

## John Berger Ways Of Seeing

“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 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

A writer-musician examines how the switch from analog to digital audio is changing our perceptions of time, space, love, money, and power. Our voices carry farther than ever before, thanks to digital media. But how are they being heard? In this book, Damon Krukowski examines how the switch from analog to digital audio is changing our perceptions of time, space, love, money, and power. In *Ways of Hearing*—modeled on *Ways of Seeing*, John Berger’s influential 1972 book on visual culture—Krukowski offers readers a set of tools for critical listening in the digital age. Just as *Ways of Seeing* began as a BBC television series, *Ways of Hearing* is based on a six-part podcast produced for the groundbreaking public radio podcast network Radiotopia. Inventive uses of text and design help bring the message beyond the range of earbuds. Each chapter of *Ways of Hearing* explores a different aspect of listening in the digital age: time, space, love, money, and power. Digital time, for example, is designed for machines. When we trade broadcast for podcast, or analog for digital in

the recording studio, we give up the opportunity to perceive time together through our media. On the street, we experience public space privately, as our headphones allow us to avoid “ear contact” with the city. Heard on a cell phone, our loved ones' voices are compressed, stripped of context by digital technology. Music has been dematerialized, no longer an object to be bought and sold. With recommendation algorithms and playlists, digital corporations have created a media universe that adapts to us, eliminating the pleasures of brick-and-mortar browsing. Krukowski lays out a choice: do we want a world enriched by the messiness of noise, or one that strives toward the purity of signal only? Those born since the digital revolution, seem to have the hardest time re-imagining the role of photography in the world today. Thinking of photography as a visual language is the approach this book adopts to address this challenge. Considering photography in this way develops the metaphor of 'learning a language' when attempting to explain what photography can be, and what it can give a student in transferable creative and life skills. This begins with challenging the pre-conception that successful photography is defined by the successful single image or 'the good photograph'. The book emphasises the central role of narrative and visual storytelling through a technique of 'photosketching' to develop the building blocks of visual creativity and ultimately to craft successful bodies of photographic work. *New Ways of Seeing* explains how to both learn and teach photography as a visual language, appropriate for both professionals and students working today.

'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'.

Examines the social implications and psychological impact of the images and conventions of modern and classical artists. 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.

"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.

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.

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)

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.

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.

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.

### On feminist cultural theory

Essay by Magdalena Dabrowski. Foreword by Richard E. Oldenburg.

Aeon Flux, a lethal, leather-clad spy, makes her perilous way through the intrigue, treachery, subterfuge, and perils of Bregna, a high-tech society controlled by her nemesis, Trevor Goodchild. Reissue. (A Paramount Pictures film, directed by Karyn Kusama, releasing Fall 2005, starring Charlize Theron, Frances McDormand, & Marton Csokas) (Comics & Graphic Novels)

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.

A compact edition of Hockney and Gayford's brilliantly original book, with updated material and brand-new pieces of art Informed and energized by a lifetime of painting, drawing, and making images with cameras, David Hockney, in collaboration with art critic Martin Gayford, explores how and why pictures have been made across the millennia. Juxtaposing a rich variety of images--a still from a Disney cartoon with a Japanese woodblock print by Hiroshige, a scene from an Eisenstein film with a Velazquez painting--the authors cross the normal boundaries between high culture and popular entertainment, and argue that film, photography, painting, and drawing are deeply interconnected. Featuring a revised final chapter with some of Hockney's latest works, this new, compact edition of A History of Pictures remains a significant contribution to the discussion of how artists represent reality.

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.

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.

This book offers one of the largest surveys of the work of artist Emily Jacir, known for her reflective works of art that are both extremely

personal and acutely political. This book focuses on the award-winning artist's relationship to Europe and the Mediterranean and explores how one relates to a particular place. Incorporating historic archival material, Jacir traces Europe through its history of colonialism and trade routes, reanimating it through performative gestures. Her work offers uniquely personal revelations about Europe's culture of exile and surveillance, etymology and language, as well as the tension between figuration and abstraction in art. Jacir utilizes conceptual tools that reveal the political limitations of society, creating scenarios that erode or question communal boundaries and borders. The book includes reproductions of Jacir's works such as *Material for a Film* (2004-ongoing), which won the Golden Lion at the Venice Biennale, as well as *stazione* (2009) and *Lydda Airport* (2009). It also includes original essay contributions from Jean Fisher, Lorenzo Fusi, and Omar Kholeif, among others.

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

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.

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.

The ghosts live in the center of the jungle and this tells of what happens to the mortals who venture into the world of the ghosts.

Aiming to demonstrate that feminist ethics is a rich and complex subject, rather than just a series of dogmatic positions on "women's" issues such as abortion rights and pornography, this anthology starts with the assumption that feminism demands an examination of moral issues with a commitment to ending women's subordination. It sets out to show that it is no longer sensible or viable to divide social issues into those that are feminist and those that are not. The wide-ranging contributions, by writers such as Carole Pateman, Andrea Dworkin, Janet Radcliffe Richards, Alice Walker, John Berger, Cynthia Enloe and Thomas W. Laquer, address moral issues which include militarism, environmentalism and the treatment of animals.

"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.

"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*

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.

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.

With a career in literature and art spanning more than sixty years, John Berger is characterized by an independent and anti-institutional approach to creativity. Working in a range of media including novels, painting, essays and scriptwriting, Berger's voice has resounded through mainstream and alternative culture alike. He is perhaps best known for his seminal book of art criticism *Ways of Seeing*, published in 1972. Tied directly into a four-part BBC television series, the book presented a radical new interpretation of Western cultural aesthetics. In the same year, Berger's experimental novel *G.* was awarded the Man Booker Prize for Fiction, cementing his reputation as a boundary-pushing writer and thinker. In this concise yet detailed study of Berger's life and work, the first for decades, Andy Merrifield sheds light on Berger the man, the artist, and the concerned citizen. Merrifield shows Berger to be a figure who constantly strives to open up new horizons, and also reveals the depth of feeling that infuses even his most intellectual work. In this sense, Berger is a creator who feels reality like the irrationalist Rousseau, yet is also a meticulous realist, probing objects critically and rationally like Spinoza. John Berger stitches together art, literature, biography and politics into a lucid, coherent whole. The result is a reader-friendly, freewheeling narrative, which gives fascinating insight into one of the most influential thinkers of our times. The book is essential reading for students and scholars of art, literature and twentieth-century culture.

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.

*On John Berger: Telling Stories* is the first collection of essays exploring the multi-faceted, genre-crossing work of John Berger from an interdisciplinary perspective.

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