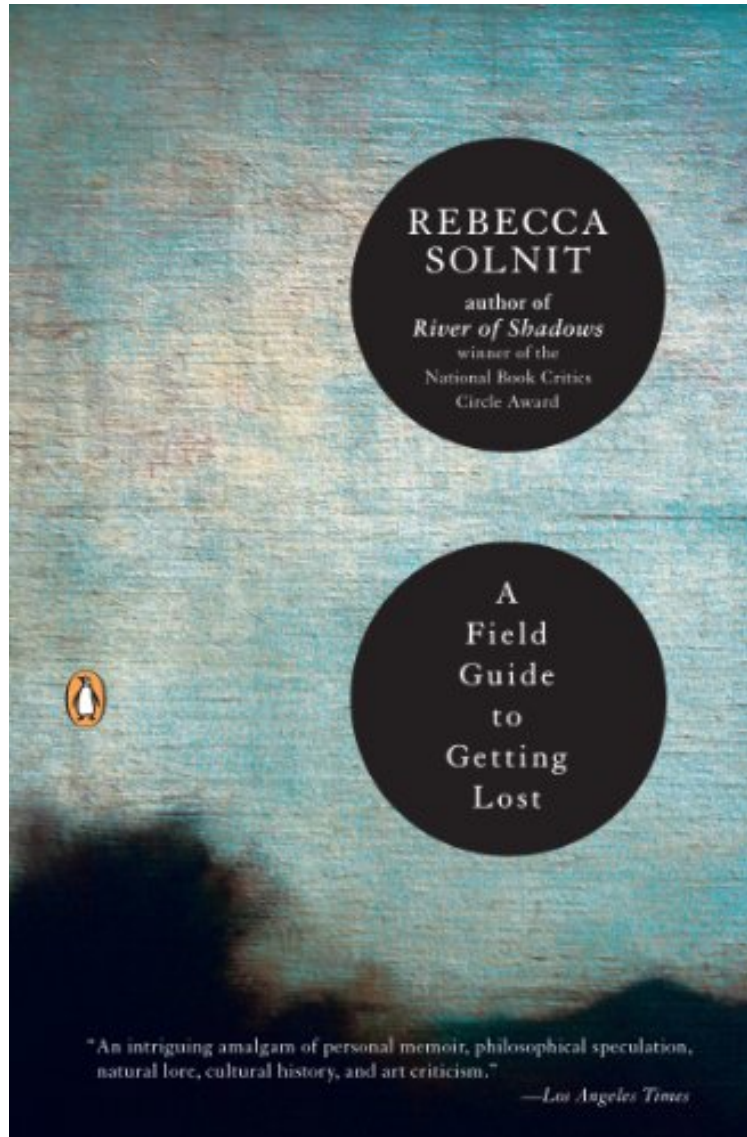


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## A Field Guide to Getting Lost

Von *Rebecca Solnit*

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**Von Rebecca Solnit : A Field Guide to Getting Lost** before purchasing it in order to gage whether or not it would be worth my time, and all praised A Field Guide to Getting Lost:

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. the blue of distanceVon Kundethe book consists of 7 essays, each dealing with distance, abandon, getting lost. intriguing investigations into cultural and personal history, language, art and nature. some of the most powerful and beautiful, yet clear writing i have ever read.2 von 5 Kunden fanden die folgende Rezension hilfreich. ins Blaue hineinVon S.

Freywunderbar zu lesende Aneinanderreihung von klugen Gedanken, geistreich, manchmal nachdenklich und oft funkelnd vor Witz, menschliche, spannende und anrührende kleine Geschichten und Berlegungen. Flüssig wie ein Roman, informativ wie ein Sachbuch und doch keins von beidem, eher Essays zum Zeitgeist. Mindestens so interessant wie ein Gespräch mit besonders wertvollen und dabei auch noch sympathischen Gesprächspartnern.

**Kurzbeschreibung** A stimulating exploration of wandering, being lost, and the uses of the unknown from the author of *Men Explain Things To Me*. Written as a series of autobiographical essays, *A Field Guide to Getting Lost* draws on emblematic moments and relationships in Rebecca Solnit's life to explore issues of uncertainty, trust, loss, memory, desire, and place. Solnit is interested in the stories we use to navigate our way through the world, and the places we traverse, from wilderness to cities, in finding ourselves, or losing ourselves. While deeply personal, her own stories link up to larger stories, from captivity narratives of early Americans to the use of the color blue in Renaissance painting, not to mention encounters with tortoises, monks, punk rockers, mountains, deserts, and the movie *Vertigo*. The result is a distinctive, stimulating voyage of discovery. From the Trade Paperback edition. From Publishers Weekly  
The virtues of being open to new and transformative experiences are rhapsodized but not really illuminated in this discursive and somewhat gauzy set of linked essays. Cultural historian Solnit, an NBCC award winner for *River of Shadows: Eadweard Muybridge and the Technological Wild West*, allows the subject of getting lost to lead her where it will, from early American captivity narratives to the avant-garde artist Yves Klein. She interlaces personal and familial histories of disorientation and reinvention, writing of her Russian Jewish forebears' arrival in the New World, her experiences driving around the American west and listening to country music, and her youthful immersion in the punk rock demimonde. Unfortunately, the conceit of embracing the unknown is not enough to impart thematic unity to these essays; one piece ties together the author's love affair with a reclusive man, desert fauna, Hitchcock's *Vertigo* and the blind seer Tiresias in ways that will indeed leave readers feeling lost. Solnit's writing is as abstract and intangible as her subject, veering between oceanic lyricism ("Blue is the color of longing for the distance you never arrive in") and penses about the limitations of human understanding ("Between words is silence, around ink whiteness, behind every map's information is what's left out, the unmapped and unmappable") that seem profound but are actually banal once you think about them. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.  
From Booklist One can literally get lost in a city or the wilderness, or one can lose one's self, one's memories, one's spiritual grounding, one's way through the labyrinth of love. And by getting lost, much can be found. Lannan Award winner Solnit, a penetrating cultural historian, has written books about landscape, the wild, art, and activism. Here she ponders the Zen of getting lost in a lithesome essay collection. Using the evocative color blue as a polestar, she roams from her roots in Bialystok to the Great Salt Lake and beyond, entwining autobiography with musings on exile, how photographs both create and displace memories, captivity narratives, urban ruins, music, the death of a friend, the "deterioration of the local," and the brief, bright life of artist Yves Klein. Solnit not only thinks innovatively and writes beautifully, she also trips the wire in the mind that hushes the static of routine concerns and allows readers to perceive hidden aspects of life, thus opening up new inner vistas for us to explore, even to the point of getting blissfully lost. Donna Seaman Copyright American Library Association. All rights reserved