

**BOOK PUBLISHING,
JOURNALISM, AND
CRITICISM**

Michael Lindgren
School of Visual Arts
Nov 2017

INTRODUCTION

Agenda now; resources and slides will be given afterwards to all

we will be doing a “pitch” (what is a “pitch”?) exercise

You will get the “straight scoop” although it can be depressing

Use your access! Ask questions!

WHY THO

Publishing
is part of
the cultural
ecosystem

Publishing
could
become a
vocational
necessity

THE JOURNEY OF MIKE LINDGREN

Editor, Academic Press

Editor, Zoland Books

Bookseller, Tudor Bookshop (PA)

(reviewer, *Times-Leader*)

Bookseller, Coliseum Books (NYC)

(reviewer *L Magazine*, *Brooklyn Rail*)

Member, National Book Critics Circle

Reviewer, *Washington Post*



BOOK PUBLISHING 101!

In 20 minutes!!!

Economics of Publishing (Author)			
Author royalty	10%		
List price	\$25		
royalty on special sales	5%	(about one-third of all sales)	
total unit sales	6000		
special sales	2000	$x .05 \times 25$	\$2,500
trade sales	4000	$x .10 \times 25$	\$10,000
agent commission = 10%			\$12,500
less agent commission			\$11,250

Economics of Publishing (Publisher)			
list price	\$25.00		
less 10% author royalty	\$22.50		
less 47% trade discount	\$12.00		
distribution			
less 10% net (\$2.50)	\$9.50		
less 10% gross (\$1.25)	\$8.25		
less production (\$3.50)	\$4.75	times 6000 unit sales =	\$28,500



AN OLD PUBLISHING JOKE

“We only make money on one out of five books we publish.”

“Why don’t you just publish the one book then?”

“Because we don’t know **WHICH ONE** it will be!”

ANCILLARY STREAMS OF REVENUE



I. Subsidiary rights

- Film
- Serial (magazine, anthology, etc.)
- Foreign and translation



2. Backlist sales

date	editorial	marketing
September 7	contract signed	announcement
December 19	editorial evaluation	
February 6	manuscript edits	cover to designer
March 20	manuscript 1	mss to blurbers
April 17	copy editor	sales conference
May 15	manuscript 2 (final)	tip sheets / reps
May 29	typesetter	pages for ARC / BookExpo
June 26	proofread pages	ARCs out
July 3	final pages	
July 10	cover proof	To reps / bookstores / mkting
August 21	ship to wholesalers	
September 4	pub date	

THE ANATOMY OF A BOOK REVIEW

IN SUNLIGHT OR IN SHADOW

STORIES INSPIRED BY THE PAINTINGS OF
EDWARD HOPPER

FEATURING

STEPHEN KING
JOYCE CAROL OATES
ROBERT OLEN BUTLER
MICHAEL CONNELLY
MEGAN ABBOTT
CRAIG FERGUSON
NICHOLAS CHRISTOPHER
JILL D. BLOCK
JOE R. LANSDALE
JUSTIN SCOTT
KRIS NELSCOTT
WARREN MOORE
JONATHAN SANTLOFER
JEFFERY DEEVER
LEE CHILD
GAIL LEVIN
LAWRENCE BLOCK

ADVANCE READING COPY
NOT FOR SALE
PUBLICATION DATE: 12/06/2016

EDITED BY
LAWRENCE BLOCK

A TRULY UNPRECEDENTED LITERARY ACHIEVEMENT BY AUTHOR
AND EDITOR LAWRENCE BLOCK, A NEWLY-COMMISSIONED
ANTHOLOGY OF SEVENTEEN SUPERBLY-CRAFTED STORIES
INSPIRED BY THE PAINTINGS OF EDWARD HOPPER.

"Edward Hopper is surely the greatest American narrative painter. His work bears special resonance for writers and readers, and yet his paintings never tell a story so much as they invite viewers to find for themselves the untold stories within."

So says Lawrence Block, who has invited seventeen outstanding writers to join him in an unprecedented anthology of brand-new stories: *In Sunlight or In Shadow*. The results are remarkable and range across all genres, wedding literary excellence to storytelling savvy.

Contributors include Stephen King, Joyce Carol Oates, Robert Olen Butler, Michael Connelly, Megan Abbott, Craig Ferguson, Nicholas Christopher, Jill D. Block, Joe R. Lansdale, Justin Scott, Kristine Kathryn Rusch, Warren Moore, Jonathan Santlofer, Jeffery Deaver, Lee Child, and Lawrence Block himself. Even Gail Levin, Hopper's biographer and compiler of his catalogue raisonnée, appears with her own first work of fiction, providing a true account of art theft on a grand scale and told in the voice of the country preacher who perpetrated the crime.

In a beautifully produced anthology as befits such a collection of acclaimed authors, each story is illustrated with a full-color reproduction of the painting that inspired it.

PRAISE FOR LAWRENCE BLOCK:

"Block is a mesmerizing raconteur, the kind who collects the stories he hears on the street and then reprises the voices of the storytellers, many of them long gone." —*The New York Times Book Review*

"There is only one writer of mystery and detective fiction who comes close to replacing the irreplaceable John D. MacDonald. The writer is Lawrence Block." —Stephen King

"If there is one crime writer currently capable of matching the noirish legacies of Raymond Chandler and Dashiell Hammett, it's Lawrence Block." —*The San Francisco Chronicle*

LAWRENCE BLOCK has been writing and editing award-winning mystery and suspense fiction for half a century. His newest book is *The Girl with the Deep Blue Eyes*. His dozen previous anthologies include *Manhattan Noir*, *Manhattan Noir 2*, and *Dark City Lights*. He lives in New York City.

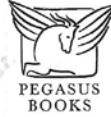
IN SUNLIGHT OR IN SHADOW • EDITED BY LAWRENCE BLOCK • \$25.95 • ISBN 978-1-68177-245-5
HARDCOVER • 6 X 9 • 288 PAGES • ILLUSTRATED WITH 18 COLOR PLATES • FICTION • DECEMBER 6TH, 2016



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AND NOT FOR SALE. PLEASE NOTE THAT
ANY QUOTES USED FOR REVIEW MUST
BE CHECKED AGAINST THE FINISHED BOOK.



May 23, 2016

Dear Editor/Critic,

When Lawrence Block approached us with the idea of an anthology with stories based on Edward Hopper paintings, we were thrilled. We were then utterly bowled over when he came back to us with the star-studded list of contributors who had immediately agreed to participate: **Stephen King, Joyce Carol Oates, Michael Connelly, Megan Abbott, Jeffery Deaver, Lee Child, Jonathan Santlofer, Gail Levin** (Hopper's biographer and compiler of his catalogue), former late-night-television host **Craig Ferguson, Larry Block** himself, and more.

We were ecstatic that the premise of the book spoke so strongly to our contributors, as we of course felt the same way. Hopper's paintings are generally of quiet moments—a woman, alone, reading, or someone staring plaintively out of a window—and of very little action. His paintings don't tell stories. What they do is suggest—powerfully and irresistibly—that there are stories within them, waiting to be told. He shows a moment in time, arrayed on a canvas; there's clearly a past and a future, but it's our task to find it for ourselves. And that's just what our authors have done here.

I am enormously pleased to be sending you the seventeen original stories from our illustrious group of contributors, collected here in *In Sunlight or in Shadow: Stories Inspired by the Paintings of Edward Hopper*, an anthology that is truly the first of its kind. In a beautifully produced anthology as befits such a collection of acclaimed authors, each story is illustrated with a quality full-color reproduction of the painting that inspired it.

I hope you will enjoy these stories as much as we have enjoyed putting them together. We are looking forward to our official launch of the book on December 6, 2016, and we hope you will agree that this is truly one of the stand-out literary achievements of the year.

Thank you in advance for your consideration, and please don't hesitate to be in touch if you have any questions at all.

All best,

Iris

Iris Blasi
Marketing Director, Senior Editor
iris@pegasusbooks.com // (646) 343-9503



In Sunlight or in Shadow, ed by Lawrence Block (Pegasus 12/6)

Charles, Ron <[redacted]>

05/28/16 at 12:38 PM

To Mike Lindgren

Dear Michael,

I've got a curious anthology of thriller/mystery stories inspired by the paintings of Edward Hopper. Some big names: Stephen King, Joyce Carol Oates, Robert Olen Butler, Michael Connelly, et al.

Something you might be willing to review for us? I'm after 800 words (\$375) -- if you think it's interesting. If you don't, bail, and we'll pay a kill fee (\$50).

Thanks for considering it,

Ron

Ron Charles, Editor
Book World

THAT'S \$277 IN
2017 DOLLARS!



Wallace Stevens, 1953

a paragraph exploiting his prejudices. On the other hand, it takes very little experience with book reviews in general to convince one that most of them are like the men that write them: some of them are very good and others are simply rotten. It is always a wonder to me how much painstaking some men will put into a review considering how little they are paid for that sort of thing. I knew a man over here that wrote a review of a group of eight novels some years ago. It was amazingly perceptive. He told me that he was paid \$30.00 for it. In general,

Wonderful. Mid November -- so ages from now!

I'll send the galley up on Tuesday.

Have a good weekend.

Ron

Ron Charles, Editor
Book World

[Latest episode of The Totally Hip Video Book Review](#)

From: Michael Lindgren <mike_lindgren@yahoo.com>

Sent: Saturday, May 28, 2016 1:07:48 PM

To: Charles, Ron

Subject: RE: In Sunlight or in Shadow, ed by Lawrence Block (Pegasus 12/6)

Sounds excellent! Hard to imagine why I'd bail! Send it along!

Deadline?

Thanks



Fold-down bottom corner of certain pages: a good (or bad) passage, a quotable passage, a sentence that sums up what the book is about, a sentence that illuminates something useful (or problematic), something that is funny, something that is sad, and especially a “kicker”

She broke the roll in two, spread butter on it with the little knife. Put the buttered roll on the plate, took up the spoon, took a spoonful of soup. Then another, and then a bite of the roll.

She ate slowly, using the time to scan the room. Just over half the tables were occupied. Two women here, two men there. A man and woman who looked to be married, and another pair, at once animated but awkward with each other, whom she guessed were on a first or second date.

She might have amused herself by making up a story about them, but let her attention pass them by.

The other tables held solitary diners, more men than women, and most of them with newspapers. Better to be here than outside, as the city slipped deeper into autumn and the wind blew off the Hudson. Drink a cup of coffee, read the *News* or the *Mirror*, pass the time . . .

The manager wore a suit.

So did most of the male patrons, but his looked to be of better quality, and more recently pressed. His shirt was white, his necktie of a muted color she couldn't identify from across the room.

She watched him out of the corner of her eye.

Alfred had taught her to do this. Your eyes looked straight in front of you, and you didn't move them around to study the object of your interest. Instead you used your mind, telling it to pay attention to something on the periphery of your vision.

It took practice, but she'd had plenty of that. She remembered a lesson in Penn Station, across from the Left Luggage window. While she kept

ch.

"What, with them? What makes you think there's a story?"

"There's always a story. Painting is story telling. Do you know why it's called Nighthawks?"

"No, not really."

"Well, the night part is obvious. But check out the beak on the guy with the woman."

Bosch did. He saw it for the first time. The man's nose was sharp and bent like a bird's. Nighthawks.

"I see it," he said.

He smiled and nodded. He had learned something.

"But just look at the light," she said. "All light in the painting comes from within the coffee shop. It is the beacon that draws them there. Light and dark, yin and yang, clearly on display."

"I would guess you are a painter but you are writing in your notebook, not drawing."

"Not a painter. But I am a story teller. A writer, I hope. One day."

Nov 4

There is to be sure something deeply evocative about Edward Hopper's paintings, with their starkly lighted vignettes of big-city anomie and their mysterious denizens who seem frozen in a moment of crisis or doubt. Now the famous mystery writer Lawrence Sanders has collected a dozen tales inspired by Hopper paintings between the covers of *In Sunlight* and *In Shadow* -- a high-concept idea that yields decidedly mixed results.

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There are two problems with the anthology. The first is one, quite simply, of quality. For every entry that is deeply imagined and felt, there is one that feels ~~somewhat perfunctory~~ perfunctory, at best... and ~~it here seems to be an almost inverse relation between the celebrity of the writer involved and the~~ There seems to be an almost inverse relation between the celebrity of the writer involved and the rigor and complexity of the tale at hand.

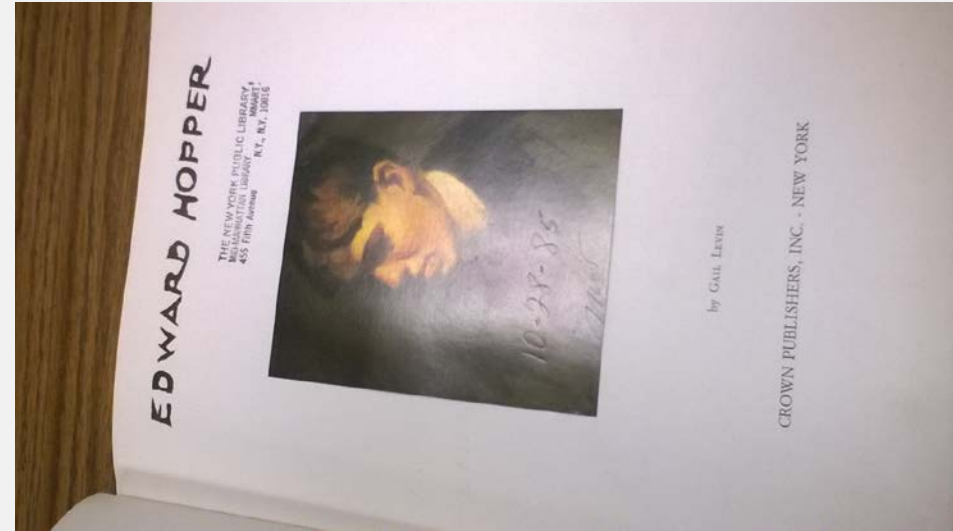
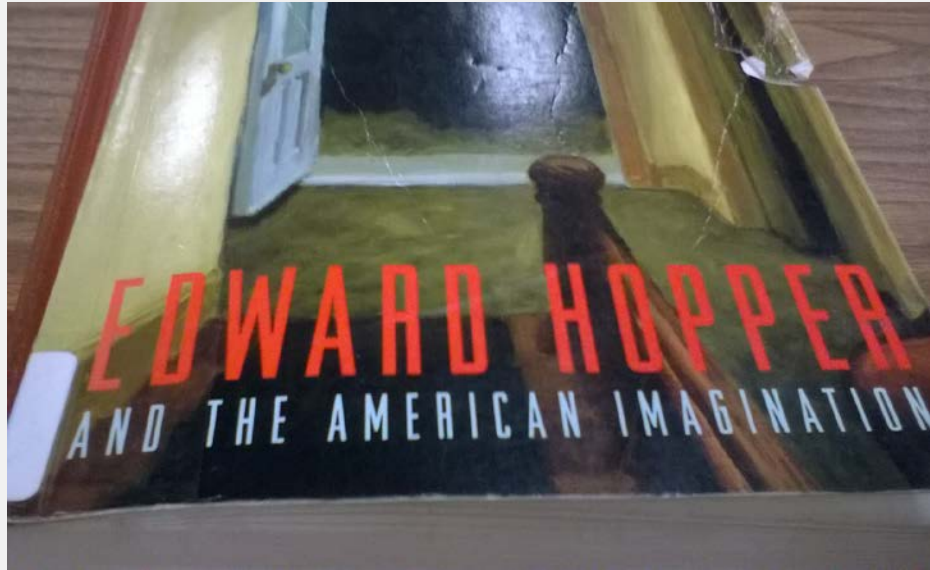
The second problem is deeper and trickier and altogether more slippery, but it has to do, I think, with a certain banality inherent in the book's operating principle, one that fundamentally misunderstands both Hopper specifically and the relation between art and narrative more generally. Hopper himself was fiercely resistant to the idea that his paintings were glorified illustrations, correctly perceiving that their stylized mises en scene skirted the conventions of magazine illustration of the time. "Painting is story telling," the anonymous heroine of Michael Connelly's "Nighthawks" tells Harry Bosch, (84) but actually, she's got it all wrong: the whole point of painting is that it is not story telling. The power of his art is located within the piercing sense of possibility that the paintings convey, the sense of ambiguity and essential unknowability. To provide a literal-minded narrative frame is to destroy the source of that evocative power; their whole point is that we don't know the narrative context. In a sense, as clever and loving as these acts of homage are, their existence negates the paintings that inspired them: an ouroboros of creative inspiration and destruction.

Nov 5 (cont'd)

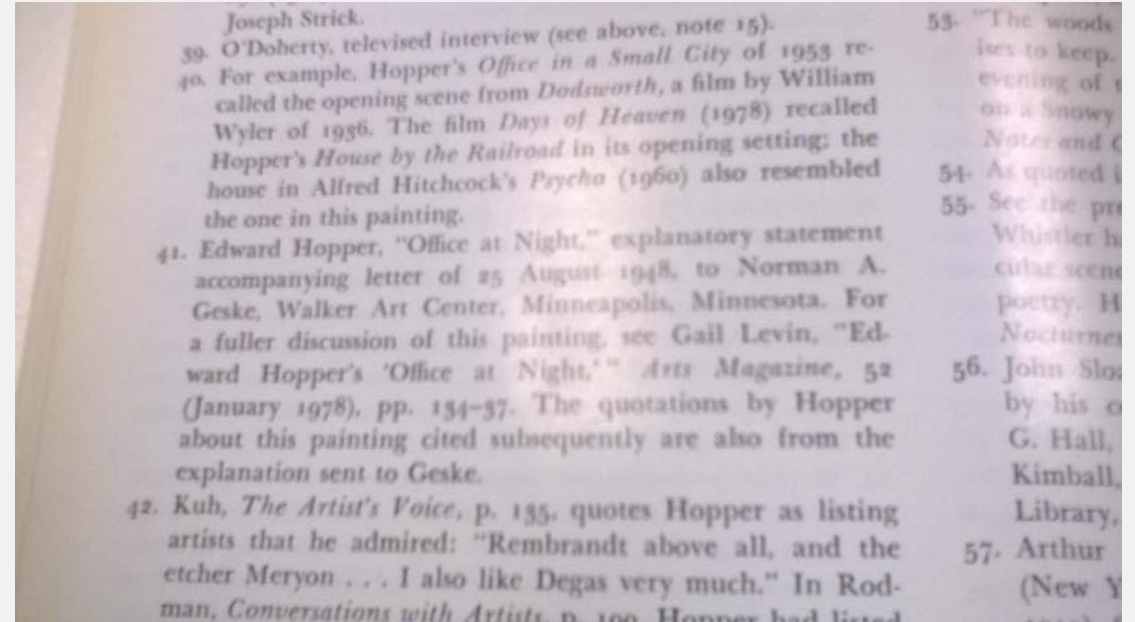
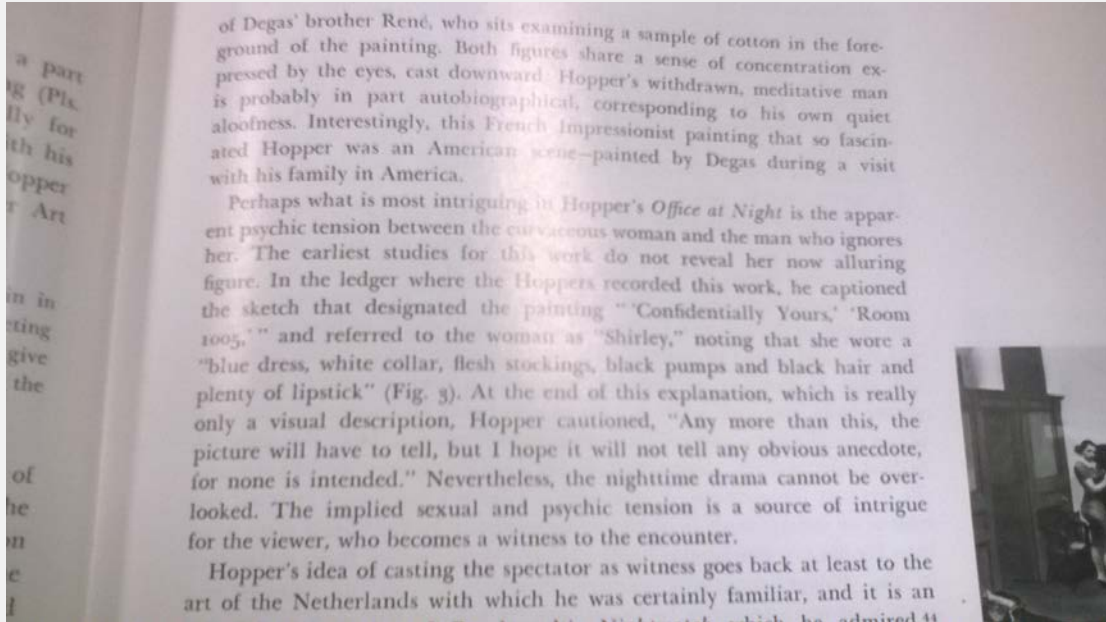
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NYPL Art and Architecture Room
42nd Street
Room 315



“I hope it (the painting) will tell no obvious anecdote, for none is intended.” – EH, 1948



The drop-off after this harvest is steep. There seems to be an almost inverse relation between the celebrity of the writer involved and the rigor and complexity of the tale at hand, the ~~possible~~ exception being Joyce Carol Oates, who contributes a reading of “The Woman in the Window” that bristles with ~~the promise of imminent~~ violence, ~~with hatred that~~ “roils like a smoldering heat about to burst into flame” (187) -- an Oatesian artifact indeed. Some of the other high-profile contributions... well, the phrase “for completists only” comes to mind. ~~To be fair,~~ ~~A~~ assembling an anthology of this kind is probably harder than it seems -- a product of favors called in and networks worked -- and one can almost feel some of Block’s contributors straining to ~~churn out an acceptable variation under~~ ~~deadline~~

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Nov 5 (2)

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Nov 6

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The second problem is deeper and trickier and altogether more slippery, but it ~~has~~ to do, I think, with a certain banality inherent in the book's operating principle, one that fundamentally misunderstands both Hopper specifically and the relation between art and narrative more generally. ~~Hopper's background was in commercial illustration, an avocation that he loathed and that he successfully escaped; all his life he was fiercely resistant to the not uncommon idea that his paintings are nothing but illustrations of a high order. In a letter of 1948, he explicitly disavowed the narrative element, writing o~~ ~~Hopper himself was fiercely resistant to the idea that his paintings were glorified illustrations, correctly perceiving that their stylized mise en scenes skirted the conventions of magazine illustration of the time, and he explicitly disavowed any narrative element. In 1948 he wrote, of f~~ "Office at Night" -- here given an earnest re-imagining by Warren Moon -- that "I hope it will not tell any obvious anecdote, for none is intended."

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As seductive as the idea and as likable as its executor are, the anthology is handicapped by two serious problems. There are two problems with the anthology. The first is one, quite simply, of quality. For every entry that is deeply imagined and felt, there is one that feels perfunctory, at best. Some of the entries, to be sure, are inventive little pleasure machines, keenly imagined and crisply executed. Sanders is a mystery writer, of course, as are a number of his stable of writers cenacle, which makes them natural matches to Hopper's Depression-era noir sensibility of fatalistic losers and con men. Lee Child's "The Truth About What Happened" is a jaunty yarn with an O' Henry-like twist, and Sanders himself chips in with a satisfying tale of a cunning big-city grift- based on one the desolate "Automat." In "Soir Bleu," Robert Olen Butler spins a gothic backstory around one of the strangest of Hopper's paintings, "a living portrait of the tormented clown painted on the canvas of the actor's face." (42) Similarly, Nicholas Christopher builds a surrealist fable, touched with a trace of Latin American magic realism, out of "Rooms by the Sea," a haunting late masterpiece that, uncharacteristically, includes no human figures

...

"Painting is storytelling," the anonymous protagonist of Michael Connelly's "Nighthawks" tells Harry Bosch, (84) but actually, she's got it all wrong: the whole point of painting is that it is not storytelling. The force of Hopper's art is located within the piercing sense of possibility that the paintings convey, the sense of ambiguity and essential unknowability. To provide a literal-minded narrative frame is to destroy the source of that power; the lack of narrative context is what endows them with their mystery and beauty.

Writing about the fiction in the 1995 anthology, the late John Updike noted "the gulf between the two modes of expression, and how tempting it is to marry the two." He goes on to observe, with characteristic acuity, that "if the narrative content were not submerged but brought to a humorous or touching point, we would have a period magazine cover—which would win our momentary response and then vanish as a painting" -- an observation that remains as pertinent now as it was in 1995. ~~a sense, a~~ As clever and loving as some of these acts of homage are, their creation ultimately works against the paintings that inspired them; their celebration contains a diminishment. Sanders's own story provides an unintentional clue to this paradox; the woman sitting in the automat is "using the time to scan the room," looking at the other diners. "She might have amused herself by making up a story about them," but unlike her creator, she in the end "let her attention pass them by." (267)

IT IS SO IMPORTANT
TO PROOFREAD – AND
TO DO IT ON A HARD
COPY!

call on artists of various stripe. They have inspired at least two great songs by the Canadian rock band the Weakerthans alone, along with outstanding poetry by B. H. Fairchild, among others, as well as a powerhouse 1995 anthology that grew out of the artist's celebrated Whitney Museum of Art retrospective. Now renowned mystery writer Lawrence Sanders adds to the take, putting 17 Hopper-inspired tales between the covers of "In Sunlight or in Shadow" (Pegasus, \$25.95) -- a high-concept idea that yields decidedly mixed results.

As seductive as the idea and as likable as its executor are, the anthology is handicapped by two serious problems. The first is one, quite simply, of quality. For every story that is deeply imagined and felt, there is one that feels perfunctory, at best. Some of the entries, to be sure, are inventive little pleasure machines, keenly imagined and crisply executed. Block is a mystery writer, of course, as are several of his ^{or} ^{at} ⁱⁿ ^{the} ^{books} ~~his~~ ^{of} ^{the} ^{books} ~~cenacle~~, which makes them natural matches to Hopper's Depression-era noir sensibility of fatalistic losers and con men. Lee Child's "The Truth About What Happened" is a jaunty yarn with an O'Henry-like twist, and Block himself chips in with a satisfying tale of a cunning ~~big-city~~ ^{big-city} grift based on ~~one~~ the desolate "Automat." In "Soir Bleu," Robert Olen Butler spins a gothic backstory around one of the strangest of Hopper's paintings, "a living portrait of the tormented clown painted on the canvas of the actor's face." (42) Similarly, Nicholas Christopher builds a surrealist fable, touched with a trace of Latin American magic realism, out of "Rooms by the Sea," a haunting late masterpiece that, uncharacteristically, includes no human figures

The drop-off after this harvest is steep. There seems to be an almost inverse relation between the celebrity of the writer involved and the rigor and complexity of the tale at hand, the exception being Joyce Carol Oates, who contributes a reading of "The Woman in the Window" that bristles with imminent violence, with hatred that "roils like a smoldering heat about to burst into flame" (187) -- an Oatesian artifact indeed. Some of the other high-profile contributions... well, the phrase "for completists only" comes to mind. To be fair, assembling an anthology of this kind is probably harder than it seems -- a product of favors called in and networks worked -- and one

In Sunlight or in Shadow for the Washington Post

People★

Charles, Ron

12/06/16 at 5:26 PM

To mike_lindgren@yahoo.com

Dear Mike,

This is some really smart criticism.

Take a look at the edited version below and let me know of any changes you'd like me to make.

Many thanks,

Ron

Ron Charles, Editor
Book World
The Washington Post

[Totally Hip Video Book Review of "Moonglow," by Michael Chabon](#)



...of the idea and as much as its execution are, the anthology is marred by the serious problem: the more one, quite simply, or quantity of every story that is deeply imagined and felt, there is one that feels perfunctory, at best. Some of the entries, to be sure, are inventive, keenly imagined and crisply executed.

[CAN YOU MENTION — ANYWHERE — THAT EACH STORY IS ACCOMPANIED BY A COLOR PLATE OF ITS PAINTING OR SOMESUCH?]

Block AND HIS FELLOW mystery writerS make natural matches to Hopper's Depression-era noir sensibility of fatalistic losers and con men. Lee Child's "The Truth About What Happened" is a jaunty yarn with an O. Henry-like twist, and Block himself chips in with a satisfying tale of a cunning big-city grift based on the desolate "Automat." In "Soir Bleu," Robert Olen Butler spins a gothic backstory around one of the strangest of Hopper's paintings, a "living portrait of the tormented clown painted on the canvas of the actor's face." Similarly, Nicholas Christopher builds a surrealist fable, touched with a trace of Latin American magic realism, out of "Rooms by the Sea," a haunting late masterpiece.

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"Painting is story telling," A WOMAN tells Harry Bosch IN Michael Connelly's "Nighthawks," but she's got it all wrong. The whole point of painting is that it is not story telling. The force of Hopper's art is located within the piercing sense of possibility that the paintings convey, the sense of ambiguity and essential unknowability. To provide a literal-minded narrative frame is to destroy the source of that power; the lack of narrative context is what endows them with their mystery and beauty.

Writing about the fiction in the 1995 anthology BASED ON THE Whitney EXHIBIT, the late John Updike noted "the gulf between the two modes of ARTISTIC expression, and how tempting YET MISGUIDED it is to marry the two." He goes on to observe that "if the narrative content were not submerged but brought to a humorous or touching point, we would have a period magazine cover — which would win our momentary response and then vanish as a painting"

[PLEASE RECHECK; ONLY BECAUSE I DON'T HAVE ACCESS] — an observation that remains as pertinent now as it was in 1995.

Hopper himself put the temptation there. A devoted reader and theatergoer, he seems in his paintings to be on the verge of telling a story; the curtain goes up, in *Room in New York* (1932) or *Hotel Lobby* (1943) or *Summer Evening* (1947), on an intriguing tableau. Dramatic tension is in the air. The lighted restaurant in *Nighthawks* (1942), the sunstruck house front in *High Noon* (1949), the lit porch in *Summer Evening* suggest stage sets, making us conscious of our spectatorship and curious about past and future action. Yet attempts to spell out the drama, as in Ann Beattie's inventive, good-humored "Cape Cod Evening" in this catalog, or in Joyce Carol Oates's recent imagining (in the anthology *Transforming Vision: Writers on Art**) of interior monologues for the couple in *Nighthawks*, however lively as fiction, are projections that slide off the painting, leaving it just where it hangs. Hopper could have elaborated the anecdotal content of his scenes, and in a few late instances—*Hotel Window* (1955), *Excursion into Philosophy* (1959)—a decipherable pathos draws uncomfortably near. But in his prime he never gives the tale away; the faces remain proudly blank, and tension and longing are present ambiguously. Hopper had read Freud; his canvases are models of therapeutic reserve. If the narrative content were not submerged but brought to a humorous or touching point, we would have a period magazine cover—wry for *The New Yorker*, cozy for *The Saturday Evening Post*—which would win our momentary response and then vanish as a painting, the way all but a few Rockwells vanish. In *Four Lane Road* (1956), the woman has her mouth open but her mood remains mysterious, as does the impervious attitude of the man presumably her husband. There is something close to comedy in their attitudes, and in the doubling, through the windows, of the gas-pump head. But the painting does not clinch any of these hints, and its abstract pattern remains free to affect us while we puzzle.

models of therapeutic reserve. If the narrative content were not submerged but brought to a humorous or touching point, we would have a period magazine cover—wry for *The New Yorker*, cozy for *The Saturday Evening Post*—which would win our momentary response and then vanish as a painting, the way all but a few Rockwells vanish.



Dizzy in the Daylight
Charles Simic



Egypt: Laughter in the Dark
Zadie Smith



Iran's Game in Aleppo
Ahmed Rashid



The End of Fidel
Alma Guillermoprieto



Hu Fayun: An Interview
Ian Johnson

RE: In Sunlight or in Shadow for the Washington Post



mike_lindgren@yahoo.com

12/06/16 at 9:16 PM

To Charles, Ron

Dear Ron,

Thanks so much – I think the below should do it, I hope. Attached is a screenshot of the NYRB with Updike's comment, from Aug 10 1995.

Thanks as always

Mike

Mike Lindgren
646 477 5361

A leap in the dark: Translating Hopper from canvas to page can be tricky

BY MICHAEL LINDGREN

Edward Hopper's paintings, with their starkly lighted vignettes of big-city anomie and their mysterious denizens who seem frozen in a moment of doubt, have long exerted a siren call on artists of various stripes. They have inspired at least two great songs by the Canadian rock band the Weakerthans alone, along with outstanding poetry by B.H. Fairchild, among others, as well as a powerhouse 1995 anthology that grew out of the artist's celebrated Whitney Museum of American Art retrospective.

Now renowned mystery writer Lawrence Block adds to the take, putting 17 Hopper-inspired tales between the covers of "In Sunlight or in Shadow." As seductive as the idea and as likable as its executor are, the anthology is handicapped by two serious problems. The first is, quite simply, one of quality. For every story that is deeply imagined and felt, there is one that feels perfunctory, at best. Some of the entries, to be sure, are inventive, keenly imagined and crisply executed, and each features a lush full-color reproduction of the painting that inspired it — almost worth the price of admission alone.

Block and his fellow writers make natural matches to Hopper's Depression-

era noir sensibility of fatalistic losers and con men. Lee Child's "The Truth About What Happened" is a jaunty yarn with an O. Henry-like twist, and Block himself chips in with a satisfying tale of a cunning big-city grift based on the desolate "Automat." In "Soir Bleu," Robert Olen Butler spins a gothic back story around one of the strangest of Hopper's paintings, a "living portrait of the tormented clown painted on the canvas of the actor's face." Similarly, Nicholas Christopher builds a surrealist fable, touched with a trace of Latin American magic realism, out of "Rooms by the Sea," a haunting late masterpiece.

The dropoff after this harvest is steep. There seems to be an almost inverse relation between the celebrity of the writer involved and the rigor and complexity of the tale at hand, the exception being Joyce Carol Oates, who contributes a reading of "The Woman in the Window" that bristles with imminent violence, with hatred that "roils like a smoldering heat about to burst into flame" — an Oatesian artifact, indeed. Some of the other high-profile contributions — well, the phrase "for completists only" comes to mind. To be fair, assembling an anthology of this kind is probably harder than it seems — a product of favors called in and



**IN SUNLIGHT
OR IN SHADOW**
Stories Inspired
by the Paintings
of Edward Hopper

By Lawrence Block
Pegasus. 288 pp.
\$25.95

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The second problem is deeper and altogether more slippery, but it has to do with a certain banality inherent in the book's operating principle, one that fundamentally misunderstands Hopper specifically and the relation between art and narrative more generally. Hopper's background was in commercial illustration, an occupation that he loathed and that he successfully escaped. All his life he was fiercely resistant to the not uncommon idea that his paintings were nothing but illustrations of a high order. In a letter of 1948, he explicitly disavowed the narrative element, writing of "Office at Night" that "I hope it will not tell any obvious anecdote, for none is intended."

"Painting is story telling," a woman tells Harry Bosch in Michael Connelly's "Nighthawks," but she's got it all wrong. The whole point of painting is that it is not storytelling. The force of Hopper's art is located within the piercing sense of possibility that the paintings convey, the sense of ambiguity and essential unknowability. To provide a literal-minded narrative frame is to destroy the source of that power; the lack of narrative

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Writing about the fiction in the 1995 anthology based on the Whitney exhibit, the late John Updike noted "the gulf between the two modes of artistic expression, and how tempting yet misguided it is to marry the two." He goes on to observe that "if the narrative content were not submerged but brought to a humorous or touching point, we would have a period magazine cover . . . which would win our momentary response and then vanish as a painting" — an observation that remains as pertinent now as it was in 1995.

As clever and loving as some of these acts of homage are, their creation ultimately works against the paintings that inspired them. Their celebration contains a diminishment. Block's own story provides an unintentional clue to this paradox. The woman sitting in the automat is "using the time to scan the room," looking at the other diners. "She might have amused herself by making up a story about them," Block writes, but unlike her creator, in the end she "let her attention pass them by."

bookworld@washpost.com

Michael Lindgren is a frequent contributor to The Washington Post.



LINDGREN REPORTS BY

Books

What can fiction writers bring to Edward Hopper's paintings?

By Michael Lindgren December 27, 2016

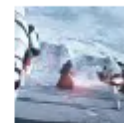
Edward Hopper's paintings, with their starkly lighted vignettes of big-city anomie and their mysterious denizens who seem frozen in a moment of doubt, have long exerted a siren call on artists of various stripes. They have inspired at least two great songs by the Canadian rock band the Weakerthans alone, along with outstanding poetry by B.H. Fairchild, among others, as well as a powerhouse 1995 anthology that grew out of the artist's celebrated Whitney Museum of American Art retrospective.



Now renowned mystery writer Lawrence Sanders adds to the take, putting 17 Hopper-inspired tales between the covers of [“In Sunlight or in Shadow.”](#) As seductive as the idea

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1 How a Star Wars video game faced charges that it was promoting gambling



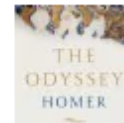
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4 **Review**
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Circulation: all social media, plus email to list including National Book Critics Circle editor, publisher, marketing contact, various book bloggers

What can fiction writers bring to Edward Hopper's paintings? from The Washington Post

mike_lindgren@yahoo.com

12/27/16 at 4:35 PM

To Mike Lindgren

Dear friends,

Here we have [my grouchy and ill-tempered assessment of a seemingly harmless artifact](#) – a collection of short stories inspired by the paintings of Edward Hopper. Possibly reaching peak Lindgren, I enlist John Updike to help explain why this is BAD! BAD THING!

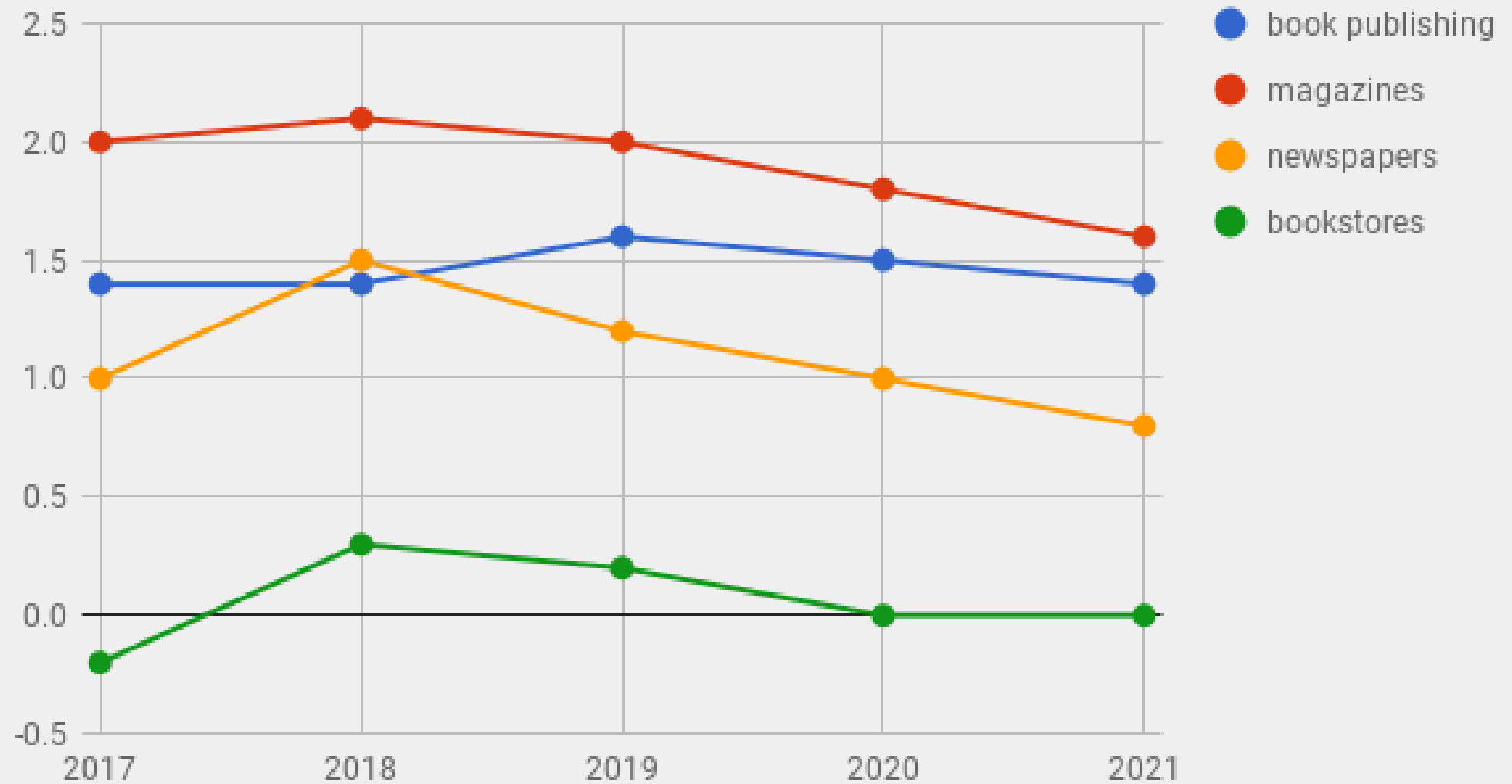
Happy New Year,

Mike

http://wapo.st/2hKAVXB?tid=ss_mail

OUTLOOK, TACTICS, RESOURCES

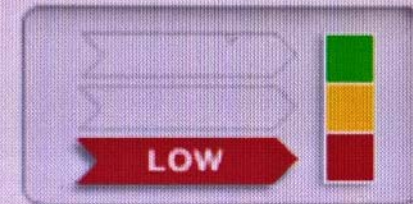
Publishing: Projected Growth in % by Year



“INDUSTRY GROWTH RATING”

- Book Publishing = LOW
- Magazine Publishing = LOW
- Newspaper Publishing = LOW
- Bookstores = LOW

Industry Growth Rating



Demand: Depends on consumer income and demographics

Need good merchandising and marketing

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FULL PROFILE | CALL PREP SHEET

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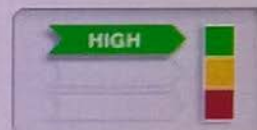
Industry Overview

Companies in this industry manufacture small arms and ammunition. Major companies include American Outdoor Brands, Colt, National Presto, Remington Outdoor, and Vista Outdoor (all based in the US), as well as Beretta (Italy), FN Herstal (Belgium), Glock (Austria), Heckler & Koch (Germany), Kontsern Kalashnikov (Russia), Norinco (China), and Taurus (Brazil).

International trade of small arms, parts, accessories, and ammunition involving leading exporters and importers is estimated to be worth about \$6 billion, according to Small Arms Survey. The US is the largest importer and exporter of small arms. Other major exporters include Italy, Brazil, Germany, and South Korea; Canada, Indonesia, Saudi Arabia, and Germany are among the leading importers.

[View All Industry Overview](#)

Industry Growth Rating

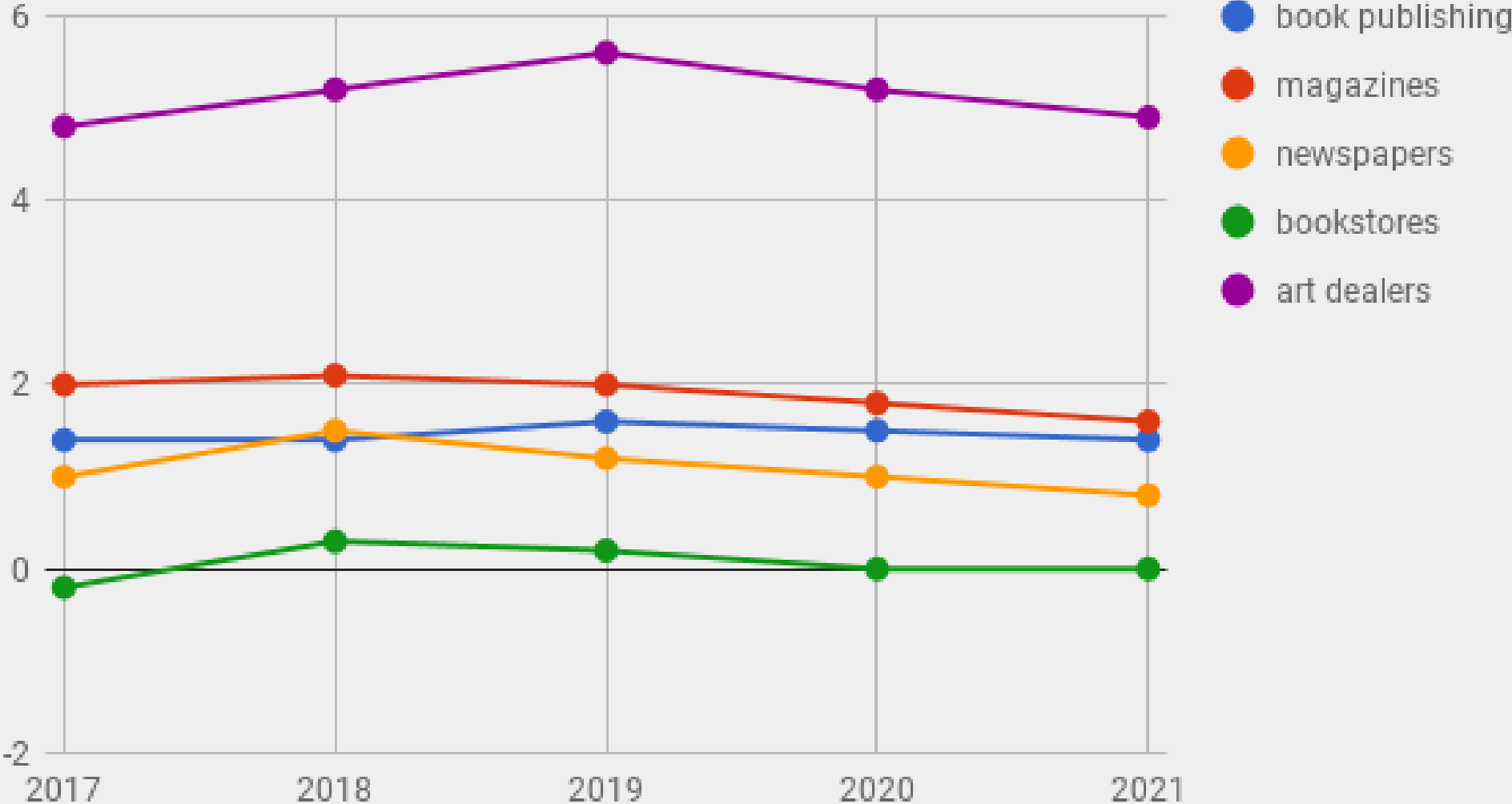


Demand: Driven partly by hunters, gun collectors, and law enforcement
Need: technical expertise and effective marketing
Risk: More gun control legislation and litigation

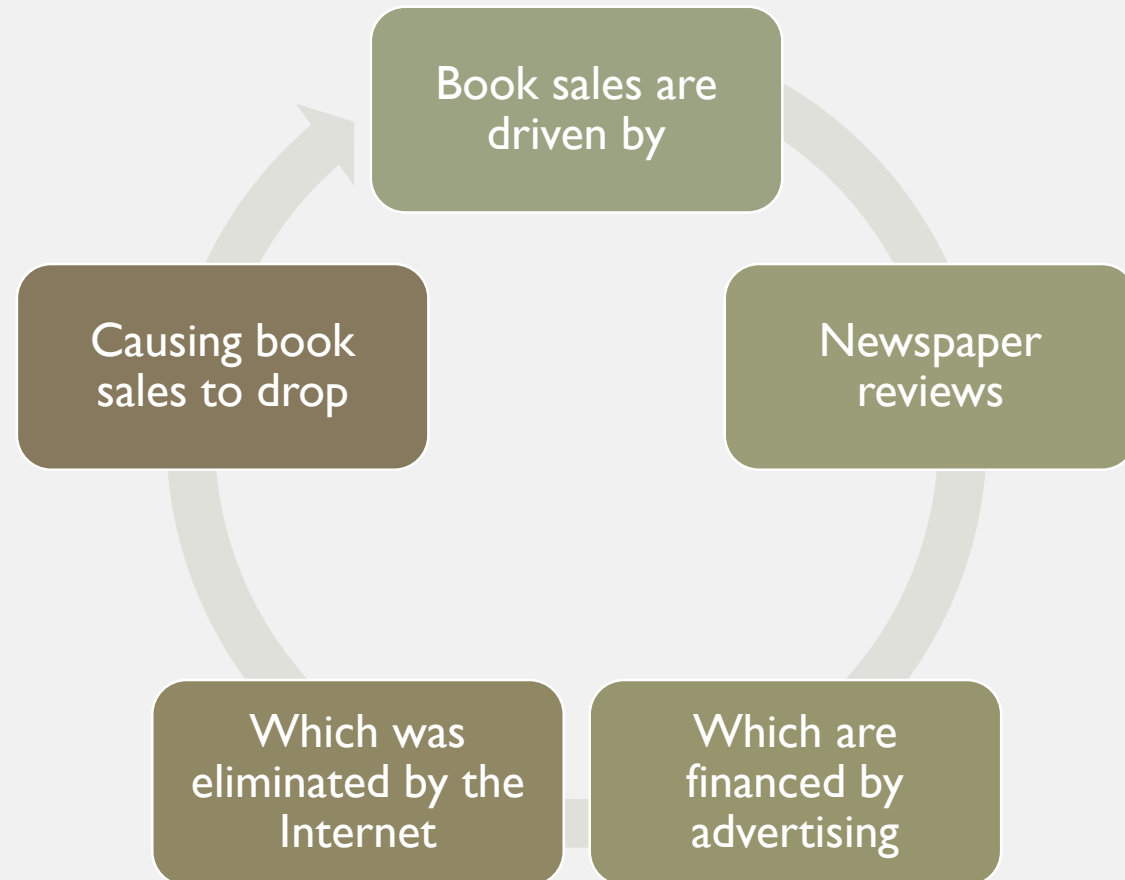
Top Business Tweets

News and Social

Publishing / Art Projected Growth in % by Year



I AM THE INTERNET, DESTROYER OF WORLDS



Christian
Lorentzen, "Diary,"
*London Review of
Books*, Aug 2 2012

major American publishers. A worst-case scenario sees Amazon lowering prices (absorbing losses itself), then scaring off or buying out the competition, then raising prices once it's achieved a monopoly, something it already has in online nappy retailing. Wasserman collects the comments of publishers and booksellers, most of them afraid that what's in prospect is 'a largely denuded wasteland', purged of publishers, agents and retailers, leaving only readers, writers and a few editors who work for Amazon. What most frightens Wasserman is the Kindle Singles programme: Amazon commissions a piece of writing too long to be a magazine article but too short to be a book; the author earns a royalty delivered monthly by bank transfer; agents and publishers aren't involved. The denuded wasteland is already here.

People in New York were wondering why Amazon bothers to publish its own books (it doesn't make its own nappies) when it could just buy HarperCollins or Penguin for \$500 million or \$1 billion. But it likes to try things out and relishes complete control. A thriller writer in Chicago who published two books but was sitting on nine others his publisher didn't want now makes \$4000 a day thanks to one of Amazon's experimental platforms. Perhaps I'm a fatalist, but I can't believe that one of the ultimate effects of ebooks will be some kind of gold rush for writers. They are pawns in a bigger game. (Publishers are even less significant next to

Walmart, Google and Apple.) In his comprehensive study of contemporary publishing in the US and the UK, *Merchants of Culture*, John Thompson argues that books like the ones reviewed in these pages will be around as long as publishers value symbolic capital, and that readers will continue to prefer to read those books, unlike encyclopedias, as paper rather than bytes.[*] The denuded wasteland may after all be fertile enough. Books, most of them useless, will still come out, and writers will go on leading their more or less precarious lives. If characters like Rupert Murdoch and the executives of Hachette leave the story, who'll be upset?

SMALL SIGNS OF HOPE?

1. e-book sales seem to have flattened out

2. younger readers seem to prefer print to digital

3. Independent bookstores are holding their own

4. Amazon got bored and moved on to other things

“At some point the pendulum will swing back, and content will become important again. The question is whether there will be anything left standing by then.”

-- Aaron Elstein, *Crain's*

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Michael Lindgren / Projects Portfolio



The Chicago Picasso: A Point of Departure

What it is: illustrated coffee table book about a famous Chicago sculpture, published by Ampersand Books

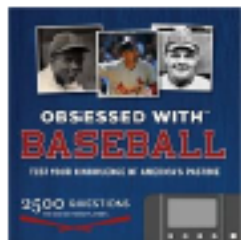
What I did: Editorial development and ghostwriting with first-time author; copy editing and proofreading; ongoing social media outreach



Death of a Spy

What it is: third of a best-selling series of spy thrillers by Dan Mayland

What I did: thorough copy editing job making sure that all usage was consistent, including Russian place names, weapons terminology, etc.



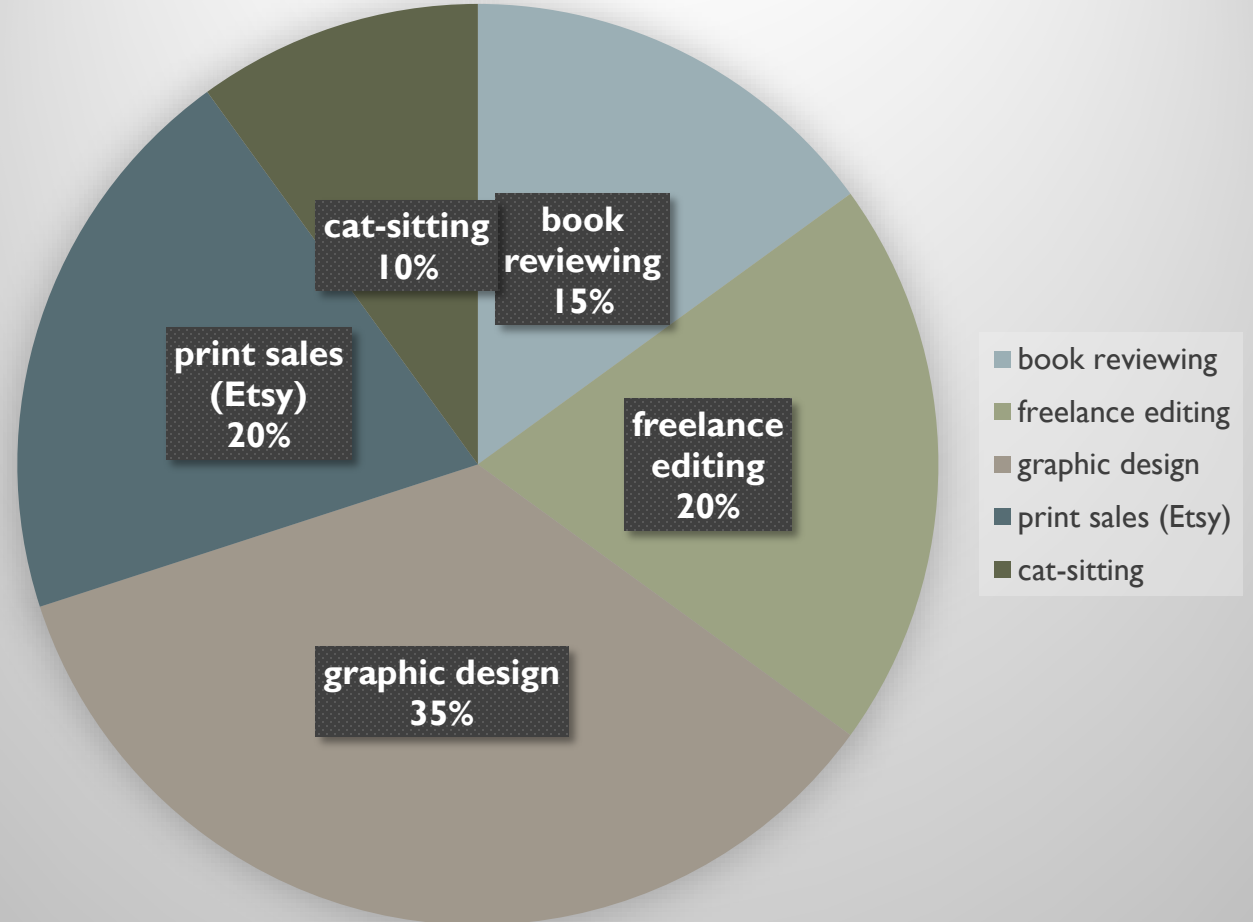
Obsessed with Baseball

What it is: profusely illustrated baseball-trivia quiz book

What I did: copy edit and fact-check, including immense amounts of historical detail; corrected formatting inconsistencies

15% book reviewing
20% freelance editing
35% graphic design
20% printmaking
10% cat-sitting

An Income Pie

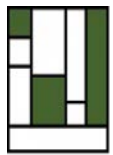




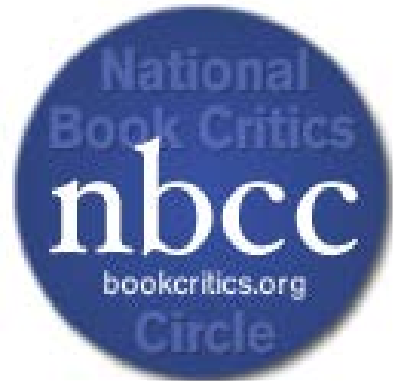
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AMERICA**

free expression.
literature.



**BROOKLYN
BOOK FESTIVAL**
September 11-17, 2017



RESOURCES

<https://mikelindgren51.wordpress.com/2017/11/22/ml-sva/>

Brooklyn Book Festival: Free! Fun! Parties! Smart people!

NYPL: Just do it!

I will say this ONE TIME.

You won't believe me, but I will say it anyway:

**YOU CANNOT GET GOOD
INFORMATION FROM GOOGLE**

This is where the NYPL comes in.

THE NYPL IS YOUR FRIEND

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Subjects: All

Location: All

Audience: All

Language: All

Database title/description

Available: everywhere at home with library card only at the library

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Page 1 of 21 **NEXT**

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- Kanopy
- Flipster
- Europa World of Learning
- Europa World Plus
- Slavery in America and the World: History, Culture & Law
- World Who's Who

POPULAR RESOURCES

- Tumblebooks
- Freegal Music
- BookFlix
- ScienceFlix
- Literature Resource Center
- Mango Languages
- Berg Fashion Library
- Oxford Reference Online**
- Biography in Context
- Business Source Premier EBSCO
- JSTOR** 4

NYPL > RESEARCH > ARTICLES & DATABASES

1. articles and databases – such as Artifex
2. find e-journals by title – including NYT, WSJ, Artforum
3. Oxford Reference Online – like an encyclopedia on steroids
4. JSTOR – instant access to thousands of prestigious and academically robust essays

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Literature Resource Center

Mango Languages

Berg Fashion Library

Oxford Reference Online

Biography in Context

Business Source Premier EBSCO

JSTOR

GOOD LUCK!

AND
REMEMBER
THAT IT'S
SUPPOSED TO
BE FUN!

