

Still Life With Oysters And Lemon On Objects Intimacy Mark Doty

A collaboration between a contemporary painter and an award-winning poet, this 21st-century bestiary is a spellbinding artistic meditation on the mysteries and diversity of the animal kingdom. Originating in the Middle Ages, bestiaries were illustrated volumes that described various animals--some real, some mystical. The natural history and illustration of each beast were usually accompanied by a moral lesson. In this beautifully illustrated book, respected painter Darren Waterston and distinguished poet Mark Doty come together to breathe new life into the medieval genre. Waterston's precise and haunting silhouettes depict species from insect to bird to mammal, captured in motion as they hunt their prey, build their nests, or protect their young. Accompanying these illustrations are Doty's poetic observations on the wonders of the animal world--its panoply of sounds and shapes, its dignity and its cruelty. Lovers of art, animals, and poetry will delight in this elegant volume that captures nature's exquisite and terrible beauty.

Finalist for the National Book Critics Circle Award Finalist for the Los Angeles Times Book Prize Diane Seuss's brilliant follow-up to *Four-Legged Girl*, a finalist for the Pulitzer Prize for Poetry *Still life with stack of bills phone cord cig butt and freezer-burned Dreamsicle* *Still life with Easter Bunny* *twenty caged minks and rusty meat grinder* *Still life with whiskey wooden leg two potpies and a dead parakeet* *Still life with pork rinds pickled peppers and the Book of Revelation* *Still life with feeding tube oxygen half-eaten raspberry Zinger* *Still life with convenience store pecking order shotgun blast to the face* —from “American Still Lives” *Still Life with Two Dead Peacocks and a Girl* takes its title from Rembrandt's painting, a dark emblem of femininity, violence, and the viewer's own troubled gaze. In Diane Seuss's new collection, the notion of the still life is shattered and Rembrandt's painting is presented across the book in pieces—details that hide more than they reveal until they're assembled into a whole. With invention and irreverence, these poems escape gilded frames and overturn traditional representations of gender, class, and luxury. Instead, Seuss invites in the alienated, the washed-up, the ugly, and the freakish—the overlooked many of us who might more often stand in a Walmart parking lot than before the canvases of Pollock, O'Keeffe, and Rothko. Rendered with precision and profound empathy, this extraordinary gallery of lives in shards shows us that “our memories are local, acute, and unrelenting.”

The purpose of these essays is to mine the complexity and expressive richness of still life, traditionally considered one of the lesser genres. Though theorists have commented on its appeal since antiquity, the status of still life has risen significantly only recently, as the priorities of art history and criticism have been reordered to validate areas outside the canon of traditional inquiry. Here six distinguished scholars interpret a wide range of still lifes, using diverse current methods, including paleoethnobotanical research (which makes it possible to reconstruct diets), social history, technical examinations, and material culture studies. The introduction provides a historiography of still life with an emphasis on the twentieth century. Reindert Falkenburg's essay is "Matters of Taste: Pieter Aertsen's Market Scenes, Eating Habits, and Pictorial Rhetoric in the Sixteenth Century," Anne Lowenthal's, "Contemplating Kalf," Julia Ballerini's "Recasting Ancestry: Statuettes as Imaged by Three Inventors of Photography," and Doreen Bolger's "The Early Rack Paintings of John F. Peto: Beneath the Nose of the Whole World." Petra ten-Doesschate Chu writes on Vincent van Gogh's still lifes and the nineteenth-century vignette tradition; and Nan Freeman, on Tom Wesselmann and still-life painting and American culture, circa 1962. In view of the current interest in still life, the publication of this book is ideally timed. Cumulatively, the six essays alert the reader to the myriad meanings carried by still lifes and the diverse ways in which those

meanings can be studied.

Teaching readers how to paint without sketching, this unique artists guide shares insights into how to see subject matter not as objects but as a unique blend of hues, shapes, and values. Original.

Still Life with Oysters and Lemon On Objects and Intimacy Beacon Press

Packed full of images of markets, kitchens, pantries, picnics, and tables groaning under the weight of glorious feasts, Food in Painting serves up a delicious helping of luxuriously painted meals certain to win a spot on the shelves of art lovers and gast.

In this, the only up-to-date critical work on still life painting in any language, Norman Bryson analyzes the origins, history and logic of still life, one of the most enduring forms of Western painting. The first essay is devoted to Roman wall-painting while in the second the author surveys a major segment in the history of still life, from seventeenth-century Spanish painting to Cubism. The third essay tackles the controversial field of seventeenth-century Dutch still life. Bryson concludes in the final essay that the persisting tendency to downgrade the genre of still life is profoundly rooted in the historical oppression of women. In Looking at the Overlooked, Norman Bryson is at his most brilliant. These superbly written essays will stimulate us to look at the entire tradition of still life with new and critical eyes.

In this passionate, playful, and indispensable guide, oyster aficionado Rowan Jacobsen takes readers on a delectable tour of the oysters of North America. Region by region, he describes each oyster's appearance, flavor, origin, and availability, as well as explaining how oysters grow, how to shuck them without losing a finger, how to pair them with wine (not to mention beer), and why they're one of the few farmed seafoods that are good for the earth as well as good for you. Packed with fabulous recipes, maps, and photos, plus lists of top oyster restaurants, producers, and festivals, A Geography of Oysters is both delightful reading and the guide that oyster lovers of all kinds have been waiting for.

This is the catalog of an exhibition held at the Museum of Modern Art, New York, and a study of Lichtenstein's work from all phases of his career. It covers the work of 25 years, beginning with 1901 when the famous Benday dots first appeared in the pop images derived from advertisements and bubblegum comics to the 1985 sketches and working drawings for the Equitable Center murals. Rose presents a history of the artist's career, analyzes his techniques and workmanship, and also addresses such topics as the relationship between traditional art and mass communications and the role of parody. ISBN 0-87070-416-8: \$37.50 (For use only in the library).

Realist novels are celebrated for their detailed attention to ordinary life. But two hundred years before the rise of literary realism, Dutch painters had already made an art of the everyday--pictures that served as a compelling model for the novelists who followed. By the mid-1800s, seventeenth-century Dutch painting figured virtually everywhere in the British and French fiction we esteem today as the vanguard of realism. Why were such writers drawn to this art of two centuries before? What does this tell us about the nature of realism? In this beautifully illustrated and elegantly written book, Ruth Yeazell explores the nineteenth century's fascination with Dutch painting, as well as its doubts about an art that had long challenged traditional values. After showing how persistent tensions between high theory and low genre shaped criticism

of novels and pictures alike, *Art of the Everyday* turns to four major novelists--Honoré de Balzac, George Eliot, Thomas Hardy, and Marcel Proust--who strongly identified their work with Dutch painting. For all these writers, Dutch art provided a model for training themselves to look closely at the particulars of middle-class life. Yet even as nineteenth-century novelists strove to create illusions of the real by modeling their narratives on Dutch pictures, Yeazell argues, they chafed at the model. A concluding chapter on Proust explains why the nineteenth century associated such realism with the past and shows how the rediscovery of Vermeer helped resolve the longstanding conflict between humble details and the aspirations of high art.

This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public understanding of one of the finest and most important collections of historic American art in the world. Composed of more than 600 objects dating from 1740 to 1945.

The Heinemann Plays series offers contemporary drama and classic plays in durable classroom editions. Many have large casts and an equal mix of boy and girl parts. This play is a dramatization of Daniel Keyes's story about a retarded adult who desperately wants to be able to read and write.

Worldwide, the indelible image of the Netherlands is the tulip. But the tulip is not alone: flowers of all kinds have long been a key part of both the Dutch identity and the Dutch economy, and in *Holland Flowering*, Andrew Gebhardt offers a dazzling tour of Dutch flower culture, from the earliest days of horticulture to attempts to grow bulbs on the moon.

Building his account around the world's largest flower auction, Aalsmeer's, which is located near Amsterdam, Gebhardt links past and present, petals and painting, colonial trading and the European Union. The resulting book is as unusual as it is ambitious, full of insights into horticulture, the workings of markets, globalization, aesthetics, and Dutch popular culture.

Presents the still-life paintings of the great Impressionist master Edouard Manet, including a wide variety of oil paintings, watercolors, and prints, as well as an essay on the artist and his work.

A must-have reference book for today's artists and art students. Every artist needs to learn and master the still life.

Written by a well-known artist and expert instructor, *The Art of Still Life* offers a comprehensive, contemporary approach to the subject that instructs artists on the foundation basics and advanced techniques they need for successful drawing and painting. In addition to Casey's stunning paintings, the work of over fifty past and present masters is included, so that the book will do double duty as a hardworking how-to manual and a visual treasure trove of some of the finest still life art throughout history and being created today.

“Written in prose so clear that we absorb its images as if by mind meld, “The Last Painting” is gorgeous storytelling: wry,

playful, and utterly alive, with an almost tactile awareness of the emotional contours of the human heart. Vividly detailed, acutely sensitive to stratifications of gender and class, it's fiction that keeps you up at night — first because you're barreling through the book, then because you've slowed your pace to a crawl, savoring the suspense.” —Boston Globe A New York Times Bestseller A New York Times Book Review Editor's Choice A RARE SEVENTEENTH-CENTURY PAINTING LINKS THREE LIVES, ON THREE CONTINENTS, OVER THREE CENTURIES IN THE LAST PAINTING OF SARA DE VOS, AN EXHILARATING NEW NOVEL FROM DOMINIC SMITH. Amsterdam, 1631: Sara de Vos becomes the first woman to be admitted as a master painter to the city's Guild of St. Luke. Though women do not paint landscapes (they are generally restricted to indoor subjects), a wintry outdoor scene haunts Sara: She cannot shake the image of a young girl from a nearby village, standing alone beside a silver birch at dusk, staring out at a group of skaters on the frozen river below. Defying the expectations of her time, she decides to paint it. New York City, 1957: The only known surviving work of Sara de Vos, *At the Edge of a Wood*, hangs in the bedroom of a wealthy Manhattan lawyer, Marty de Groot, a descendant of the original owner. It is a beautiful but comfortless landscape. The lawyer's marriage is prominent but comfortless, too. When a struggling art history grad student, Ellie Shipley, agrees to forge the painting for a dubious art dealer, she finds herself entangled with its owner in ways no one could predict. Sydney, 2000: Now a celebrated art historian and curator, Ellie Shipley is mounting an exhibition in her field of specialization: female painters of the Dutch Golden Age. When it becomes apparent that both the original *At the Edge of a Wood* and her forgery are en route to her museum, the life she has carefully constructed threatens to unravel entirely and irrevocably.

This stunning book presents the very best still lifes produced in the Netherlands at the height of the genre, from the early beginnings in the 16th century, with Pieter Aertsen and Joachim Beuckelaer, to the late highlights in the 18th century, with Rachel Ruysch and Jan van Huysum. Despite the popularity and abundance of flower paintings in modern collections, the book includes a wide range of subjects and styles, from the simple to the complex, the charmingly small to the opulent and extravagant, and from flowers to hunting still lifes or objects in the corner of a painter's studio, along with an occasional trompe l'oeil. The visual delights of still-life painting have a strong historical context. Collectors and connoisseurs purchased them because of their realism, visual appeal, and relevance to their own lives. Poets praised the wonders of still-life paintings and evoked the power of painting to transcend the seasons and the passing of time.

Contemporary observers lauded the expensive and elaborate objects often on display. The book therefore considers the visual achievement of the Netherlandish still life painters in the context of contemporary reactions to pictures, art theory, and issues of patronage. Numerous artists were tempted to try their hand at still life, drawn by a new and enchanting genre that allowed an artist to create independent worlds of inanimate objects on the flat surface of a picture -- imaginary

realms that had an exceptional following among connoisseurs of the time. These images continue to work their magic on present-day art lovers.

Before New York City was the Big Apple, it could have been called the Big Oyster. Now award-winning author Mark Kurlansky tells the remarkable story of New York by following the trajectory of one of its most fascinating inhabitants—the oyster, whose influence on the great metropolis remains unparalleled. For centuries New York was famous for its oysters, which until the early 1900s played such a dominant a role in the city’s economy, gastronomy, and ecology that the abundant bivalves were Gotham’s most celebrated export, a staple food for the wealthy, the poor, and tourists alike, and the primary natural defense against pollution for the city’s congested waterways. Filled with cultural, historical, and culinary insight—along with historic recipes, maps, drawings, and photos—this dynamic narrative sweeps readers from the island hunting ground of the Lenape Indians to the death of the oyster beds and the rise of America’s environmentalist movement, from the oyster cellars of the rough-and-tumble Five Points slums to Manhattan’s Gilded Age dining chambers. Kurlansky brings characters vividly to life while recounting dramatic incidents that changed the course of New York history. Here are the stories behind Peter Stuyvesant’s peg leg and Robert Fulton’s “Folly”; the oyster merchant and pioneering African American leader Thomas Downing; the birth of the business lunch at Delmonico’s; early feminist Fanny Fern, one of the highest-paid newspaper writers in the city; even “Diamond” Jim Brady, who we discover was not the gourmand of popular legend. With *The Big Oyster*, Mark Kurlansky serves up history at its most engrossing, entertaining, and delicious.

Bill Buford's *Heat* meets Phoebe Damrosch's *Service Included* in this unique blend of personal narrative, food miscellany, and history In March of 2009, Erin Byers Murray ditched her pampered city girl lifestyle and convinced the rowdy and mostly male crew at Island Creek Oysters in Duxbury, Massachusetts, to let a completely unprepared, aquaculture-illiterate food and lifestyle writer work for them for a year to learn the business of oysters. The result is *Shucked*—part love letter, part memoir and part documentary about the world's most beloved bivalves. Providing an in-depth look at the work that goes into getting oysters from farm to table, *Shucked* shows Erin's fullcircle journey through the modern day oyster farming process and tells a dynamic story about the people who grow our food, and the cutting-edge community of weathered New England oyster farmers who are defying convention and looking ahead. The narrative also interweaves Erin's personal story—the tale of how a technology-obsessed workaholic learns to slow life down a little bit and starts to enjoy getting her hands dirty (and cold). This is a book for oyster lovers everywhere, but also a great read for locavores and foodies in general.

Matisse, Picasso, Hockney--they may not have been from the same period, but they all painted still lifes of food. And they

are not alone. Andy Warhol painted soup cans, Claes Oldenburg sculpted an ice cream cone on the top of a building in Cologne, Jack Kerouac's Sal ate apple pie across the country, and Truman Capote served chicken hash at the Black and White Ball. Food has always played a role in art, but how well and what did the artists themselves eat? Exploring a panoply of artworks of food, cooking, and eating from Europe and the Americas, *The Modern Art Cookbook* opens a window into the lives of artists, writers, and poets in the kitchen and the studio throughout the twentieth century and beyond. From the early moderns to the impressionists; from symbolists to cubists and surrealists; from the Beats to the abstractionists of the New York School, Mary Ann Caws surveys how artists and writers have eaten, cooked, and depicted food. She examines the parallels between the art of cuisine and the visual arts and literature, using artworks, diaries, novels, letters, and poems to illuminate the significance of particular ingredients and dishes in the lives of the world's greatest artists. In between, she supplies numerous recipes from these artists--including Ezra Pound's poetic eggs, Cezanne's baked tomatoes, and Monet's madeleines--alongside one hundred color illustrations and thought-provoking selections from both poetry and prose. A joyous and illuminating guide to the art of food, *The Modern Art Cookbook* is a feast for the mind as well as the palate.

In *The Drawing Lesson*, Jan Steen celebrates the art of the painter as teacher, placing his subjects in a familiar Dutch interior. This fascinating study of the painting - a masterpiece of the Museum's collection - examines the individual parts and larger patterns of the work and also recounts Steen's career and a history of the picture itself.

Named a Most Anticipated Book of 2020 by BuzzFeed, Library Journal, The Millions, and The Rumpus Effortlessly blending biography, criticism, and memoir, National Book Award-winning poet and best-selling memoirist Mark Doty explores his personal quest for Walt Whitman. Mark Doty has always felt haunted by Walt Whitman's bold, perennially new American voice, and by his equally radical claims about body and soul and what it means to be a self. In *What Is the Grass*, Doty—a poet, a New Yorker, and an American—keeps company with Whitman and his *Leaves of Grass*, tracing the resonances between his own experience and the legendary poet's life and work. What is it then between us? Whitman asks. In search of an answer, Doty explores spaces—both external and internal—where he finds the poet's ghost. He meditates on desire, love, and the mysterious wellsprings of the poet's enduring work: a radical experience of transformation and enlightenment, queer sexuality, and an obsession with death, as well as unabashed love for a great city and for the fresh, rowdy character of American speech. In riveting close readings threaded with personal memoir and illuminated by awe, Doty reveals the power of Whitman's persistent presence in his life and in the American imagination at large. How does a voice survive death? *What Is the Grass* is a conversation across time and space, a study of the astonishment one poet finds in the accomplishment of another, and an attempt to grasp Whitman's deeply hopeful vision

of human possibility.

Food is love, food is emotion. What good is a blowout recipe book when it does not bring emotion, happiness, joy and love to your kitchen and dinner table? Everything you touch, see and smell while cooking moves the soul, sparks a memory; this dope Oysters blowout recipe book will make you FEEL that. We passionately slipped emotions into every nectarean Oysters recipe, making them quirky, stand out and hilarious. Read them out LOUD and laugh, giggle while you follow their easy wicked steps - and crave the food you make. You'll love this book, the mesmerizing recipes are easy, the ingredients are easy to get and they don't take long to make. Foodlovers turn to well-liked Oysters Greats for jaw-dropping information and inspiration. Everything is in here, from the proverbial soup to nuts: Intensive Oysters Bordelaise, Flavourous Barbecued Oysters With Independent Shiitakes, Harmonious Oysters Randall, Suitable Cream Cheese And Magic Smoked Oysters, Boned Immersive Oysters, Appurtenant Oysters And Deece Caviar, Wafflelicious Barbecued Oysters And Masterly Razor Clams W Spicy Dipping Dayum Sauce, Svelte Salmon Oysters, Delectable Pecan Breaded Swashbuckling Oysters, Steadfast Oysters Philadelphia ...and much much more! This is a very satisfying book, however I would recommend you eat something before you read this book, or you won't be able to make it through without reaching for a skillet or saucepan! Oysters Greats is funny and packed with more luxurious information than you could imagine. 83 Delicious nectareous recipes covering everything, each using ingredients that should be simple to find and are Oysters-indulging. This luxuriant cookbook offers great value and would make a fabulous gift. This fragrant book will also give you enough crucial inspiration to experiment with different ingredients since you'll find the extensive enjoyable index to be extremely helpful. The amazeballs recipes are superb. Wonderfully easy to put together and you don't have to make or purchase a ton of ingredients or fancy kitchen gadgets before you have a chance to play with them. There's only one pleasant word that describes it all: Yummy!!

Mark Doty's prose has been hailed as "tempered and tough, sorrowing and serene" (The New York Times Book Review) and "achingly beautiful" (The Boston Globe). In Still Life with Oysters and Lemon he offers a stunning exploration of our attachment to ordinary things-how we invest objects with human store, and why.

Bernardo Bellotto's magnificent View of the Grand Canal provides a rich visual record of life in eighteenth-century Venice. This painting--one of the most popular in the Getty Museum--is so sweeping in its scope and so detailed that it requires repeated viewings to take in its portrait of daily life in Venice in the 1780s. This small book presents Bellotto's great painting in a series of beautiful details that allow the reader to examine the painting closely and enjoy the colorful and busy goings-on of Venetian life captured so unforgettably by Bellotto. The book jacket unfolds to become a small poster of the painting in its entirety. Accompanying these delightful images is a lyrical essay by noted American poet Mark Doty. Together, Bellotto's painting and Doty's prose make for an unforgettable encounter with the art and life of Venice.

An entertaining and lively guide to rediscovering the pleasure in art How to Enjoy Art: A Guide for Everyone provides the tools to understand

and enjoy works of art. Debunking the pervasive idea that specialist knowledge is required to understand and appreciate art, instead *How to Enjoy Art* focuses on experience and pleasure, demonstrating how anyone can find value and enjoyment in art. Examples from around the world and throughout art history—from works by Fra Angelico and Berthe Morisot to Kazuo Shiraga and Kara Walker—are used to demonstrate how a handful of core strategies and skills can help enhance the experience of viewing art works. With these skills, anyone can encounter any work of art—regardless of media, artist or period—and find some resonance with their own experiences. *How to Enjoy Art* encourages us to rediscover the fundamental pleasure in viewing art.

The year is 1989 and Mark Doty's life has reached a state of enviable equilibrium. His reputation as a poet of formidable talent is growing, he enjoys his work as a college professor and, perhaps most importantly, he is deeply in love with his partner of many years, Wally Roberts. The harmonious existence these two men share is shattered, however, when they learn that Wally has tested positive for the HIV virus. From diagnosis to the initial signs of deterioration to the heartbreaking hour when Wally is released from his body's ruined vessel, *Heaven's Coast* is an intimate chronicle of love, its hardships, and its innumerable gifts. We witness Doty's passage through the deepest phase of grief -- letting his lover go while keeping him firmly alive in memory and heart -- and, eventually beyond, to the slow reawakening of the possibilities of pleasure. Part memoir, part journal, part elegy for a life of rare communication and beauty, *Heaven's Coast* evinces the same stunning honesty, resplendent descriptive power and rapt attention to the physical landscape that has won Doty's poetry such attention and acclaim. A gravestone, a mention in local archives, stories still handed down around Oyster Bay: the outline of a woman begins to emerge and with her the world she inhabited, so rich in tradition and shaken by violent change. Katie Kettle Gale was born into a Salish community in Puget Sound in the 1850s, just as settlers were migrating into what would become Washington State. With her people forced out of their traditional hunting and fishing grounds into ill-provisioned island camps and reservations, Katie Gale sought her fortune in Oyster Bay. In that early outpost of multiculturalism--where Native Americans and immigrants from the eastern United States, Europe, and Asia vied for economic, social, political, and legal power--a woman like Gale could make her way. As Lyn De Danaan mines the historical record, we begin to see Gale, a strong-willed Native woman who cofounded a successful oyster business, then won the legal rights from her Euro-American husband, a man with whom she had raised children but who ultimately made her life unbearable. Steeped in sadness--with a lost home and a broken marriage, children dying in their teens, and tuberculosis claiming her at forty-three--Katie Gale's story is also one of remarkable pluck, a tale of hard work and ingenuity, gritty initiative and bad luck that is, ultimately, essentially American.

How do the bodies we inhabit affect our relationship with art? How does art affect our relationship to our bodies? T Fleischmann uses Felix Gonzáles-Torres's artworks—piles of candy, stacks of paper, puzzles—as a path through questions of love and loss, violence and rejuvenation, gender and sexuality. From the back porches of Buffalo, to the galleries of New York and L.A., to farmhouses of rural Tennessee, the artworks act as still points, sites for reflection situated in lived experience. Fleischmann combines serious engagement with warmth and clarity of prose, reveling in the experiences and pleasures of art and the body, identity and community.

"Contains two essays about contemporary painter Eric Wert and more than 100 color reproductions of Wert's paintings and drawings. Also includes a step-by-step explanation of Wert's process, written by Wert himself, with photographs of each stage of the process"--

Covering the history of homosexuality in art, this comprehensive chronicle of gay and lesbian visual expression covers the field, from the sexual practices of prehistoric people, to satirical Medieval art, to the emergence of modern-day gay institutions. 12,500 first printing. Tour. The New York Times bestselling WORLDWIDE phenomenon Winner of the Goodreads Choice Award for Fiction | A Good Morning America

Book Club Pick | Independent (London) Ten Best Books of the Year "A feel-good book guaranteed to lift your spirits."—The Washington Post The dazzling reader-favorite about the choices that go into a life well lived, from the acclaimed author of *How To Stop Time* and *The Comfort Book*. Somewhere out beyond the edge of the universe there is a library that contains an infinite number of books, each one the story of another reality. One tells the story of your life as it is, along with another book for the other life you could have lived if you had made a different choice at any point in your life. While we all wonder how our lives might have been, what if you had the chance to go to the library and see for yourself? Would any of these other lives truly be better? In *The Midnight Library*, Matt Haig's enchanting blockbuster novel, Nora Seed finds herself faced with this decision. Faced with the possibility of changing her life for a new one, following a different career, undoing old breakups, realizing her dreams of becoming a glaciologist; she must search within herself as she travels through the Midnight Library to decide what is truly fulfilling in life, and what makes it worth living in the first place.

"It sounds like a simple thing, to say what you see," Mark Doty begins. "But try to find words for the shades of a mottled sassafras leaf, or the reflectivity of a bay on an August morning, or the very beginnings of desire stirring in the gaze of someone looking right into your eyes . . ." Doty finds refuge in the sensory experience found in poems by Blake, Whitman, Bishop, and others. *The Art of Description* is an invaluable book by one of America's most revered writers and teachers.

In her sumptuous photographic still lifes replete with flora, food, and artifacts, Paulette Tavormina creates intensely personal interpretations of timeless tableaux. With a painterly perspective reminiscent of Old Masters such as Francisco de Zurbarán, Adriaen Coorte, and Giovanna Garzoni, Tavormina's meticulously orchestrated and lit photographs are boldly contemporary in their precision. *Paulette Tavormina: Seizing Beauty* presents the full array of her seductive and opulent still life series, heirs to the legacy of a cherished art tradition now seen through the lens of photography. Essays by art and photography scholars Silvia Malaguzzi, Mark Alice Durant, and Anke Van Wagenberg-Ter Hoeven delve into the seventeenth- and eighteenth-century sources of Tavormina's inspiration, her stance in art photography, and how the conventions of yesterday's painting can transform to make visually stunning photographic art for today.

Mark Doty's *Fire to Fire* collects the best of his seven books of poetry, along with a generous selection of new work. His signature style encompasses both the plainspoken and the artfully wrought, as one of contemporary American poetry's most lauded, recognizable voices speaks to the crises and possibilities of our time.

M. F. K. Fisher, whom John Updike has called our "poet of the appetites," here pays tribute to that most enigmatic of ocean creatures, the oyster. As she tells of oysters found in stews, in soups, roasted, baked, fried, prepared à la Rockefeller or au naturel—and of the pearls sometimes found therein—Fisher describes her mother's joy at encountering oyster loaf in a girls' dorm in the 1890s, recalls her own initiation into the "strange cold succulence" of raw oysters as a young woman in Marseille and Dijon, and explores both the bivalve's famed aphrodisiac properties and its equally

notorious gut-wrenching powers. Plumbing the “dreadful but exciting” life of the oyster, Fisher invites readers to share in the comforts and delights that this delicate edible evokes, and enchants us along the way with her characteristically wise and witty prose. “Consider the Oyster marks M. F. K. Fisher’s emergence as a storyteller so confident that she can maneuver a reader through a narrative in which recipes enhance instead of interrupt the reader’s attention to the tales. She approaches a recipe as a published dream or wish, and the stories she tells here...are also stories of the pleasures and disillusionments of dreams fulfilled.”—PATRICIA STORACE, *The New York Review of Books* “Since Lewis Carroll no one had written charmingly about that indecisively sexed bivalve until Mrs. Fisher came along with her *Consider the Oyster*. Surely this will stand for some time as the most judicious treatment in English.”—CLIFFTON FADIMAN
An engaging survey of American still-life painting that reinterprets beloved works and introduces lesser-known ones, providing a compelling new synthesis of the genre

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