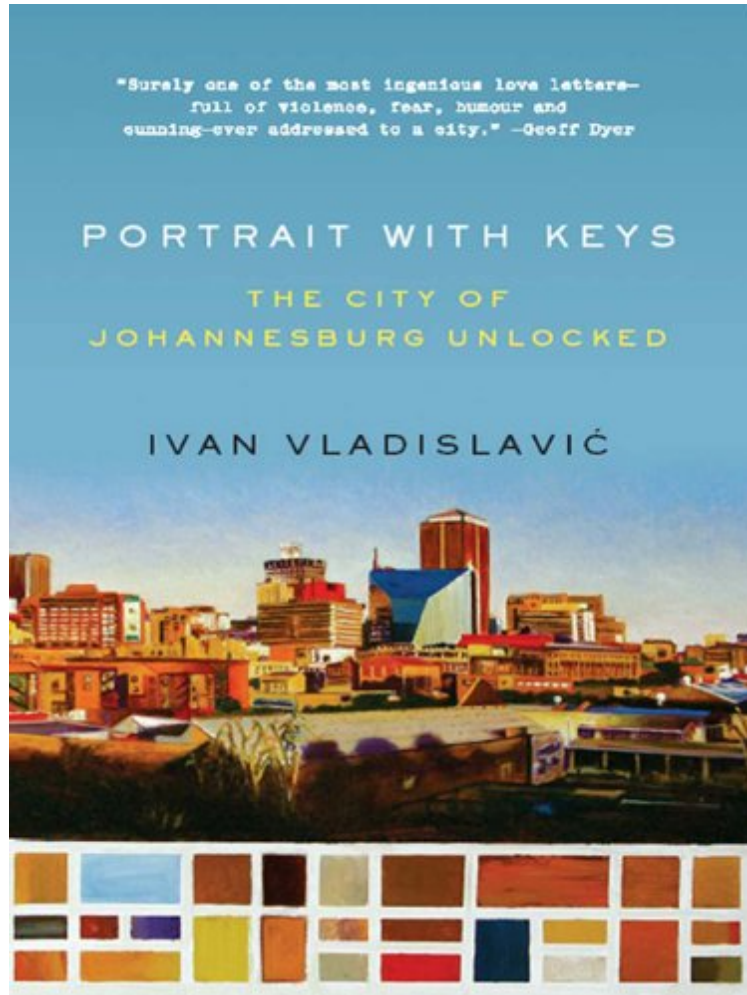


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Portrait with Keys: The City of Johannesburg Unlocked

Von Ivan Vladislavic

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Von Ivan Vladislavic : Portrait with Keys: The City of Johannesburg Unlocked before purchasing it in order to gage whether or not it would be worth my time, and all praised Portrait with Keys: The City of Johannesburg Unlocked:

KundenrezensionenHilfreichste Kundenrezensionen0 von 1 Kunden fanden die folgende Rezension hilfreich. Leichter zu lesen als zu erleben.Von Anna LatzDies ist ein ganz spannendes Buch, das dem Leser einen vermutlich realistischen und sehr lebhaften Eindruck vom Alltagsleben der weien Einwohner des heutigen Johannesburg vermittelt - einer Erfahrung, die wahrscheinlich nicht viele selber machen knnen oder wollen. Unvereingenommen, human, ohne ideologische Scheuklappen.0 von 1 Kunden fanden die folgende Rezension hilfreich. Zustand des Buches ok.Von NCBuch wurde fr ein Anglistik Seminar an der Uni gekauft.Zustand des Buches war wie angegeben.

Fachbcher oder fremdsprachige Literatur sind leider immer etwas teurer.

Kurzbeschreibung Surely one of the most ingenious love letters full of violence, fear, humour, and cunning ever addressed to a city. Geoff Dyer This dazzling portrait of Johannesburg is one of the most haunting, poetic pieces of reportage about a metropolis since Suketu Mehta's Maximum City. Through precisely crafted snapshots, Ivan Vladislavic observes the unpredictable, day-to-day transformation of his embattled city: the homeless using manholes as cupboards, a public statue slowly cannibalized for scrap. Most poignantly he charts the small, devastating changes along the postapartheid streets: walls grow higher, neighborhoods are gated off, the keys multiply.

Security/insecurity? is the growth industry. Vladislavic, described as one of the most imaginative minds at work in South African literature today (Andr Brink), delivers one of the best things ever written about a great, if schizophrenic, city, and an utterly true picture of the new South Africa (Christopher Hope). Pressestimmen Reminds me sometimes of Orhan Pamuk's Istanbul and sometimes of James Joyce's Dubliners, but it is altogether one of a kind. . . . He leaves his readers consoled by the feeling that art and goodness alike can be impervious to squalor. -- Jan Morris Reminds me sometimes of Orhan Pamuk's Istanbul and sometimes of James Joyce's Dubliners, but it is altogether one of a kind. . . .

He leaves his readers consoled by the feeling that art and goodness alike can be impervious to squalor. --Jan

Morris "Portrait with Keys is a beautiful book, affecting and ingenious, opening new intellectual vistas onto art and architecture, poetry and urbanism. --Ian Volner "Like the city it studies, Portrait with Keys is complex, with vast

rewards for the patient reader. --Tracey D. Samuelson "Portrait with Keys is a beautiful book, affecting and ingenious, opening new intellectual vistas onto art and architecture, poetry and urbanism. --Ian Volner A rare, brilliant writer. His

work eschews all cant. Its sheer verve, the way it burrows beneath ossified forms of writing, its discipline and the distance it places between itself and the jaded preoccupations of local fiction, distinguish it. A wonderful book about

Johannesburg.... This is a love letter to Johannesburg and a truly marvelous piece of work. I read it and was deeply

moved. --Justin Cartwright A passionate account by a man who loves his city, shocking because it so embraces the things most people try to avoid thinking about. Freshly engaging, with its wry take on security and a homeless

underclass that stashes its winter wardrobe in manholes beneath Africa's richest city. --Maya

Jaggi Kurzbeschreibung Surely one of the most ingenious love letters full of violence, fear, humour, and cunning ever addressed to a city. Geoff Dyer This dazzling portrait of Johannesburg is one of the most haunting, poetic pieces of reportage about a metropolis since Suketu Mehta's Maximum City. Through precisely crafted snapshots, Ivan Vladislavic observes the unpredictable, day-to-day transformation of his embattled city: the homeless using manholes as cupboards, a public statue slowly cannibalized for scrap. Most poignantly he charts the small, devastating changes along the postapartheid streets: walls grow higher, neighborhoods are gated off, the keys multiply.

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