

Nobody Knows My Name James Baldwin

James Baldwin was a uniquely prophetic voice in American letters. His brilliant and provocative essays made him the literary voice of the Civil Rights Era, and they continue to speak with powerful urgency to us today, whether in the swirling debate over the Black Lives Matter movement or in the words of Raoul Peck's documentary "I Am Not Your Negro." Edited by Nobel laureate Toni Morrison, the Library of America's Collected Essays is the most comprehensive gathering of Baldwin's nonfiction ever published. With burning passion and jabbing, epigrammatic wit, Baldwin fearlessly articulated issues of race and democracy and American identity in such famous essays as "The Harlem Ghetto," "Everybody's Protest Novel," "Many Thousands Gone," and "Stranger in the Village." Here are the complete texts of his early landmark collections, *Notes of a Native Son* and *Nobody Knows My Name*, which established him as an essential intellectual voice of his time, fusing in unique fashion the personal, the literary, and the political. "One writes," he stated, "out of one thing only--one's own experience. Everything depends on how relentlessly one forces from this experience the last drop, sweet or bitter, it can possibly give." With singular eloquence and unblinking sharpness of observation he lived up to his credo: "I want to be an honest man and a good writer." The classic *The Fire Next Time*, perhaps the most influential of his writings, is his most penetrating analysis of America's racial divide and an impassioned call to "end the racial nightmare...and change the history of the world." The later volumes *No Name in the Street* and *The Devil Finds Work* chart his continuing response to the social and political turbulence of his era and include his remarkable works of film criticism. A further 36 essays--nine of them previously uncollected--include some of Baldwin's earliest published writings, as well as revealing later insights into the language of Shakespeare, the poetry of Langston Hughes, and the music of Earl Hines.

A major work of American literature that powerfully portrays the anguish of being Black in a society that at times seems poised on the brink of total racial war. At the height of his theatrical career, the actor Leo Proudhammer is nearly felled by a heart attack. As he hovers between life and death, Baldwin shows the choices that have made him enviably famous and terrifyingly vulnerable. For between Leo's childhood on the streets of Harlem and his arrival into the intoxicating world of the theater lies a wilderness of desire and loss, shame and rage. An adored older brother vanishes into prison. There are love affairs with a white woman and a younger black man, each of whom will make irresistible claims on Leo's loyalty. *Tell Me How Long the Train's Been Gone* is overpowering in its vitality and extravagant in the intensity of its feeling.

Never before available, the unexpurgated last interview with James Baldwin "I was not born to be what someone said I was. I was not born to be defined by someone else, but by myself, and myself only." When, in the fall of 1987, the poet Quincy Troupe traveled to the south of France to interview James Baldwin, Baldwin's brother David told him to ask Baldwin about everything—Baldwin was critically ill and David knew that this might be the writer's last chance to speak at length about his life and work. The result is one of the most eloquent and revelatory interviews of Baldwin's career, a conversation that ranges widely over such topics as his childhood in Harlem, his close friendship with Miles Davis, his relationship with writers like Toni Morrison and

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Richard Wright, his years in France, and his ever-incisive thoughts on the history of race relations and the African-American experience. Also collected here are significant interviews from other moments in Baldwin's life, including an in-depth interview conducted by Studs Terkel shortly after the publication of *Nobody Knows My Name*. These interviews showcase, above all, Baldwin's fearlessness and integrity as a writer, thinker, and individual, as well as the profound struggles he faced along the way.

Nobody Knows My Name Vintage

A treasury of essays, articles and reviews by the late author of *Giovanni's Room* includes pieces that explore such topics as religious fundamentalism, Russian literature and the possibility of an African-American president.

A comprehensive compilation of Baldwin's previously published, nonfiction writings encompasses essays on America's racial divide, the social and political turbulence of his time, and his insights into the poetry of Langston Hughes and the music of Earl Hines.

In one of the greatest American classics, Baldwin chronicles a fourteen-year-old boy's discovery of the terms of his identity. Baldwin's rendering of his protagonist's spiritual, sexual, and moral struggle of self-invention opened new possibilities in the American language and in the way Americans understand themselves. With lyrical precision, psychological directness, resonating symbolic power, and a rage that is at once unrelenting and compassionate, Baldwin tells the story of the stepson of the minister of a storefront Pentecostal church in Harlem one Saturday in March of 1935. Originally published in 1953, Baldwin said of his first novel, "*Mountain* is the book I had to write if I was ever going to write anything else." "With vivid imagery, with lavish attention to details ... [a] feverish story." —*The New York Times*

James Baldwin was one of the great writers of the last century. In works that have become part of the American canon—*Go Tell It on a Mountain*, *Giovanni's Room*, *Another Country*, *The Fire Next Time*, and *The Evidence of Things Not Seen*—he explored issues of race and racism in America, class distinction, and sexual difference. A gay, African American writer who was born in Harlem, he found the freedom to express himself living in exile in Paris. When he returned to America to cover the Civil Rights movement, he became an activist and controversial spokesman for the movement, writing books that became bestsellers and made him a celebrity, landing him on the cover of *Time*. In this biography, which *Library Journal* called "indispensable," David Leeming creates an intimate portrait of a complex, troubled, driven, and brilliant man. He plumbs every aspect of Baldwin's life: his relationships with the unknown and the famous, including painter Beauford Delaney, Richard Wright, Lorraine Hansberry, Marlon Brando, Harry Belafonte, Lena Horne, and childhood friend Richard Avedon; his expatriate years in France and Turkey; his gift for compassion and love; the public pressures that overwhelmed his quest for happiness, and his passionate battle for black identity, racial justice, and to "end the racial nightmare and achieve our country." Skyhorse Publishing, along with our Arcade, Good Books, Sports Publishing, and Yucca imprints, is proud to publish a broad range of biographies, autobiographies, and memoirs.

Our list includes biographies on well-known historical figures like Benjamin Franklin, Nelson Mandela, and Alexander Graham Bell, as well as villains from history, such as Heinrich Himmler, John Wayne Gacy, and O. J. Simpson. We have also published survivor stories of World War II, memoirs about overcoming adversity, first-hand tales of adventure, and much more. While not every title we publish becomes a New York Times bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

All the grief, grit, and unassailable dignity of the civil rights movement are evoked in this illustrated edition of James Baldwin's *The Fire Next Time*, with photographs by Steve Schapiro. Together, Baldwin's frank account of the black experience and Schapiro's vital images offer poetic and potent testimony to one of the most important...

An extraordinary history of the turbulent sixties and early seventies that displays James Baldwin's fury and despair more deeply than any of his other works, and powerfully speaks to contemporary conversations around racism. "It contains truth that cannot be denied." — *The Atlantic Monthly* In this stunningly personal document, James Baldwin remembers in vivid details the Harlem childhood that shaped his early consciousness and the later events that scored his heart with pain—the murders of Martin Luther King and Malcolm X, his sojourns in Europe and in Hollywood, and his return to the American South to confront a violent America face-to-face.

A NEW YORK TIMES NOTABLE BOOK OF THE YEAR A BEST BOOK OF THE YEAR: NPR, O Magazine, Vanity Fair, Los Angeles Times, Glamour, Shondaland, The New York Times Book Review, Boston Globe, BuzzFeed, Kirkus, Time, Good Housekeeping, InStyle, The Guardian, Literary Hub, Electric Literature, Self, The New York Public Library, Town & Country, Wired, Boston.com, Happy Mag, New Statesman, Vox, Shelf Awareness, Chatelaine, The Undeclared, Apartment Therapy, Brooklyn Based, The End of the World Review, Exile in Bookville, Lit Reactor, BookPage, i-D A FAVORITE BOOK OF THE YEAR: The New Yorker, Barack Obama A BEST BOOK FOR HOLIDAY GIFTS: AV Club, Chicago Tribune, New York Magazine/The Strategist, The Rumpus WINNER of the NBCC John Leonard Prize, the Kirkus Prize, the Center for Fiction First Novel Prize, and the Dylan Thomas Prize AN INSTANT NEW YORK TIMES BESTSELLER NATIONAL INDIE BESTSELLER * LOS ANGELES TIMES BESTSELLER * WASHINGTON POST BESTSELLER "So delicious that it feels illicit . . . Raven Leilani's first novel reads like summer: sentences like ice that crackle or melt into a languorous drip; plot suddenly, wildly flying forward like a bike down a hill." —Jazmine Hughes, *The New York Times Book Review* "An irreverent intergenerational tale of race and class that's blisteringly smart and fan-yourself sexy." —Michelle Hart, *O: The Oprah Magazine* No one wants what no one wants. And how do we even know what we want? How do we know we're ready to take it? Edie is stumbling her way through her twenties—sharing a

subpar apartment in Bushwick, clocking in and out of her admin job, making a series of inappropriate sexual choices. She is also haltingly, fitfully giving heat and air to the art that simmers inside her. And then she meets Eric, a digital archivist with a family in New Jersey, including an autopsist wife who has agreed to an open marriage—with rules. As if navigating the constantly shifting landscapes of contemporary sexual manners and racial politics weren't hard enough, Edie finds herself unemployed and invited into Eric's home—though not by Eric. She becomes a hesitant ally to his wife and a de facto role model to his adopted daughter. Edie may be the only Black woman young Akila knows. Irresistibly unruly and strikingly beautiful, razor-sharp and slyly comic, sexually charged and utterly absorbing, Raven Leilani's *Luster* is a portrait of a young woman trying to make sense of her life—her hunger, her anger—in a tumultuous era. It is also a haunting, aching description of how hard it is to believe in your own talent, and the unexpected influences that bring us into ourselves along the way.

James Baldwin [RL 9 IL 7-12] A unique viewpoint on ghetto life. Themes: injustice; society as a mirror. 36 pages. Tale Blazers.

Includes *If Beale Street Could Talk*, now a major motion picture directed by Barry Jenkins. The Library of America completes its edition of the collected fiction of the literary voice of the Civil Rights era with this volume gathering three revealing later works of the 1960s and '70s. With such landmark novels as *Go Tell It on the Mountain*, *Giovanni's Room*, and the essay collections *Notes of a Native Son* and *The Fire Next Time*, James Baldwin established himself as the indispensable voice of the Civil Rights era, a figure whose prophetic exploration of the racial and sexual fissures in American society raised the consciousness of American readers. But by the late 1960s and '70s many regarded Baldwin as being out of sync with the political and social currents transforming America: too integrationist for Black Arts Movement writers and others on the Left, yet too "pessimistic" for many white readers, and as a result his later novels have never received the consideration given his earlier fiction. Sober in outlook but ambitious in scope, these works show Baldwin responding with his signature passion—for music, for justice, for life—and searching intelligence to the new realities of a rapidly changing cultural landscape, as the Movement era gives way to the age of identity politics that we still live in today. This culminating volume in the Library of America edition of his fiction illustrates how Baldwin continues to be relevant in twenty-first-century America, especially in his dramatizing of the unequal treatment of black men by the police and the justice system, his nuanced depictions of the black family, and his explorations of sexuality. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers,

sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

“A venerated creator. An adored, tragic interpreter. An uncomplicated, memorable melody. Ambiguous, evocative words. Faith and uncertainty. Pain and pleasure.” Today, “Hallelujah” is one of the most-performed rock songs in history. It has become a staple of movies and television shows as diverse as *Shrek* and *The West Wing*, of tribute videos and telethons. It has been covered by hundreds of artists, including Bob Dylan, U2, Justin Timberlake, and k.d. lang, and it is played every year at countless events—both sacred and secular—around the world. Yet when music legend Leonard Cohen first wrote and recorded “Hallelujah,” it was for an album rejected by his longtime record label. Ten years later, charismatic newcomer Jeff Buckley reimagined the song for his much-anticipated debut album, *Grace*. Three years after that, Buckley would be dead, his album largely unknown, and “Hallelujah” still unreleased as a single. After two such commercially disappointing outings, how did one obscure song become an international anthem for human triumph and tragedy, a song each successive generation seems to feel they have discovered and claimed as uniquely their own? Through in-depth interviews with its interpreters and the key figures who were actually there for its original recordings, acclaimed music journalist Alan Light follows the improbable journey of “Hallelujah” straight to the heart of popular culture. *The Holy or the Broken* gives insight into how great songs come to be, how they come to be listened to, and how they can be forever reinterpreted.

Contains essays that describe what it means to be black in America. This book describes the tragedies that are inflicted by racial segregation and presents a poignant account of the author's first journey to 'the Old Country', the Southern states.

Baldwin's early essays have been described as 'an unequalled meditation on what it means to be black in America' . This rich and stimulating collection contains 'Fifth Avenue, Uptown: a Letter from Harlem', polemical pieces on the tragedies inflicted by racial segregation and a poignant account of his first journey to 'the Old Country' , the southern states. Yet equally compelling are his 'Notes for a Hypothetical Novel' and personal reflections on being American, on oother major artists - Ingmar Bergman and Andre Gide, Norman Mailer and Richard Wright - and on the first great conferance of Negro - American writers and artists in Paris. In his introduction Baldwin descrides the writer as requiring 'every ounce of stamina he can summon to attempt to look on himself and the world as they are' ; his uncanny ability to do just that is proclaimed on every page of this famous book.

One of the BBC's '100 Novels That Shaped Our World' Baldwin's ground-breaking second novel, which established him as one of the great American writers of his time *David*, a young American in 1950s Paris, is waiting for his fiancée to return from vacation in Spain. But when he meets Giovanni, a handsome Italian barman, the two men are drawn into an intense affair. After three months David's fiancée returns and, denying his true nature, he rejects Giovanni for a 'safe' future as a married man. His decision eventually brings tragedy. Filled with passion, regret and longing, this story of a fated love triangle has become a landmark of gay writing. James Baldwin caused outrage as a black author writing about white homosexuals, yet for him the issues of race, sexuality

and personal freedom were eternally intertwined. 'Exquisite... a feat of fire-breathing, imaginative daring' Guardian 'Excruciating beauty' San Francisco Chronicle 'Audacious... remarkable... elegant and courageous' Caryl Phillips
Nathaniel's great-grandfather, who is 100 years old, loves to tell stories from his past but seeks someone to join him with a new batch of stories.

All of the published poetry of James Baldwin, including six significant poems previously only available in a limited edition During his lifetime (1924–1987), James Baldwin authored seven novels, as well as several plays and essay collections, which were published to wide-spread praise. These books, among them Notes of a Native Son, The Fire Next Time, Giovanni's Room, and Go Tell It on the Mountain, brought him well-deserved acclaim as a public intellectual and admiration as a writer. However, Baldwin's earliest writing was in poetic form, and Baldwin considered himself a poet throughout his lifetime. Nonetheless, his single book of poetry, Jimmy's Blues, never achieved the popularity of his novels and nonfiction, and is the one and only book to fall out of print. This new collection presents James Baldwin the poet, including all nineteen poems from Jimmy's Blues, as well as all the poems from a limited-edition volume called Gypsy, of which only 325 copies were ever printed and which was in production at the time of his death. Known for his relentless honesty and startlingly prophetic insights on issues of race, gender, class, and poverty, Baldwin is just as enlightening and bold in his poetry as in his famous novels and essays. The poems range from the extended dramatic narratives of "Staggerlee wonders" and "Gypsy" to the lyrical beauty of "Some days," which has been set to music and interpreted by such acclaimed artists as Audra McDonald. Nikky Finney's introductory essay reveals the importance, relevance, and rich rewards of these little-known works. Baldwin's many devotees will find much to celebrate in these pages. James Baldwin's critique of American society at the height of the civil rights movement brings his prescient thoughts on social isolation, race, and police brutality to a new generation of readers. Available for the first time in a stand-alone edition, Nothing Personal is Baldwin's deep probe into the American condition. Considering the Black Lives Matter protests in the summer of 2020—which were met with tear gas and rubber bullets the same year white supremacists entered the US Capitol with little resistance, openly toting flags of the Confederacy—Baldwin's documentation of his own troubled times cuts to the core of where we find ourselves today. Baldwin's thoughts move through an interconnected range of questions, from America's fixation on eternal youth, to its refusal to recognize the past, its addiction to consumerism, and the lovelessness that fuels it in its cities and popular culture. He recounts his own encounter with police in a scene disturbingly similar to those we see today documented with ever increasing immediacy. This edition also includes a new foreword from interdisciplinary scholar Imani Perry and an afterword from noted Baldwin scholar Eddie S. Glaude Jr. Both explore and situate the essay within the broader context of Baldwin's work, the Movement for Black Lives, the COVID-19 pandemic, and the presidency of Donald Trump. Nothing Personal is both a eulogy and a declaration of will. In bringing this work into the twenty-first century, readers new and old will take away fundamental and recurring truths about life in the US. It is both a call to action, and an appeal to love and to life.
Biographical sketches of 14 jazz men.

An anthology of writings by the great African-American writer includes short stories, essays, and novel and play excerpts, including such works as "Sonny's Blues," "Emancipation" from *The Fire Next Time*, "The Discovery of What It Means to Be an American," and selections from *Another Country*. Original. 25,000 first printing.

Love and courage bind three extraordinary people--a former child evangelist, a famous gospel singer, and the latter's manager-brother--as they shape and are shaped by the events of the past three decades.

A collection of stories penned by one of the greatest African-American writers of the postwar era includes such works as *Go Tell It on the Mountain*, *Giovanni's Room*, *Another Country*, and *Going to Meet the Man*.

Selected interviews with the American writer shares his observations on his life and career, politics, Civil Rights, and the role of the artist

An essential compendium of James Baldwin's most powerful nonfiction work, calling on us "to end the racial nightmare, and achieve our country." Personal and prophetic, these essays uncover what it means to live in a racist American society with insights that feel as fresh today as they did over the 4 decades in which he composed them. Longtime Baldwin fans and especially those just discovering his genius will appreciate this essential collection of his great nonfiction writing, available for the first time in affordable paperback. Along with 46 additional pieces, it includes the full text of dozens of famous essays from such books as: · *Notes of a Native Son* · *Nobody Knows My Name* · *The Fire Next Time* · *No Name in the Street* · *The Devil Finds Work* This collection provides the perfect entrée into Baldwin's prescient commentary on race, sexuality, and identity in an unjust American society.

National Bestseller Nominated for the Academy Award for Best Documentary To compose his stunning documentary film *I Am Not Your Negro*, acclaimed filmmaker Raoul Peck mined James Baldwin's published and unpublished oeuvre, selecting passages from his books, essays, letters, notes, and interviews that are every bit as incisive and pertinent now as they have ever been. Weaving these texts together, Peck brilliantly imagines the book that Baldwin never wrote. In his final years, Baldwin had envisioned a book about his three assassinated friends, Medgar Evers, Malcolm X, and Martin Luther King. His deeply personal notes for the project have never been published before. Peck's film uses them to jump through time, juxtaposing Baldwin's private words with his public statements, in a blazing examination of the tragic history of race in America. This edition contains more than 40 black-and-white images from the film.

Told with Baldwin's characteristically unflinching honesty, this collection of illuminating, deeply felt essays -- "passionate, probing, controversial" (*The Atlantic*) -- examines topics ranging from race relations in the United States to the role of the writer in society, and offers personal accounts of Richard Wright, Norman Mailer and other writers.

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of the Civil Rights Era, and they continue to speak with powerful urgency to us today, whether in the swirling debate over the Black Lives Matter movement or in the words of Raoul Peck's documentary "I Am Not Your Negro." Edited by Nobel laureate Toni Morrison, the Library of America's Collected Essays is the most comprehensive gathering of Baldwin's nonfiction ever published. With burning passion and jabbing, epigrammatic wit, Baldwin fearlessly articulated issues of race and democracy and American identity in such famous essays as "The Harlem Ghetto," "Everybody's Protest Novel," "Many Thousands Gone," and "Stranger in the Village." Here are the complete texts of his early landmark collections, *Notes of a Native Son* (1955) and *Nobody Knows My Name* (1961), which established him as an essential intellectual voice of his time, fusing in unique fashion the personal, the literary, and the political. "One writes," he stated, "out of one thing only—one's own experience. Everything depends on how relentlessly one forces from this experience the last drop, sweet or bitter, it can possibly give." With singular eloquence and unblinking sharpness of observation he lived up to his credo: "I want to be an honest man and a good writer." The classic *The Fire Next Time* (1963), perhaps the most influential of his writings, is his most penetrating analysis of America's racial divide and an impassioned call to "end the racial nightmare...and change the history of the world." The later volumes *No Name in the Street* (1972) and *The Devil Finds Work* (1976) chart his continuing response to the social and political turbulence of his era and include his remarkable works of film criticism. A further 36 essays—nine of them previously uncollected—include some of Baldwin's earliest published writings, as well as revealing later insights into the language of Shakespeare, the poetry of Langston Hughes, and the music of Earl Hines. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Published in 1962, this is an emotionally intense novel of love, hatred, race and liberal America in the 1960s. Set in Greenwich Village, Harlem and France, *ANOTHER COUNTRY* tells the story of the suicide of jazz-musician Rufus Scott and the friends who search for an understanding of his life and death, discovering uncomfortable truths about themselves along the way.

"Tish and Fonny have pledged to get married, but Fonny is falsely accused of a terrible crime and imprisoned. Their families set out to clear his name, and as they face an uncertain future, the young lovers experience a kaleidoscope of emotions -- affection, despair, and hope."--Page 4 of cover

An intimate portrait of Baldwin's mythic life. James Baldwin was one of the most incisive and influential American writers of the twentieth century. Active in the civil rights movement and open about his homosexuality, Baldwin was celebrated for eloquent analyses of social unrest in his essays and for daring portrayals of sexuality and interracial relationships in his fiction. By the time of his death in 1987, both his fiction and nonfiction works had achieved the status of modern classics. James Campbell knew James Baldwin for the last ten years of Baldwin's life. For *Talking at the Gates*, Campbell interviewed many of Baldwin's friends and professional associates and examined several hundred pages of correspondence. Campbell was the first biographer to obtain

access to the large file that the FBI and other agencies had compiled on the writer. Examining Baldwin's turbulent relationships with Norman Mailer, Richard Wright, Marlon Brando, Martin Luther King Jr., and others, this candid and original account portrays the life and work of a writer who held to the principle that "the unexamined life is not worth living." This new edition features a fresh introduction addressing recent developments in Baldwin's reputation and his return to a position he occupied in the early 1960s, when Life magazine called him "the monarch of the current literary jungle." It also contains a previously unpublished interview with Norman Mailer about Baldwin, which Campbell conducted in 1987.

NEW YORK TIMES BESTSELLER • "A powerful study of how to bear witness in a moment when America is being called to do the same."—Time James Baldwin grew disillusioned by the failure of the civil rights movement to force America to confront its lies about race. What can we learn from his struggle in our own moment? Named one of the best books of the year by Time, The Washington Post, and the Chicago Tribune • Winner of the Stowe Prize • Shortlisted for the Goddard Riverside Stephan Russo Book Prize for Social Justice "Not everything is lost. Responsibility cannot be lost, it can only be abdicated. If one refuses abdication, one begins again."—James Baldwin Begin Again is one of the great books on James Baldwin and a powerful reckoning with America's ongoing failure to confront the lies it tells itself about race. Just as in Baldwin's "after times," argues Eddie S. Glaude Jr., when white Americans met the civil rights movement's call for truth and justice with blind rage and the murders of movement leaders, so in our moment were the Obama presidency and the birth of Black Lives Matter answered with the ascendance of Trump and the violent resurgence of white nationalism. In these brilliant and stirring pages, Glaude finds hope and guidance in Baldwin as he mixes biography—drawn partially from newly uncovered Baldwin interviews—with history, memoir, and poignant analysis of our current moment to reveal the painful cycle of Black resistance and white retrenchment. As Glaude bears witness to the difficult truth of racism's continued grip on the national soul, Begin Again is a searing exploration of the tangled web of race, trauma, and memory, and a powerful interrogation of what we must ask of ourselves in order to call forth a new America. Everything no one will tell you about being an artist Nobody Knows What They're Doing is an honest guide to the creative life for artists of all kinds. Lee Crutchley, author of How to Be Happy (Or At Least Less Sad), skips the platitudes, positive affirmations, and guarantees of success; he'll never ever tell you to just Do What You Love. Instead, Crutchley discusses the things nobody else is talking about—that, frankly, your work sucks (but that's ok because everyone else's does too), that making bad art is worth it, and so much more. In a world desperate for a glimpse of authenticity, Nobody Knows What They're Doing is a breath of fresh air that reveals the truths hiding between the lines of Instagram-friendly aphorisms and behind the words of the most inspirational TED talks. An honest look at the reality of creativity and the joy and difficulty of crafting good (and bad) art, this book belongs in the hands of every exhausted creative, every starry-eyed dreamer, and every artist who is trying to make their way in the world—and keep a roof over their head while they do it.

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