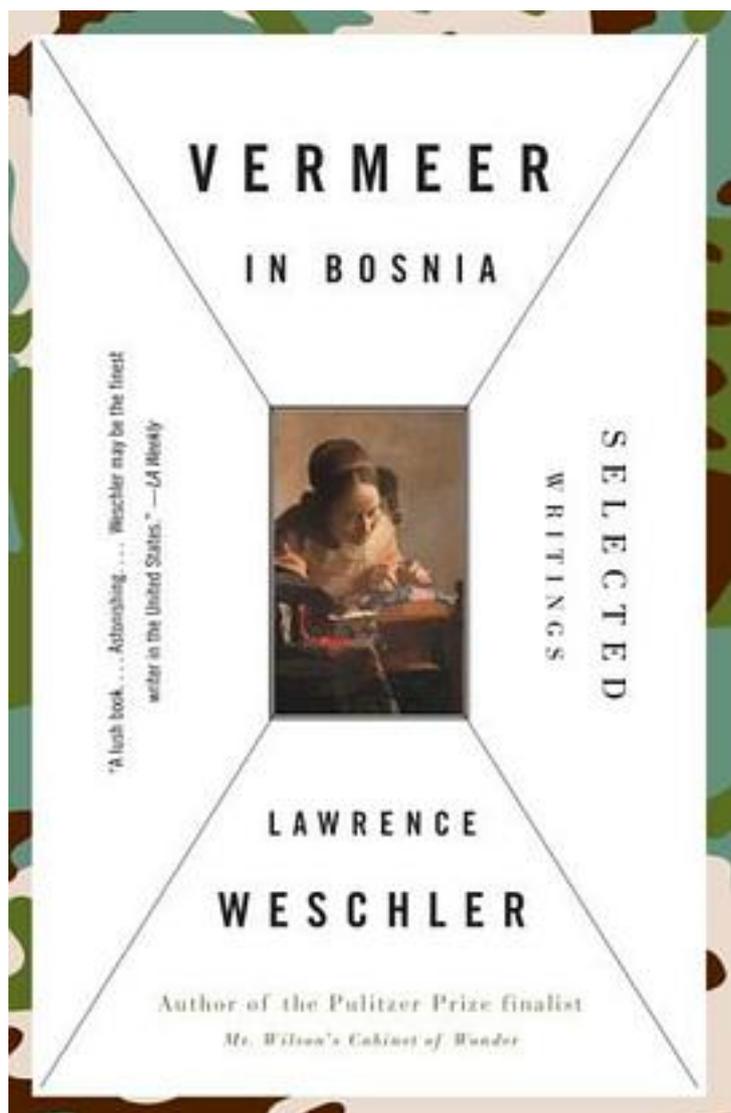


Vermeer in Bosnia



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著者:Lawrence Weschler

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There are writers who specialize in the strange and others whose genius is to find the strangeness in the familiar, the unexpected meanings in stories we thought we knew. Of that second category, Lawrence Weschler is the master. Witness the pieces in this splendidly disorienting collection, spanning twenty years of his career and the full range of his concerns—which is to say, practically everything.

Only Lawrence Weschler could reveal the connections between the twentieth century's Yugoslav wars and the equally violent Holland in which Vermeer created his luminously serene paintings. In his profile of Roman Polanski, Weschler traces the filmmaker's symbolic negotiations with his nightmarish childhood during the Holocaust. Here, too, are meditations on artists Ed Kienholz and David Hockney, on the author's grandfather and daughter, and on the light and earthquakes of his native Los Angeles. Haunting, elegant, and intoxicating, *Vermeer in Bosnia* awakens awe and wonder at the world around us.

作者介绍:

Weschler, longtime writer for the *New Yorker*, offers a collection of 20 articles and essays written over the past 20 years. All display his amazing skillfulness in selecting details and making connections. In the beginning section on the Yugoslav War Crimes Tribunal, he relates how an Italian judge, listening daily to atrocities and unbelievable acts of cruelty, keeps himself sane by visiting the art museum to spend time with the Vermeers. Weschler observes that while Vermeer painted his peaceful works, "all of Europe was Bosnia," filled with violence and atrocities. That sets the tone for the book, an examination of modern people and events viewed from a variety of perspectives--historical, cultural, religious, philosophical, political, literary, artistic. Weschler includes profiles of three Polish survivors of War World II, including director Roman Polanski, and essays on family connections, including a piece on his own grandfather. Profiles of artists and Los Angeles round out this incredible display of Weschler's versatility and the depth, detail, and digressions that add enormously to the picture he paints of his chosen subject.

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