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Interpretation BOOK REVIEW

~~Susan Sontag, E.O. Wilson \u0026~~

~~Roger Penrose at MIT - Images~~

~~\u0026 Meaning Conference 2001~~

Susan Sontag - Where the Stress

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Susan Sontag: \"On Classical
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~~Sontag On Writing Susan Sontag~~
introducing Regarding the Pain of

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~~Others I'm still kind of here and
still kind of reading books Susan
Sontag's \"In Plato's Cave\" Camille
Paglia on Susan Sontag 1993~~

Harold Bloom interview on \"The
Western Canon\" (1994) Agnès
Varda on making documentaries
Donna Tartt interview (1992)

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Introducing Susan Sontag Susan
Sontag interview (2000) - The
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Ideas, Lecture #50, Sontag,
Against Interpretation Susan
Sontag and Agnès Varda

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Susan Sontag: Illness as Metaphor

~~Narratology: Susan Sontag's~~

~~Against Interpretation~~ Partially

Examined Life #246: Susan

Sontag on Interpreting Art (Part

One) A Susan Sontag Reader

As I'd never seen either picture, I

decided to take this as an

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opportunity to explore them both and share my thoughts with you, dear readers. I don't know what I was expecting from this double feature ...

How Had I Never Seen... the
"Valley of the Dolls" movies?

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When she was 22, Olivia Laing had a sensual epiphany in Brighton. She 'd been drawn into a herbalist ' s massage parlour by the sign outside claiming that headaches, anger, depression ...

Liberate yourself from sexual

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repression the Wilhelm Reich way
By Getty Images The Anti-Dyer:
Susan Sontag ' s ideas about the
camera as ... too gifted a close-
reader to settle for one-size-fits-
all approximations. And so, where
Sontag sees the early 20th ...

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Noticing how one of the world ' s
great noticers notices
But do I have to choose? ” (Susan
Sontag in Jonathan Cott, The
Complete Rolling Stone Interview,
Yale University Press, 2013). X is
Not a Small Country - Unravelling
the Post-Global Era ...

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X is Not a Small Country
Exhibition / BUREAU

So, the next morning, I packed a couple of things and moved into Susan Sontag ' s vacant apartment on the Upper West ... denied by the judge, THE COURT: Read the

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question to the witness again. He
...

During the 1971 Prosecution of
Angela Davis, I Fought the Law —
And I Won

When Susan Sontag died in the
winter of 2004—at seventy-one ...

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In another photograph, dated 1975, she is lying on her back, hands under her head, with strongly... As a reader of our efforts, you have ...

Susan Sontag: discord & desire
Thought Leader is brought to you
by the Mail & Guardian, Africa ' s

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Posts tagged as “ Susan Sontag ”
Several studies have shown that reading novels and short stories

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makes people more empathetic.
Are they right in coming to such
conclusions?

Does reading fiction make you a
better person?

Susan Sontag and Kathy Acker –
the former endured agonising

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experimental cancer treatment,
while the latter blindly refused
medical intervention – provide
interesting if slightly predictable ...

Olivia Laing: ‘ I can still feel my
school years in my body, every
muscle clenched ’

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Bertolt Brecht ' s most widely read poem in the 1960s was “ A Worker Reads History. ” Though Brecht wrote it in German in 1898, and though a great many Sixties folk were not enthusiastic about the ...

Who Made the Sixties? The People

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or the Celebs?

Because the Chateau Marmont was closed, and the Sunset Tower Hotel stopped serving food 15 minutes earlier, and the food at SoHo House wasn't even that good anyway, Lil Nas X and I ended up eating ...

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The Subversive Joy of Lil Nas X ' s
Gay Pop Stardom

As writers ourselves — even if we happen to be of the “ ink-stained wretch ” variety — we ' re constantly reading, whether it ' s for the job or otherwise.

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Staff Picks: What We ' re Reading
This Summer

As the curator of Whānau
Marama, a collection of nine
sculptures for Commercial Bay's
Matariki celebration, artist Jade
Townsend reflects on

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reindiginising, mothering and the
mauri and magic of Māori ...

Matariki 's tiny treasures
In her 2003 book-length essay
Regarding the Pain of Others,
Susan Sontag explored (among
other ... from our very first edition

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we ' ve relied on reader
subscriptions to protect our
independence.

A portal to empathy: Photographs
that change the world
Still, I ' d read a few news items
about Kodak “ pivoting ... In her

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1977 book On Photography, Susan Sontag saw cameras as a tool of “colonization” after the opening of the transcontinental ...

The Rise and Fall of an American
Tech Giant

Malcolm locks a vise on the reader

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from the first sentence — her pitiless assertion ... to grab a book by Hannah Arendt or Susan Sontag, I never told her the story. Yes, I was starstruck. But the ...

Appreciation: Journalist Janet Malcolm's work was a marvel, both

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chilling and provocative
Malcolm locks a vise on the reader
from the first sentence — her ... to
grab a book by Hannah Arendt or
Susan Sontag, I never told her the
story. Yes, I was starstruck. But
the serendipity ...

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Susan Sontag occupies a special place in Modern American letters. She has become our most important critic, while her brilliant novels and short fiction are, at long last, getting the recognition

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they deserve. Sontag is above all a writer, which is only to say that, though the form may differ, there is an essential unity in all her work. The truth of this is perhaps more evident in A Susan Sontag Reader than in any of Sontag's individual books. The writer

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selected a sampling of her work, meaning the choice both to reflect accurately a career and also to guide the reader toward those qualities and concerns which she prizes in her own writing. A Susan Sontag Reader is arranged chronologically and draws on most

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of Sontag's books. There are selections from her two novels, *The Benefactor* and *Death Kit*, and from her collections of short stories, *I*, etcetera. The famous essays from the 1960s--"Against Interpretation," "Notes on Camp," and "On Style"--which established

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Sontag's reputation and can be fairly said to have shaped the cultural views of a generation are included, as are selections from her two subsequent volumes of essays, *Styles of Radical Will* and *Under the Sign of Saturn*. A part of Sontag's best-selling *On*

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Photography is also included. It is astonishing to read these works when they are detached from the books they appeared in and offered instead in the order in which Sontag wrote them. The connections between various literary forms, the progression of

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themes, are revealed in often startling ways. Moreover, Sontag has included a long interview in which she moves more informally over the whole range of her concerns and of her work. The volume ends with "Writing Itself," a previously uncollected essay on

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Roland Barthes which, in the eyes of many, is one of Sontag's finest achievements. This collection is, in a sense, both a self-portrait and a key for a reader to understand the work of one of the most important writers of our time.

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In eight stories, this singular
collection of short fiction written

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over the course of ten years explores the terrain of modern urban life. In reflective, telegraphic prose, Susan Sontag confronts the reader with exposed workings of an impassioned intellect in narratives seamed with many of the themes of her essays—the

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nature of knowing, our relationship with the past, and the future in an alienated present.

This first biography of Susan Sontag (1933-2004) is now fully revised and updated, providing an even more intimate portrayal of

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the influential writer's life and career. The authors base this revision on Sontag's newly released private correspondence--including emails--and the letters and memoirs of those who knew her best. The authors reveal as never

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before her early years in Tucson and Los Angeles, her conflicted relationship with her mother, her longing for her absent father, and her precocious achievements at the University of California, Berkeley, and the University of Chicago. Papers, diaries, and

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lecture notes, many accessible for the first time, spark a passionate fire in this biography. The authors follow Sontag as she abruptly ends an early first marriage, establishes herself in Paris, and embraces the open lifestyle she began as a teenager in Berkeley. As a single

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mother she struggled with teaching at Columbia University and other colleges while aiming for a career as a novelist and essayist.

Eventually she made her own way in New York City after acquiring her one and only publisher, Farrar, Straus & Giroux. In her later years

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Sontag became a world figure, a tastemaker, dramatist, and political activist who risked her life in besieged Sarajevo. Love affairs with men and women troubled her. Diagnosed with cancer, she responded with determination, and her experience with illness

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inspired some of her best writing. This biography shows Sontag always craving "more life" at whatever cost and depicts her harrowing final decline even as she resisted terminal cancer. Susan Sontag: The Making of an Icon, Revised and Updated presents in

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candid and stark relief a new assessment of a heroic and controversial figure.

First published in 1967, *Death Kit*--Susan Sontag's second novel--is a classic of modern fiction. Blending realism and

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dream, it offers a passionate exploration of the recesses of the American conscience.

A memoir of the writer responsible for the avant-garde "Against Interpretation" depicts her as a magnetic, outsized personality and

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a polarizing presence who made being an intellectual a glamorous occupation.

A collection of one of our most powerful intellectual ' s short fiction
Debriefing collects all of Susan Sontag ' s shorter fiction, a form

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she turned to intermittently throughout her writing life. The book ranges from allegory to parable to autobiography and shows her wrestling with problems not assimilable to the essay, her more customary mode. Here she catches fragments of life on the

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fly, dramatizes her private griefs and fears, lets characters take her where they will. The result is a collection of remarkable brilliance, versatility, and charm. Sontag's work has typically required time for people to catch up to it. These challenging works of literary

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art—made more urgent by the passage of years—await a new generation of readers. This is an invaluable record of the creative output of one of the most inquisitive and analytical thinkers of the twentieth century at the height of her power.

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A brilliant, clear-eyed new consideration of the visual representation of violence in our culture--its ubiquity, meanings, and effects Watching the evening news offers constant evidence of atrocity--a daily commonplace in

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our "society of spectacle." But are viewers inured -or incited--to violence by the daily depiction of cruelty and horror? Is the viewer's perception of reality eroded by the universal availability of imagery intended to shock? In her first full-scale investigation of the role of

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imagery in our culture since her now-classic book *On Photography* defined the terms of the debate twenty-five years ago, Susan Sontag cuts through circular arguments about how pictures can inspire dissent or foster violence as she takes a fresh look at the

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representation of atrocity--from Goya's *The Disasters of War* to photographs of the American Civil War, lynchings of blacks in the South, and Dachau and Auschwitz to contemporary horrific images of Bosnia, Sierra Leone, Rwanda, and New York City on September 11,

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2001. As John Berger wrote when *On Photography* was first published, "All future discussions or analysis of the role of photography in the affluent mass-media societies is now bound to begin with her book." Sontag's new book, a startling reappraisal of the

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intersection of "information",
"news," "art," and politics in the
contemporary depiction of war and
disaster, will be equally essential.
It will forever alter our thinking
about the uses and meanings of
images in our world.

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