

david foster wallace karen green

David Foster Wallace and Karen Green: A Story of Love, Art, and Resilience

david foster wallace karen green—these names evoke a profound narrative that intertwines literature, art, and personal tragedy. While David Foster Wallace is celebrated as one of the most influential American writers of the late 20th century, Karen Green is an accomplished visual artist whose poignant works have captured the essence of grief and healing. Their relationship, marked by deep affection and devastating loss, offers a compelling glimpse into how art and love intersect in the face of human vulnerability.

Understanding the bond between David Foster Wallace and Karen Green allows us to appreciate not only their individual talents but the profound impact they had on each other's lives. In this article, we will explore their story, delve into Karen Green's artistic response to David's life and death, and reflect on the lasting legacy they have created together.

The Meeting of Two Creative Souls

David Foster Wallace, known for his groundbreaking novel *Infinite Jest* and his essays brimming with intellectual depth and emotional honesty, met Karen Green in the early 2000s. At that time, Karen was already establishing herself as a contemporary artist with a distinct voice. Their connection was immediate, grounded in mutual respect for each other's creativity and a shared understanding of life's complexities.

How Their Lives Intersected

They married in 2004, blending Wallace's literary genius with Green's visual artistry. Both were deeply introspective individuals, and their union reflected a balance of intellectual exploration and emotional support. Karen often provided a grounding presence for David, who struggled with depression throughout his life.

Their marriage, though marked by the challenges that come with Wallace's mental health struggles, was filled with moments of tenderness and collaboration. Karen's art would later reveal the depth of her grief and love, showing how their partnership transcended conventional boundaries.

Karen Green's Artistic Journey: Capturing Grief Through Art

Following David Foster Wallace's tragic death in 2008, Karen Green's work took on a new and deeply emotional dimension. Her art became a means of processing loss and honoring the memory of the man she loved. Rather than retreat from the world, Green transformed her pain into compelling visual narratives that resonate with many who have experienced grief.

“Bough Down”: A Testament to Mourning

One of Karen Green’s most acclaimed works is **Bough Down**, a book combining poetry, prose, and visual art that candidly explores her mourning process. The title itself suggests the weight and burden of grief, as well as the eventual bending and breaking that loss can cause.

Bough Down is not just a memorial to David Foster Wallace; it is a universal exploration of the ways in which grief infiltrates everyday life. The pieces in the book are fragmented, layered, and sometimes chaotic—mirroring the emotional turbulence Green navigated. This work received critical acclaim for its raw honesty and innovative blending of art forms.

The Intersection of Visual and Literary Art

Karen Green’s work highlights the power of interdisciplinary expression. While David used words to dissect human experience, Karen uses imagery, texture, and language to communicate the ineffable feelings that arise from trauma and love. This complementary approach enriches our understanding of how art can be a tool for healing.

For those interested in exploring grief through creative outlets, Green’s approach offers valuable insights: embracing imperfection, allowing emotions to flow freely, and recognizing that healing is nonlinear.

David Foster Wallace’s Legacy and Influence on Karen Green

David Foster Wallace’s contributions to literature continue to inspire readers and writers worldwide. His ability to combine humor, philosophical inquiry, and emotional depth set him apart. Yet, his personal demons, especially his battle with depression, and his untimely death at the age of 46, cast a shadow over his public persona.

How David’s Life Informed Karen’s Art

Karen Green’s art can be seen as a response not only to David’s death but to his life and struggles. By engaging with themes that were central to Wallace’s work—such as the search for meaning, the pain of isolation, and the complexity of human connection—Green bridges their creative legacies.

Her dedication to preserving David’s memory through art also speaks to the enduring nature of love and the ways in which those left behind can find purpose in remembrance. Green’s work encourages a more compassionate understanding of mental health issues, echoing the conversations David helped spark through his writing.

The Broader Cultural Impact

The story of David Foster Wallace and Karen Green resonates in contemporary discussions about mental health, creativity, and the role of art in coping with trauma. Their relationship humanizes the often-romanticized image of the “tortured artist” and sheds light on the realities faced by both artists and their loved ones.

Additionally, Green’s art provides a blueprint for others navigating grief—showing that vulnerability can be transformed into something powerful and beautiful.

Lessons from the Relationship of David Foster Wallace and Karen Green

Their story offers several important takeaways for anyone interested in the intersection of art, love, and mental health.

- **The importance of empathy:** Understanding and supporting loved ones through mental health challenges is crucial.
- **Art as a healing tool:** Creative expression can help process complex emotions and trauma.
- **Legacy through collaboration:** Even after loss, the influence of shared creativity endures.
- **The value of honesty:** Both Wallace’s writing and Green’s art highlight the power of confronting difficult truths.

For artists, writers, and those experiencing grief, the journey of David Foster Wallace and Karen Green serves as a reminder that while pain is inevitable, it can also be a source of profound insight and connection.

Exploring More: Where to Experience Karen Green’s Work

If you’re interested in delving deeper into Karen Green’s art, many galleries and exhibitions have showcased her work, often highlighting **Bough Down** and related pieces. Additionally, her art books provide an intimate look at her creative process and thematic explorations.

For fans of David Foster Wallace, reading his essays and novels alongside Green’s visual interpretations offers a richer, multidimensional experience of their shared themes.

Tips for Engaging with Their Artistic Legacies

- **Read and reflect:** Start with Wallace's nonfiction essays to understand his worldview before exploring Green's art.
- **Attend exhibitions:** If possible, visit galleries featuring Green's work to experience the textures and layers firsthand.
- **Practice creative expression:** Use writing, painting, or other media to process your own emotions inspired by their work.
- **Join discussions:** Online forums and literary groups often explore Wallace's legacy and Green's art, providing community support and insight.

Engaging with their art and stories can be a transformative experience, providing both intellectual stimulation and emotional comfort.

The relationship between David Foster Wallace and Karen Green remains a powerful example of how art can both document and transcend human experience. Their intertwined legacies continue to inspire countless individuals to explore the depths of creativity, love, and resilience.

Frequently Asked Questions

Who was Karen Green in relation to David Foster Wallace?

Karen Green was an artist and the wife of David Foster Wallace. They were married in 2004 and had one daughter together.

What is known about Karen Green's career?

Karen Green is a visual artist and writer known for her mixed media art and poetry. She has exhibited her work in various galleries and also published books combining her artwork and writing.

How did Karen Green influence David Foster Wallace's life and work?

Karen Green provided emotional support and stability to David Foster Wallace during their marriage. Their relationship influenced some of his later works, and she has also spoken publicly about their life together.

Has Karen Green published any works related to David Foster

Wallace?

Yes, Karen Green has published works reflecting on her relationship with David Foster Wallace, including the book 'Bough Down,' which explores themes of grief and loss following his death.

What was the impact of David Foster Wallace's death on Karen Green?

David Foster Wallace's suicide in 2008 deeply affected Karen Green, leading her to create art and literature that process her grief, including her acclaimed book 'Bough Down.'

Are there any recent exhibitions or projects by Karen Green related to David Foster Wallace?

Karen Green continues to create art that touches on themes of loss and memory, and her work related to David Foster Wallace has been featured in exhibitions and literary discussions, though specific recent projects vary over time.

Additional Resources

David Foster Wallace and Karen Green: Exploring the Intersection of Literature and Art

david foster wallace karen green represents a compelling intersection of literary genius and visual artistry, tied together by a profound personal relationship that influenced both their creative outputs. David Foster Wallace, renowned for his complex narratives and incisive explorations of contemporary culture, and Karen Green, an accomplished visual artist and writer, share a connection that has been the subject of considerable critical and popular interest. This article delves into their relationship, artistic collaborations, and the ways in which their individual and collective works resonate, offering a nuanced understanding of how personal dynamics can shape creative expression.

The Relationship Between David Foster Wallace and Karen Green

David Foster Wallace, often considered one of the most influential American writers of the late 20th and early 21st centuries, was married to Karen Green, whose artistic sensibility complements and contrasts with his literary style. Their marriage, marked by deep intellectual engagement and mutual artistic respect, was tragically cut short by Wallace's suicide in 2008. However, the impact of their partnership extends beyond their personal lives into their respective bodies of work.

Karen Green's art and writing often grapple with themes of loss, memory, and healing—subjects that gained profound urgency following Wallace's death. Her 2015 book, **Bough Down**, is a poignant meditation on grief, blending visual art and poetic text in a way that reflects the fragmented emotional landscape left in the wake of Wallace's passing. This work has been widely praised for its candid exploration of mourning and the ways in which art can serve as both a coping mechanism and

a form of testimony.

The Influence of David Foster Wallace on Karen Green's Art

Karen Green's trajectory as an artist is inseparable from her relationship with David Foster Wallace. His distinctive literary voice, characterized by intricate footnotes, philosophical musings, and a deep engagement with human consciousness, serves as a backdrop against which Green's visual and textual expressions emerge. While Green's work is not a direct reflection of Wallace's themes, it is informed by a shared intellectual and emotional landscape.

Her use of mixed media, collage, and fragmented narrative structures echoes the complex layering found in Wallace's prose. This stylistic parallel suggests an artistic dialogue between the two, wherein Green's art can be seen as a visual counterpart to Wallace's textual experimentation. Moreover, the themes of vulnerability and the search for meaning that permeate Wallace's writing find a visual echo in Green's exploration of personal loss and resilience.

David Foster Wallace's Literary Legacy and Karen Green's Interpretations

David Foster Wallace's literary legacy is marked by seminal works such as *Infinite Jest* and *Consider the Lobster*, which challenge readers with their depth and breadth. His exploration of addiction, entertainment, and existential despair has resonated with a wide audience, influencing generations of writers and thinkers. Karen Green's reflections on Wallace's life and work, both through her art and interviews, provide valuable insights into the personal dimensions of his creativity.

Green's perspective as both partner and artist offers an intimate understanding of the man behind the public figure. Her engagement with his legacy is not merely commemorative but interpretive, revealing how Wallace's struggles and triumphs shaped their shared world. In this way, she contributes to the ongoing discourse surrounding Wallace's influence on contemporary literature and culture.

Artistic Collaboration and Mutual Inspiration

Although David Foster Wallace and Karen Green operated primarily within different artistic mediums, their creative partnership was marked by moments of collaboration and mutual inspiration. This cross-pollination of ideas underscores the porous boundaries between literary and visual art, highlighting how personal relationships can foster innovative artistic expressions.

- **Shared Themes:** Both artists grappled with themes of consciousness, identity, and emotional complexity.
- **Dialogues Across Mediums:** Green's art and Wallace's writing often engage in a subtle

conversation about the nature of experience and representation.

- **Emotional Resonance:** The emotional intensity of their relationship informs the depth and authenticity of their individual works.

This synergy demonstrates how the intersection of different art forms can enrich creative narratives and deepen the impact of artistic output.

Comparative Analysis: Wallace's Prose and Green's Visual Storytelling

Analyzing the stylistic and thematic elements of Wallace's prose alongside Green's visual storytelling reveals intriguing parallels and distinctions. Wallace's writing is notable for its density, linguistic precision, and philosophical inquiry, often employing metafictional techniques and extensive footnotes that challenge conventional narrative structures.

In contrast, Green's visual art embraces abstraction, texture, and spatial fragmentation, inviting viewers to engage emotionally and intuitively rather than through linear storytelling. Yet, both artists share a commitment to exploring the complexities of human experience, whether through the labyrinthine corridors of the mind or the layered textures of mixed media.

This comparative lens highlights the complementary nature of their work, suggesting that while they operate in distinct artistic languages, their shared sensibilities create a cohesive aesthetic dialogue.

The Impact of Personal Tragedy on Karen Green's Creative Evolution

The death of David Foster Wallace profoundly affected Karen Green's life and artistic output, catalyzing a shift towards more introspective and emotionally raw creations. **Bough Down** stands as a testament to this evolution, blending visual fragments with poetic reflections to articulate the multifaceted experience of grief.

Critics have noted that Green's work transcends traditional mourning art by integrating humor, absurdity, and moments of beauty amidst sorrow. This complexity mirrors Wallace's own literary style, which often juxtaposed tragedy with wit and philosophical insight.

By channeling her personal tragedy into her art, Green offers a powerful example of how creativity can function as a transformative process, enabling artists to navigate trauma and forge new paths of expression.

Pros and Cons of Exploring Personal Themes in Art

- **Pros:**

- Creates authentic and relatable work that resonates with audiences.
- Facilitates emotional healing and personal growth for the artist.
- Enables a deeper exploration of universal human experiences.

- **Cons:**

- Risk of emotional vulnerability and public exposure.
- Potential for the work to be overshadowed by the artist's personal narrative.
- Challenges in balancing artistic integrity with personal disclosure.

Karen Green's navigation of these challenges exemplifies the delicate balance artists must strike when integrating personal experiences into their creative practice.

Legacy and Continuing Influence

The intertwined legacies of David Foster Wallace and Karen Green continue to inspire conversations about the relationship between art, literature, and personal experience. Wallace's contributions to postmodern literature remain foundational, while Green's work offers a vital perspective on the aftermath of loss and the possibilities of artistic renewal.

Their story also exemplifies the broader cultural dialogue about mental health, creativity, and the ways in which intimate relationships shape artistic production. As scholars, critics, and fans revisit their works, the dialogue between Wallace's prose and Green's visual poetry enriches contemporary understanding of the creative process.

In tracing the contours of the david foster wallace karen green dynamic, one uncovers a profound narrative about love, loss, and the enduring power of art to connect, heal, and transcend.

David Foster Wallace Karen Green

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david foster wallace karen green: *The Best American Magazine Writing 2009* The American Society of Magazine Editors, 2009-12-03 Chosen from among the winners and finalists of the 2009 National Magazine Awards, this collection features a mixture of reviews, profiles, and reporting that caught both readers' and critics' attention.

david foster wallace karen green: *The Cambridge Companion to David Foster Wallace* Ralph Clare, 2018-09-20 A compelling, comprehensive, and substantive introduction to the work of David Foster Wallace.

david foster wallace karen green: *Conversations with David Foster Wallace* Stephen Burn, 2012-03-08 Conversations with the author of *A Supposedly Fun Thing I'll Never Do Again*, *Brief Interviews with Hideous Men*, and *Infinite Jest*

david foster wallace karen green: *Conversations with David Foster Wallace* Stephen J. Burn, 2012-03-08 Across two decades of intense creativity, David Foster Wallace (1962-2008) crafted a remarkable body of work that ranged from unclassifiable essays to a book about transfinite mathematics to vertiginous fictions. Whether through essay volumes (*A Supposedly Fun Thing I'll Never Do Again*, *Consider the Lobster*), short story collections (*Girl with Curious Hair*, *Brief Interviews with Hideous Men*, *Oblivion*), or his novels (*Infinite Jest*, *The Broom of the System*), the luminous qualities of Wallace's work recalibrated our measures of modern literary achievement. *Conversations with David Foster Wallace* gathers twenty-two interviews and profiles that trace the arc of Wallace's career, shedding light on his omnivorous talent. Jonathan Franzen has argued that, for Wallace, an interview provided a formal enclosure in which the writer "could safely draw on his enormous native store of kindness and wisdom and expertise." Wallace's interviews create a wormhole in which an author's private theorizing about art spill into the public record. Wallace's best interviews are vital extra-literary documents, in which we catch him thinking aloud about his signature concerns—irony's magnetic hold on contemporary language, the pale last days of postmodernism, the delicate exchange that exists between reader and writer. At the same time, his acute focus moves across MFA programs, his negotiations with religious belief, the role of footnotes in his writing, and his multifaceted conception of his work's architecture. *Conversations with David Foster Wallace* includes a previously unpublished interview from 2005, and a version of Larry McCaffery's influential *Review of Contemporary Fiction* interview with Wallace that has been expanded with new material drawn from the original raw transcript.

david foster wallace karen green: *Depression and Dysphoria in the Fiction of David Foster Wallace* Rob Mayo, 2021-01-03 *Depression and Dysphoria in the Fiction of David Foster Wallace* is the first full-length study of this critically overlooked theme, addressing a major gap in Wallace studies. Wallace has long been recognised as a 'depression laureate' inheriting a mantle previously held by Sylvia Plath due to the frequent and remarkable depictions of depressed characters in his fiction. However, this book resists taking Wallace's fiction at face value and instead situates close reading of his complex fictions in theoretical dialogue both with philosophical and theoretical texts and with contemporary authors and influences. This book explores Wallace's complex engagement with philosophical and medical ideas of emotional suffering and demonstrates how this evolves over his career. The shifts in Wallace's thematic focus on various forms of dysphoria, including heartache, loneliness, boredom, and anxiety, as well as depression, correspond to an increasingly pessimistic philosophy underlying his fiction.

david foster wallace karen green: *The Legacy of David Foster Wallace* Samuel Cohen, Lee Konstantinou, 2012-04-15 In this elegant volume, literary critics scrutinize the existing Wallace scholarship and at the same time pioneer new ways of understanding Wallace's fiction and journalism. In critical essays exploring a variety of topics—including Wallace's relationship to American literary history, his place in literary journalism, his complicated relationship to his postmodernist predecessors, the formal difficulties of his 1996 magnum opus *Infinite Jest*, his environmental imagination, and the social life of his fiction and nonfiction—contributors plumb sources as diverse as Amazon.com reader recommendations, professional book reviews, the 2009

Infinite Summer project, and the David Foster Wallace archive at the University of Texas's Harry Ransom Center.

david foster wallace karen green: *Last Works* Mark C. Taylor, 2018-01-01 A powerful consideration of the lessons imparted in the final works of essential writers and philosophers

david foster wallace karen green: *David Foster Wallace in Context* Clare Hayes-Brady, 2022-12-01 David Foster Wallace is regarded as one of the most important American writers of the twentieth and twenty-first centuries. This book introduces readers to the literary, philosophical and political contexts of Wallace's work. An accessible and useable resource, this volume conceptualizes his work within long-standing critical traditions and with a new awareness of his importance for American literary studies. It shows the range of issues and contexts that inform the work and reading of David Foster Wallace, connecting his writing to diverse ideas, periods and themes. Essays cover topics on gender, sex, violence, race, philosophy, poetry and geography, among many others, guiding new and long-standing readers in understanding the work and influence of this important writer.

david foster wallace karen green: *David Foster Wallace: Fiction and Form* David Hering, 2016-09-08 A fresh reassessment of David Foster Wallace's entire fictional career and writing process--

david foster wallace karen green: *If Hemingway Wrote JavaScript* Angus Croll, 2014-10-14 What if William Shakespeare were asked to generate the Fibonacci series or Jane Austen had to write a factorial program? In *If Hemingway Wrote JavaScript*, author Angus Croll imagines short JavaScript programs as written by famous wordsmiths. The result is a peculiar and charming combination of prose, poetry, and programming. The best authors are those who obsess about language—and the same goes for JavaScript developers. To master either craft, you must experiment with language to develop your own style, your own idioms, and your own expressions. To that end, *If Hemingway Wrote JavaScript* playfully bridges the worlds of programming and literature for the literary geek in all of us. Featuring original artwork by Miran Lipovača.

david foster wallace karen green: *The Scar: A Personal History of Depression and Recovery* Mary Cregan, 2019-03-19 A “searingly honest and riveting” (Colm Tóibín) memoir interweaving the author’s descent into depression with a medical and cultural history of the illness. At the age of twenty-seven, Mary Cregan gives birth to her first child, a daughter she names Anna. But it’s apparent that something is terribly wrong, and two days later, Anna dies—plunging Cregan into suicidal despair. Decades later, sustained by her work, a second marriage, and a son, Cregan reflects on this pivotal experience and attempts to make sense of it. She weaves together literature and research with details from her own ordeal—and the still-visible scar of her suicide attempt—while also considering her life as part of the larger history of our understanding of depression.

david foster wallace karen green: *And Other Essays* Michael Cohen, 2020-08-03 In this essay collection, the sequel to his *A Place to Read*, Michael Cohen presents the odd idea of the suicide note as a writing project that can be critiqued like any other, describes encounters with illegal border crossers in south Texas, and ponders the sudden popularity of books about atheism. Books are a frequent subject here, and Cohen makes an argument for *The Maltese Falcon* as the Great American Novel, searches for the perfect, the Platonic, nature handbook, and compares playing golf to reading about it. Reading is, for him, as engrossing a form of experience as any other—say hitchhiking through the Southwest with an old friend, the joys of flying small planes, or the charm of studying ancient Greek while people-watching at the gym, all experiences chronicled here. He looks back at the effect a 1956 collision of two airliners over the Grand Canyon had on him as a kid fond of flying, and how he learned about the joys of good food during a wanderjahr in Europe. Many of these essays begin with a question: whether Americans deserve their reputation for materialism, why we seem to have lost the climate change battle, and whether talking to yourself might really be beneficial. Another frequent topic is how our ideal places cannot avoid being bruised by time. He looks at what happened as the Tucson bars of his college days closed or morphed into very different

places. He traces seasonal changes in the desert. He notes what happens to its effect when a giant cross beside I-40 in Texas is joined by equally giant windmills. And he takes a mind's-eye tour through Paris's terrace cafés and their literary associations after the 2015 terrorist attack there.

david foster wallace karen green: *David Foster Wallace and the Body* Peter Sloane, 2019-05-17 *David Foster Wallace and the Body* is the first full-length study to focus on Wallace's career-long fascination with the human body and the textual representation of the body. The book provides engaging, accessible close readings that highlight the importance of the overlooked, and yet central theme of all of this major American author's works: having a body. Wallace repeatedly made clear that good fiction is about what it means to be a 'human being'. A large part of what that means is having a body, and being conscious of the conflicts that arise, morally and physically, as a result; a fact with which, as Wallace forcefully and convincingly argues, we all desire 'to be reconciled'. Given the ubiquity of the themes of embodiment in Wallace's work, this study is an important addition to an expanding field. The book also opens up the themes addressed to interrogate aspects of contemporary literature, culture, and society more generally, placing Wallace's works in the history of literary and philosophical engagements with the brute fact of embodiment.

david foster wallace karen green: *I'll Write Your Name on Every Beach* Susan Auerbach, 2017-07-21 Describing the loss of her son to suicide, a mother reflects on the grieving process and offers therapeutic techniques to help readers process their own bereavement. Written in real time and organised thematically, it authentically chronicles the experiences of grief, making this book a lifeline for anyone suffering a loss from suicide.

david foster wallace karen green: *David Foster Wallace and "The Long Thing"* Marshall Boswell, 2014-07-31 Of the twelve books David Foster Wallace published both during his lifetime and posthumously, only three were novels. Nevertheless, Wallace always thought of himself primarily as a novelist. From his college years at Amherst, when he wrote his first novel as part of a creative honors thesis, to his final days, Wallace was buried in a novel project, which he often referred to as the Long Thing. Meanwhile, the short stories and journalistic assignments he worked on during those years he characterized as playing hooky from a certain Larger Thing. Wallace was also a specific kind of novelist, devoted to producing a specific kind of novel, namely the omnivorous, culture-consuming encyclopedic novel, as described in 1976 by Edward Mendelson in a ground-breaking essay on Thomas Pynchon's *Gravity's Rainbow*. *David Foster Wallace and The Long Thing* is a state-of-the art guide through Wallace's three major works, including the generation-defining *Infinite Jest*. These essays provide fresh new readings of each of Wallace's novels as well as thematic essays that trace out patterns and connections across the three works. Most importantly, the collection includes six chapters on Wallace's unfinished novel, *The Pale King*, which will prove to be foundational for future scholars of this important text.

david foster wallace karen green: *All Things Shining* Hubert Dreyfus, Sean Dorrance Kelly, 2011-01-04 An inspirational book that is "a smart, sweeping run through the history of Western philosophy. Important for the way it illuminates life today and for the controversial advice it offers on how to live" (*The New York Times*). "What constitutes human excellence?" and "What is the best way to live a life?" These are questions that human beings have been asking since the beginning of time. In their critically acclaimed book, *All Things Shining*, Hubert Dreyfus and Sean Dorrance Kelly argue that our search for meaning was once fulfilled by our responsiveness to forces greater than ourselves, whether one God or many. These forces drew us in and imbued the ordinary moments of life with wonder and gratitude. Dreyfus and Kelly argue in this thought-provoking work that as we began to rely on the power of our own independent will we lost our skill for encountering the sacred. Through their original and transformative discussion of some of the greatest works of Western literature, from Homer's *Odyssey* to Melville's *Moby Dick*, Dreyfus and Kelly reveal how we have lost our passionate engagement with the things that gave our lives purpose, and show how, by reading our culture's classics anew, we can once again be drawn into intense involvement with the wonder and beauty of the world. Well on its way to becoming a classic itself, this inspirational book will

change the way we understand our culture, our history, our sacred practices, and ourselves.

david foster wallace karen green: *Every Love Story Is a Ghost Story* D. T. Max, 2012-08-30 The acclaimed New York Times-bestselling biography and “emotionally detailed portrait of the artist as a young man” (Michiko Kakutani, *The New York Times*) In the first biography of the iconic David Foster Wallace, D.T. Max paints the portrait of a man, self-conscious, obsessive and struggling to find meaning. If Wallace was right when he declared he was “frightfully and thoroughly conventional,” it is only because over the course of his short life and stunning career, he wrestled intimately and relentlessly with the fundamental anxiety of being human. In his characteristic lucid and quick-witted style, Max untangles Wallace’s anxious sense of self, his volatile and sometimes abusive connection with women, and above all, his fraught relationship with fiction as he emerges with his masterpiece *Infinite Jest*. Written with the cooperation of Wallace’s family and friends and with access to hundreds of unpublished letters, manuscripts and journals, this captivating biography unveils the life of the profoundly complicated man who gave voice to what we thought we could not say.

david foster wallace karen green: *Suicide Century* Andrew Bennett, 2017-10-05 *Suicide Century* investigates suicide as a prominent theme in twentieth-century and contemporary literature. Andrew Bennett argues that with the waning of religious and legal prohibitions on suicide in the eighteenth and nineteenth centuries and the increasing influence of medical and sociological accounts of its causes and significance in the twentieth century, literature responds to the act and idea as an increasingly normalised but incessantly baffling phenomenon. Discussing works by a number of major authors from the long twentieth century, the book explores the way that suicide makes and unmakes subjects, assumes and disrupts meaning, induces and resists empathy, and insists on and makes inconceivable our understanding of ourselves and of others.

david foster wallace karen green: *Are We Postmodern Yet?* Reinhold Kramer, 2019-11-08 In this book, Reinhold Kramer explores a variety of important social changes, including the resistance to objective measures of truth, the rise of “How-I-Feel” ethics, the ascendancy of individualism, the immersion in cyber-simulations, the push toward globalization and multilateralism, and the decline of political and religious faiths. He argues that the displacement, since the 1990s, of grand narratives by ego-based narratives and small narratives has proven inadequate, and that selective adherence, pluralist adaptation, and humanism are more worthy replacements. Relying on evolutionary psychology as much as on Charles Taylor, Kramer argues that no single answer is possible to the book title’s question, but that the term “postmodernity” – referring to the era, not to postmodernism – still usefully describes major currents within the contemporary world.

david foster wallace karen green: *The David Foster Wallace Reader* David Foster Wallace, 2014-11-11 Where do you begin with a writer as original and brilliant as David Foster Wallace? Here — with a carefully considered selection of his extraordinary body of work, chosen by a range of great writers, critics, and those who worked with him most closely. This volume presents his most dazzling, funniest, and most heartbreaking work — essays like his famous cruise-ship piece, *A Supposedly Fun Thing I'll Never Do Again*, excerpts from his novels *The Broom of the System*, *Infinite Jest*, and *The Pale King*, and legendary stories like *The Depressed Person*. Wallace's explorations of morality, self-consciousness, addiction, sports, love, and the many other subjects that occupied him are represented here in both fiction and nonfiction. Collected for the first time are Wallace's first published story, *The View from Planet Trillaphon as Seen In Relation to the Bad Thing* and a selection of his work as a writing instructor, including reading lists, grammar guides, and general guidelines for his students. A dozen writers and critics, including Hari Kunzru, Anne Fadiman, and Nam Le, add afterwords to favorite pieces, expanding our appreciation of the unique pleasures of Wallace's writing. The result is an astonishing volume that shows the breadth and range of one of America's most daring and talented writers (*Los Angeles Times Book Review*) whose work was full of humor, insight, and beauty.

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