

# The Critic As Artist Oscar Wilde

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## **Bloom's How to Write about Oscar Wilde -**

Amy S. Watkin 2009

Offers advice on writing essays about the works of Oscar Wilde and lists sample topics.

*Wilde's Other Worlds* - Michael F. Davis  
2018-05-16

Taking its cue from Baudelaire's important essay "The Painter of Modern Life," in which Baudelaire imagines the modern artist as a "man of the world," this collection of essays presents Oscar Wilde as a "man of the world" who eschewed provincial concerns, cultural conventions, and narrow national interests in favor of the wider world and other worlds—both real and imaginary, geographical and historical, physical and intellectual—which provided alternative sites for exploration and experience, often including alternative gender expression or sexual alterity. Wilde had an unlimited curiosity and a cosmopolitan spirit of inquiry that traveled widely across borders, ranging freely over space and time. He entered easily and wholly into other countries, other cultures, other national literatures, other periods, other mythologies, other religions, other disciplines, and other modes of representation, and was able to fully inhabit and navigate them, quickly apprehending the conventions by which they operate. The fourteen essays in this volume offer fresh critical-theoretical and historical perspectives not just on key connections and aspects of Wilde's oeuvre itself, but on the development of Wilde's remarkable worldliness in dialogue with many other worlds: contemporary developments in art, science and culture, as well as with other national literatures and cultures. Perhaps as a direct result of this cosmopolitan spirit, Wilde

and Wilde's works have been taken up across the globe, as the essays on Wilde's reception in India, Japan and Hollywood illustrate. Many of the essays gathered here are based on groundbreaking archival research, including some never-seen-before illustrations. Together, they have the potential to open up important new comparative, transnational, and historical perspectives on Wilde that can shape and sharpen our future understanding of his work and impact.

*The Hydrogen Jukebox* - Peter Schjeldahl  
1993-03-29

A collection of the essays of art critic and poet Peter Schjeldahl, which explores his thoughts on individual contemporary artists, their work, events and ethics in the art world and new, creative directions.

*Cosmopolitan Criticism* - Julia Prewitt Brown  
1997

Brown (English, Boston U.) places Wilde in the continuum of continental philosophy from Kant and Schiller through Kierkegaard and Nietzsche to Benjamin and Adorno, discussing his conception of art, its meaning, and the contradictory relations between art and the sphere of the ethical everyday. Annotation copyrighted by Book News, Inc., Portland, OR  
[Making Oscar Wilde](#) - Michèle Mendelssohn  
2018-07-05

Witty, inspiring, and charismatic, Oscar Wilde is one of the Greats of English literature. Today, his plays and stories are beloved around the world. But it was not always so. His afterlife has given him the legitimacy that life denied him. Making Oscar Wilde reveals the untold story of young Oscar's career in Victorian England and

post-Civil War America. Set on two continents, this book tracks a larger-than-life hero on an unforgettable adventure to make his name and gain international acclaim. 'Success is a science,' Wilde believed, 'if you have the conditions, you get the result.' Combining new evidence and gripping cultural history, Michèle Mendelssohn dramatizes Wilde's rise, fall, and resurrection as part of a spectacular transatlantic pageant. With superb style and an instinct for story-telling, she brings to life the charming young Irishman who set out to captivate the United States and Britain with his words and ended up conquering the world. Following the twists and turns of Wilde's journey, Mendelssohn vividly depicts sensation-hungry Victorian journalism and popular entertainment alongside racial controversies, sex scandals, and the growth of Irish nationalism. This ground-breaking revisionist history shows how Wilde's tumultuous early life embodies the story of the Victorian era as it tottered towards modernity. Riveting and original, *Making Oscar Wilde* is a masterful account of a life like no other.

*The Critic as Artist* - Oscar Wilde 2019-05-21

In *The Critic as Artist*, arguably the most complete exploration of his aesthetic thinking, and certainly the most entertaining, Oscar Wilde harnesses his famous wit to demolish the supposed boundary between art and criticism. Subtitled *Upon the Importance of Doing Nothing and Discussing Everything*, the essay takes the form of a leisurely dialogue between two characters: Ernest, who insists upon Wilde's own belief in art's freedom from societal mandates and values, and a quizzical Gilbert. With his playwright's ear for dialogue, Wilde champions idleness and contemplation as prerequisites to artistic cultivation. Beyond the well-known dictum of art for art's sake, Wilde's originality lays argument for the equality of criticism and art. For him, criticism is not subject to the work of art, but can in fact precede it: the artist cannot create without engaging his or her critical faculties first. And, as Wilde writes, "To the critic the work of art is simply a suggestion for a new work of his own." The field of art and criticism should be open to the free play of the mind, but Wilde plays seriously, even prophetically. Writing in 1891, he foresaw that criticism would have an increasingly important

role as the need to make sense of what we see increases with the complexities of modern life. It is only the fine perception and explication of beauty, Wilde suggests, that will allow us to create meaning, joy, empathy, and peace out of the chaos of facts and reality.

**Dubliners** - James Joyce 1993-06-01

A definitive edition of perhaps the greatest short story collection in the English language James Joyce's *Dubliners* is a vivid and unflinching portrait of "dear dirty Dublin" at the turn of the twentieth century. These fifteen stories, including such unforgettable ones as "Araby," "Grace," and "The Dead," delve into the heart of the city of Joyce's birth, capturing the cadences of Dubliners' speech and portraying with an almost brute realism their outer and inner lives. *Dubliners* is Joyce at his most accessible and most profound, and this edition is the definitive text, authorized by the Joyce estate and collated from all known proofs, manuscripts, and impressions to reflect the author's original wishes. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

**The Truth of Masks** - Oscar Wilde 2019-05-17

Oscar Wilde examines the role and purpose of masks in this short essay, both in the theatre, and in life.

**Wilde's Intentions** - Lawrence Danson 1997

*Wilde's Intentions* is the first extended study of Oscar Wilde in his role of 'the critic as artist'. Lawrence Danson shows how Wilde's essays and dialogues sought to create a new ideal of English culture, elevating what he called 'lies' above history and ending the sway of 'nature' over liberated human desire.

*Oxford Essential Quotations* - Susan Ratcliffe 2017

A collection of over 12,600 quotations from more than 3,000 writers, artists, politicians, and others on a wide range of subjects. Comments include those by Harper Lee on technology and

Leon Trotsky on art, to Demosthenes on opportunity and J.K Rowling on parents. For this new edition, over 180 subjects have been updated with new quotations from more than 200 people.

#### **Intentions** - Oscar Wilde 1891

Intentions is a collection of works about British arts and drama by Oscar Wilde which includes the following selections: The decay of lying -- Pen, pencil, and poison -- The critic as artist: with some remarks upon the importance of doing nothing -- The critic as artist: with some remarks upon the importance of discussing everything -- The truth of masks. Oscar Fingal O'Flahertie Wills Wilde (16 October 1854 - 30 November 1900) was an Irish poet and playwright. After writing in different forms throughout the 1880s, he became one of London's most popular playwrights in the early 1890s. He is best remembered for his epigrams and plays, his novel *The Picture of Dorian Gray*, and the circumstances of his criminal conviction for "gross indecency", imprisonment, and early death at age 46. Wilde's parents were successful Anglo-Irish intellectuals in Dublin. Their son became fluent in French and German early in life. At university, Wilde read Greats; he proved himself to be an outstanding classicist, first at Trinity College Dublin, then at Oxford. He became known for his involvement in the rising philosophy of aestheticism, led by two of his tutors, Walter Pater and John Ruskin. After university, Wilde moved to London into fashionable cultural and social circles. As a spokesman for aestheticism, he tried his hand at various literary activities: he published a book of poems, lectured in the United States and Canada on the new "English Renaissance in Art" and interior decoration, and then returned to London where he worked prolifically as a journalist. Known for his biting wit, flamboyant dress and glittering conversational skill, Wilde became one of the best-known personalities of his day.

#### **The Artist as Critic** - Oscar Wilde 1982

Presents a collection of Oscar Wilde's book reviews.

#### *Michael Borremans: Fire from the Sun* - Michael Borremans 2018-05-22

The first in a series of small-format publications devoted to single bodies of work, *Fire from the Sun* highlights Michaël Borremans's new work,

which features toddlers engaged in playful but mysterious acts with sinister overtones and insinuations of violence. Known for his ability to recall classical painting, both through technical mastery and subject matter, Borremans's depiction of the uncanny, the perhaps secret, the bizarre, often surprises, sometimes disturbs the viewer. In this series of work, children are presented alone or in groups against a studio-like backdrop that negates time and space, while underlining the theatrical atmosphere and artifice that exists throughout Borremans's recent work. Reminiscent of cherubs in Renaissance paintings, the toddlers appear as allegories of the human condition, their archetypal innocence contrasted with their suggested deviousness. In his accompanying essay, critic and curator Michael Bracewell takes an in-depth look into specific paintings, tackling both the highly charged subject matter and the masterly command of the medium. He writes, "The art of Michaël Borremans seems always to have been predicated on a confluence of enigma, ambiguity, and painterly poetics—accosting beauty with strangeness; making historic Romanticism subjugate to mysterious controlling forces that are neither crudely malevolent nor necessarily benign." Published on the occasion of Borremans's eponymous exhibition at David Zwirner in Hong Kong, this publication is available in both English-only and bilingual English/traditional Chinese editions.

#### *The Essential Oscar Wilde* - Oscar Wilde

2013-08-20

Collected here in one omnibus edition are Oscar Wilde's most important works including *The Importance of Being Earnest*, *The Picture of Dorian Gray*, *Salome*, *Selected Poems of Oscar Wilde*, *The Soul of Man Under Socialism*, *The Happy Prince and Other Tales*, and *The Canterville Ghost*. These works of poetry, fiction, drama, and prose encompass Wilde's entire career and they display his range of style and wit. Wilde is one of the most important writers in the history of the English language. Wilder Publications is a green publisher. All of our books are printed to order. This reduces waste and helps us keep prices low while greatly reducing our impact on the environment.

#### Best Critical Writing - Nora Rawns 2019-07-17

Includes "The Critic as Artist" by Oscar Wilde, "Fenimore Cooper's Literary Offenses" by Mark Twain, Matthew Arnold's "The Study of Poetry," "The Philosophy of Composition" by Edgar Allan Poe, more.

**The Invention of Oscar Wilde** - Nicholas Frankel 2021-06-10

"One should either wear a work of art, or be a work of art," Oscar Wilde once declared. In *The Invention of Oscar Wilde*, Nicholas Frankel explores Wilde's self-creation as a "work of art" and a carefully constructed cultural icon. Frankel takes readers on a journey through Wilde's inventive, provocative life, from his Irish origins—and their public erasure—through his challenges to traditional concepts of masculinity and male sexuality, his marriage and his affairs with young men, including his great love Lord Alfred Douglas, to his criminal conviction and final years of exile in France. Along the way, Frankel takes a deep look at Wilde's writings, paradoxical wit, and intellectual convictions. *On Contemporary Art* - Cesar Aira 2018-11-20 Translated into English for the first time, *On Contemporary Art*, a speech by the renowned novelist César Aira, was delivered at a 2010 colloquium in Madrid dedicated to bridging the gap between writing and the visual arts. On Aira's dizzying and dazzling path, everything comes under question—from reproducibility of artworks to the value of the written word itself. In the end, Aira leaves us stranded on the bridge between writing and art that he set out to construct in the first place, flailing as we try to make sense of where we stand. Aira's *On Contemporary Art* exemplifies what the ekphrasis series is dedicated to doing—exploring the space in which words give meaning to objects, and objects shape our words. Like the great writers Walter Benjamin and Hermann Broch before him, Aira operates in the space between fiction and essay writing, art and analysis. Pursuing questions about reproducibility, art making, and limits of language, Aira's unique voice adds new insights to the essential conversations that continue to inform our understanding of art.

**Ramblings of a Wannabe Painter** - Paul Gauguin 2016-11-22

"Criticism is our censorship . . ." So begins one of the greatest invectives against criticism ever

written by an artist. Paul Gauguin wrote "Racontars de rapin" only months before he died in 1903, but the essay remained unpublished until 1951. Through discussions of numerous artists, both his contemporaries and predecessors, Gauguin unpacks what he viewed as the mistakes and misjudgments behind much of art criticism, revealing not only how wrong critics' interpretations have been, but also what it would mean to approach art properly—to really look. Long out of print, this new translation by Donatien Grau includes an introduction that situates the essay within Gauguin's written oeuvre, as well as explanatory notes. This text sheds light on Gauguin's conception of art—widely considered a predecessor to Duchamp—and engages with many issues still relevant today: history, novelty, criticism, and the market. His voice feels as fresh, lively, sharp in English now as it did in French over one hundred years ago. Through Gauguin's final piece of writing, we see the artist in the full throes of passion—for his work, for his art, for the art of others, and against anyone who would stand in his way. As the inaugural publication in David Zwirner Books's new ekphrasis reader series, *Ramblings of a Wannabe Painter* sets a perfect tone for the books to come. Poised between writing, art, and criticism, Gauguin brings together many different worlds, all of which should have a seat at the table during any meaningful discussion of art. With the express hope of encouraging open exchange between the world of writing and that of the visual arts, David Zwirner Books is proud to present this new edition of a lost masterpiece. *The Decay of Lying: And Other Essays* - Oscar Wilde 2010-04-01

In "The Decay of Lying" Oscar Wilde uses his decadent ideology in an attempt to reverse and therefore reject his audiences' 'normal' conceptualizations of nature, art and morality. Wilde's views of life and art are illustrated through the use of Platonic dialogue where the character Vivian takes on the persona of Wilde. Wilde's goal is to subvert the norm by reversing its values. Wilde suggests to us that society is wrong, not him. Calling on diverse examples - from Ancient Greek sculpture to contemporary paintings - Oscar Wilde's brilliant essay creates a witty, paradoxical world in which the only Art

worth loving is that built on complete untruths.  
*Intentions* - Oscar Wilde 2011-10

For in art there is no such thing as a universal truth. A Truth in art is that whose contradictory is also true. And just as it is only in art-criticism, and through it, that we can apprehend the Platonic theory of ideas, so it is only in art-criticism, and through it, that we can realise Hegel's system of contraries. The truths of metaphysics are the truths of masks.

**The Critic as Artist (Upon the Importance of Doing Nothing and Discussing Everything)** - Oscar Wilde 2015-01-07

"Criticism is itself an art." This is one of the singular arguments in what must be one of Oscar Wilde's most compelling critical dialogues ever published. *The Critic as Artist* explores Wilde's defense of criticism through sharp, witty dialogue and riveting, thoughtful arguments. This theoretical dialogue uses prime examples to discuss many elements, such as criticism as an art form, the true definition of a critic, criticism's value over art, and more. A special treasure for admirers of Wilde and a welcome addition to any bookshelf, *The Critic as Artist* exemplifies the playwright's witty look on the world and his true love of art.

*Letters to a Young Painter* - Rainer Maria Rilke 2017-11-21

Never before translated into English, Rainer Maria Rilke's fascinating *Letters to a Young Painter*, written toward the end of his life between 1920 and 1926, is a surprising companion to his infamous *Letters to a Young Poet*, earlier correspondence from 1902 to 1908. While the latter has become a global phenomenon, with millions of copies sold in many different languages, the present volume has been largely overlooked. In these eight intimate letters written to a teenage Balthus—who would go on to become one of the leading artists of his generation—Rilke describes the challenges he faced, while opening the door for the young painter to take himself and his work seriously. Rilke's constant warmth, his ability to sense in advance his correspondent's difficulties and propose solutions to them, and his sensitivity as a person and an artist come across in these charming and honest letters. Writing during his aged years, this volume paints a picture of the venerable poet as he

faced his mortality, through the perspective of hindsight, and continued to embrace his openness towards other creative individuals. With an introduction by Rachel Corbett, author of *You Must Change Your Life: The Story of Rainer Maria Rilke and Auguste Rodin* (2016), this book is a must-have for Rilke's admirers, young and old, and all aspiring artists.

**The Portable Oscar Wilde** - Oscar Wilde 1967

**Philosophy and Oscar Wilde** - Michael Y. Bennett 2017-02-22

This book is the first collection of essays to discuss Oscar Wilde's love and vast knowledge of philosophy. Over the past few decades, Oscar Wilde scholars have become increasingly aware of Wilde's love and intimate knowledge of philosophy. Wilde's "Oxford Notebooks" and his soon-to-be-published "Notebook on Philosophy" all point to Wilde not just as an aesthete, but also as a serious philosophical thinker. The aim of this collection is not to make the statement that Wilde was a philosopher, or that his works were philosophical tracts. Rather, it provides a space to explore any and all linkages between Wilde's works and philosophical thought. Addressing a broad spectrum of philosophical matter, from classical philology to Daoism, ethics to aestheticism, this collection enriches the literature on Wilde and philosophy alike.

*In Praise of Disobedience* - Oscar Wilde 2020-11-10

Works of Wilde's *annus mirabilis* of 1891 in one volume, with an introduction by renowned British playwright. *The Soul of Man Under Socialism* draw on works from a single miraculous year in which Oscar Wilde published the larger part of his greatest works in prose—the year he came into maturity as an artist. Before the end of 1891, he had written the first of his phenomenally successful plays and met the young man who would win his heart, beginning the love affair that would lead to imprisonment and public infamy. In a witty introduction, playwright, novelist and Wilde scholar Neil Bartlett explains what made this point in the writer's life central to his genius and why Wilde remains a provocative and radical figure to this day. Included here are the entirety of Wilde's foray into political philosophy, *The Soul of Man Under Socialism*; the complete

essay collection *Intentions*; selections from *The Portrait of Dorian Gray* as well as its paradoxical and scandalous preface; and some of Wilde's greatest fictions for children. Each selection is accompanied by stimulating and enlightening annotations. A delight for fans of Oscar Wilde, *In Praise of Disobedience* will revitalize an often misunderstood legacy.

**The Artist As Critic** - Oscar Wilde 2013-02-20  
Oscar Wilde, although most commonly known as a playwright, was also a critic. *The Artist as Critic* is a wide selection of Wilde's book reviews as well as famous longer works such as "The Portrait of Mr. W.H.," "The Soul Man under Socialism," and the four essays which make up *Intentions*.

**Ecstasy and Terror** - Daniel Mendelsohn 2019-10-08  
"The role of the critic," Daniel Mendelsohn writes, "is to mediate intelligently and stylishly between a work and its audience; to educate and edify in an engaging and, preferably, entertaining way." His latest collection exemplifies the range, depth, and erudition that have made him "required reading for anyone interested in dissecting culture" (*The Daily Beast*). In *Ecstasy and Terror*, Mendelsohn once again casts an eye at literature, film, television, and the personal essay, filtering his insights through his training as a scholar of classical antiquity in illuminating and sometimes surprising ways. Many of these essays look with fresh eyes at our culture's Greek and Roman models: some find an arresting modernity in canonical works (*Bacchae*, the *Aeneid*), while others detect a "Greek DNA" in our responses to national traumas such as the Boston Marathon bombings and the assassination of JFK. There are pieces on contemporary literature, from the "aesthetics of victimhood" in Hanya Yanagihara's *A Little Life* to the uncomfortable mixture of art and autobiography in novels by Henry Roth, Ingmar Bergman, and Karl Ove Knausgård. Mendelsohn considers pop culture, too, in essays on the feminism of *Game of Thrones* and on recent films about artificial intelligence—a subject, he reminds us, that was already of interest to Homer. This collection also brings together for the first time a number of the award-winning memoirist's personal essays, including his "critic's manifesto" and a touching

reminiscence of his boyhood correspondence with the historical novelist Mary Renault, who inspired him to study the Classics.

*The Man Without Content* - Giorgio Agamben 1999

In this book, one of Italy's most important and original contemporary philosophers considers the status of art in the modern era. He probes the meaning and historical consequences of the indefinite continuation of art in what Hegel called a "self-annulling" mode, in the process offering an imaginative reinterpretation of the history of aesthetics from Kant to Heidegger.

*The Picture of Dorian Gray* - Oscar Wilde 2015-08-01

Is the price of eternal youth worth a man's soul? The exceptionally handsome Dorian Gray is a model—and the muse—for a young artist, Basil Hallward. Through Basil, Dorian meets Lord Henry Wotton, who values only the pleasurable things in life with no regard for morality. He makes Dorian realize that one day his famed beauty will fade, and he will be left with nothing. Dorian decides to sell his soul so that a portrait of him will age in his place. As he indulges in every vice and selfish whim, his portrait grows increasingly hideous. But will he learn the true cost of his corruption in time to change his ways? This unabridged edition of British playwright Oscar Wilde's only novel, first published in 1891, begins with his famous preface, in which he justifies his artistic philosophy.

*European Aestheticism and Spanish American Modernismo* - K. Comfort 2011-01-01

Locating a shared interest in the philosophy of "art for art's sake" in aestheticism and modernismo, this study examines the changing role of art and artist during the turn-of-the-century period, offering a consideration of the multiple dichotomies of art and life, aesthetics and economics, production and consumption, and center and periphery.

**Intentions. The decay of lying; Pen, pencil, and poison; The critic as artist; The truth of masks** - Oscar Fingall O'F.W. Wilde 1894

*The Psychology of an Art Writer* - Vernon Lee 2018-05-22

An openly lesbian, feminist writer, Vernon Lee—a pseudonym of Violet Paget—is the most

important female aesthete to come out of nineteenth century England. Though she was widely known for her supernatural fictions, Lee hasn't gained the recognition she so clearly deserves for her contributions in the fields of aesthetics, philosophy of empathy, and art criticism. An early follower of Walter Pater, her work is characterized by extreme attention to her own responses to artworks, and a level of psychological sensitivity rarely seen in any aesthetic writing. Today, she is largely overlooked in curriculums, her aesthetic works long out of print. David Zwirner Books is reintroducing Lee's writing through the first-ever English publication of "Psychology of an Art Writer" (1903) along with selections from her groundbreaking "Gallery Diaries" (1901-1904), breathtaking accounts of Lee's own experiences with the great paintings and sculptures she traveled to see. Ranging from deeply felt assessments of the way mood affects our ability to appreciate art, to detailed descriptions of some of the most powerful personal experiences with artworks, these writings provide profound insights into the fields of psychology and aesthetics. Her philosophical inquiries in *The Psychology of an Art Writer* leave no stone unturned, combining fine-grained ekphrases with high fancy and dense abstraction. The diaries, in turn, establish Lee as one of the most sensitive writers about art in any language. With a foreword by Berkeley classicist Dylan Kenny, which guides the reader through these writings and contextualizes these texts within Lee's other work, this is the quintessential introduction to her astonishing and complex oeuvre.

**Better Living Through Criticism** - A. O. Scott  
2016-02-09

The New York Times film critic shows why we need criticism now more than ever. Few could explain, let alone seek out, a career in criticism. Yet what A.O. Scott shows in *Better Living Through Criticism* is that we are, in fact, all critics: because critical thinking informs almost every aspect of artistic creation, of civil action, of interpersonal life. With penetrating insight and warm humor, Scott shows that while individual critics--himself included--can make mistakes and find flaws where they shouldn't, criticism as a discipline is one of the noblest, most creative, and urgent activities of modern

existence. Using his own film criticism as a starting point--everything from his infamous dismissal of the international blockbuster *The Avengers* to his intense affection for Pixar's animated *Ratatouille*--Scott expands outward, easily guiding readers through the complexities of Rilke and Shelley, the origins of Chuck Berry and the Rolling Stones, the power of Marina Abramovich and 'Ode on a Grecian Urn.' Drawing on the long tradition of criticism from Aristotle to Susan Sontag, Scott shows that real criticism was and always will be the breath of fresh air that allows true creativity to thrive. "The time for criticism is always now," Scott explains, "because the imperative to think clearly, to insist on the necessary balance of reason and passion, never goes away."

**Duchamp's Last Day** - Donald Shambroom  
2018-11-20

Published on the fiftieth anniversary of Marcel Duchamp's death, *Duchamp's Last Day* offers a radical reading of the artist's final hours. Just moments after Duchamp died, his closest friend Man Ray took a photograph of him. His face is wan; his eyes are closed; he appears calm. Taking this image as a point of departure, Donald Shambroom begins to examine the surrounding context--the dinner with Man Ray and another friend, Robert Lebel, the night Duchamp died, the conversations about his own death at that dinner and elsewhere, and the larger question of whether this radical artist's death can be read as an extension of his work. Shambroom's in-depth research into this final night, and his analysis of the photograph, feeds into larger questions about the very nature of artworks and authorship which Duchamp raised in his lifetime. In the case of this mysterious and once long-lost photograph, who is the author? Man Ray or Duchamp? Is it an artwork or merely a record? Has the artist himself turned into one of his own readymades? A fascinating essay that is both intimate and steeped in art history, *Duchamp's Last Day* is filled with intricate details from decades of research into this peculiar encounter between art, life, and death. Shambroom's book is a wonderful study of one of the greatest artists of the twentieth century.

**Tame Passions of Wilde** - Jeff Nunokawa  
2009-01-10

What if our strongest urges could be divested of

their power to compel yet retain their power to fascinate us? What if our most basic appetites could be translated from the realm of bodily necessity to the sphere of artistic freedom? Jeff Nunokawa traces the variety of social pressures that inspired Oscar Wilde's lifelong effort to concoct forms of desire that thrill without menacing us, as well as the alchemies by which he sought to do so. Assigning Wilde a place of honor in a heady company of thinkers drawn from the ranks of philosophy, sociology, economics, psychoanalysis, and contemporary queer theory--Kant, Marx, Simmel, Weber, Freud, Hannah Arendt, Albert O. Hirschman, Erving Goffman, Judith Butler, Eve Sedgwick, and, of course, Michel Foucault--this is the first book to recognize Wilde not only as a blatant symptom of a familiar understanding of modern sexuality, but also as a grand theorist of the subject in his own right. The result is a wholly original portrait of the artist as a social critic who, in the midst of his humor, labored to illuminate and amend the book of love.

**Essays** - Oscar Wilde 1972

*Oscar Wilde in Context* - Kerry Powell  
2013-12-12

Concise and illuminating articles explore Oscar Wilde's life and work in the context of the turbulent landscape of his time.

**THE DECAY OF LYING** - Oscar Wilde 1924  
THE DECAY OF LYING A DIALOGUE. Persons: Cyril and Vivian. Scene: the Library of a country house in Nottinghamshire. CYRIL (coming in through the open window from the terrace). My dear Vivian, don't coop yourself up all day in the library. It is a perfectly lovely afternoon. The air is exquisite. There is a mist upon the woods, like the purple bloom upon a plum. Let us go and lie on the grass and smoke cigarettes and enjoy Nature. VIVIAN. Enjoy Nature! I am glad to say that I have entirely lost that faculty. People tell us that Art makes us love Nature more than we loved her before; that it reveals her secrets to us; and that after a careful study of Corot and Constable we see things in her that had escaped our observation. My own experience is that the more we study Art, the less we care for Nature. What Art really reveals to us is Nature's lack of design, her curious crudities, her extraordinary monotony, her absolutely unfinished condition.

Nature has good intentions, of course, but, as Aristotle once said, she cannot carry them out. When I look at a landscape I cannot help seeing all its defects. It is fortunate for us, however, that Nature is so imperfect, as otherwise we should have no art at all. Art is our spirited protest, our gallant attempt to teach Nature her proper place. As for the infinite variety of Nature, that is a pure myth. It is not to be found in Nature herself. It resides in the imagination, or fancy, or cultivated blindness of the man who looks at her. CYRIL. Well, you need not look at the landscape. You can lie on the grass and smoke and talk. VIVIAN. But Nature is so uncomfortable. Grass is hard and lumpy and damp, and full of dreadful black insects. Why, even Morris's poorest workman could make you a more comfortable seat than the whole of Nature can. Nature pales before the furniture of 'the street which from Oxford has borrowed its name,' as the poet you love so much once vilely phrased it. I don't complain. If Nature had been comfortable, mankind would never have invented architecture, and I prefer houses to the open air. In a house we all feel of the proper proportions. Everything is subordinated to us, fashioned for our use and our pleasure. Egotism itself, which is so necessary to a proper sense of human dignity, is entirely the result of indoor life. Out of doors one becomes abstract and impersonal. One's individuality absolutely leaves one. And then Nature is so indifferent, so unappreciative. Whenever I am walking in the park here, I always feel that I am no more to her than the cattle that browse on the slope, or the burdock that blooms in the ditch. Nothing is more evident than that Nature hates Mind. Thinking is the most unhealthy thing in the world, and people die of it just as they die of any other disease. Fortunately, in England at any rate, thought is not catching. Our splendid physique as a people is entirely due to our national stupidity. I only hope we shall be able to keep this great historic bulwark of our happiness for many years to come; but I am afraid that we are beginning to be over-educated; at least everybody who is incapable of learning has taken to teaching - that is really what our enthusiasm for education has come to. In the meantime, you had better go back to your wearisome uncomfortable Nature, and leave me

to correct my proofs.

**Intentions** - Oscar Wilde 1913

Oscar Wilde was one of the most successful playwrights of the Victorian era. He was also a notorious supporter of the decadence and aesthetic movements, eventually jailed for having a young male lover. His name remains a by-word for social commentary by sharp wit. Intentions is a collection of critical essays by Wilde including The Critic as artist, The Decay of Lying, Pen, Pencil and Poison and The Truth of Masks.

**Chardin and Rembrandt** - Marcel Proust  
2016-11-22

Chardin and Rembrandt is an unfinished essay written around 1895 by Marcel Proust. Oft overlooked in Proust's illustrious writing career, this book is a newly translated version by David Zwirner Books as one of the first two entries in its ekphrasis series. This essay is a literary experiment in which an unnamed narrator gives advice to a young man suffering from melancholy, taking him on an imaginary tour through the Louvre where his readings of Chardin imbue the everyday world with new meaning, and his ruminations on Rembrandt take his melancholic pupil beyond the realm of mere objects.