaroids Warhol used to create each portrait. In a series of newly commissioned essays, Blake Gopnik discusses the women essential to Warhol's development as an artist, Lynne Tillman examines his complicated relationship with his doting mother, and Alison M. Gingeras writes on women that held diverse and vital roles throughout Warhol's career, from Ethel Scull and Edie Sedgwick, to Brigid Berlin, Pat Hackett, and more.

"In this incisive counter-polemic Peter Fuller underlines what is most valuable in Berger's criticism, while attacking the art ideologists who would negate the existence of any aesthetic experience. He succinctly argues the case for a materialistic understanding of art and its value which moves beyond ideology and permits one to confront the 'masterpiece', the work of art which breaks free from the norms of tradition and transcends its time."--back cover.

Ways of Seeing is a key art-historical work that continues to provoke widespread debate. It is comprised of seven different essays, three of which are pictorial and the other containing texts and images. Berger first examines the relationship between seeing and knowing, discussing how our assumptions affect how we see a painting. He moves on to consider the role of women in artwork, particularly regarding the female nude. The third essay deals with oil painting looking at the relationship between subjects and ownership. Finally, Berger addresses the idea of ownership in a consumerist society, discussing the power of imagery in advertising, with particular regards to photography.

From Booker Prize-winning author John Berger, a collection of essays that explores the relationship of art and artists and includes examinations of the work of Brancusi, Degas, Michelangelo, and Frida Kahlo, among others. The pocket in question is a small pocket of resistance. A pocket is formed when two or more people come together in agreement. The resistance is against the inhumanity of the New World Economic Order. The people coming together are the reader, me, and those the essays are

about—Rembrandt, Paleolithic cave painters, a Romanian peasant, ancient Egyptians, an expert in the loneliness of a certain hotel bedroom, dogs at dusk, a man in a radio station. And unexpectedly, our exchanges strengthen each of us in our conviction that what is happening in the world today is wrong, and that what is often said about it is a lie. I've never written a book with a greater sense of urgency. —John Berger

“Patience, patience, because the great movements of history have always begun in those small parenthesis that we call ‘in the meantime.’” —John Berger The last book that John Berger wrote was this precious little volume about time titled *What Time Is It?*, now posthumously published for the first time in English by Notting Hill Editions. Berger died before it was completed, but the text has been assembled and illustrated by his longtime collaborator and friend Selçuk Demirel, and has an introduction by Maria Nadotti. *What Time Is It?* is a profound and playful meditation on the illusory nature of time. Berger, the great art critic and Man Booker Prize–winning author, reflects on what time has come to mean to us in modern life. Our perception of time assumes a uniform and ceaseless passing of time, yet time is turbulent. It expands and contracts according to the intensity of the lived moment. We talk of time “saved” in a hundred household appliances; time, like money, is exchanged for the content it lacks. Berger posits the idea that time can lengthen lifetimes once we seize the present moment. “What-is-to-come, what-is-to-be-gained empties what-is.”

The writing career of Booker Prize winner John Berger—poet, storyteller, playwright, and essayist—has yielded some of the most original and compelling examinations of art and life of the past half century. In this essential volume, Geoff Dyer has brought together a rich selection of many of Berger’s seminal essays. Berger’s insights make it impossible to look at a painting, watch a film, or even visit a zoo in quite the same way again. The vast range of subjects he addresses, the lean beauty of his prose, and the keenness of his anger against injustice move us to view the world with a new lens of awareness. Whether he is discussing the singleminded intensity of Picasso’s *Guernica*, the parallel violence and alienation in the art of Francis Bacon and Walt Disney, or the enigmatic silence of his own mother, what binds these pieces throughout is the depth and fury of Berger’s passion, challenging us to participate, to protest, and above all, to see.

Booker Prize-winning author John Berger, one of the most widely admired writers of our time, returns us to the captivating play and narrative allure of his previous novels—*G.* and *Pig Earth* among them—with a shimmering fiction drawn from chapters of his own life. One hot afternoon in Lisbon, the narrator finds his long-dead mother seated on a park bench. “The dead don’t stay where they are buried,” she tells him. And so begins a remarkable odyssey, told in simple yet gorgeous prose, that carries us from the London Blitz in 1943, to a Polish market, to a Paleolithic cave, to the Ritz Hotel in Madrid. *Here Is Where We Meet* is a unique literary journey that moves freely through time and space but never loses its foothold in the sensuous present.

Letters to John Berger is a collection of letters written to John Berger in the year following his death. While John Berger was alive, Amber and John sent each other drawings and ideas in the mail. They drew and wrote about observing the infinite and invisible. They wrote about philosophy, contemporary art, migration, surveillance, terrorism, politics, education and science. When John died, Amber continued to write letters. But where does one send letters to the dead? John believed that the dead are still with us. In here is where we meet, John wrote about meeting his dead mother in Lisboa. Amber is looking for John.

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