

# Gary Indiana Images

## Gary Indiana

*I Can Give You Anything But Love* Gary Indiana, 2024-07-09 A beloved memoir from one of the most acclaimed radical writers in American literature—whose graphic, funny, and caustic voice has by turns haunted and influenced the literary and artistic establishments. [Indiana] becomes the connective tissue that binds together a diaspora of subcultures: the beatnik-era experimental writing and happenings of downtown New York, the 1960s co-opted counterculture gone awry, the punk movement that followed, and the art and intellectual circles of the Reagan 80s, when the AIDS crisis was wiping out a generation of young gay men like him. —Los Angeles Times With *I Can Give You Anything but Love*, Gary Indiana has composed a literary, unabashedly wicked, and revealing montage of excursions into his life and work—from his early days growing up gay in rural New Hampshire to his escape to Haight-Ashbury in the post-summer-of-love era, the sweltering 1970s in Los Angeles, and ultimately his existence in New York in the 1980s as a bona fide downtown personality. Interspersed throughout his vivid recollections are present-day chapters set against the louche culture and raw sexuality of Cuba, where he lived and worked occasionally over the past decades. Connoisseurs will recognize in this—his most personal book—the same mixture of humor and realism, philosophy and immediacy, that have long confused the definitions of genre applied to his writing. Vivid, atmospheric, revealing, and entertaining, this is an engrossing read and a serious contribution to the genres of gay and literary memoir.

**Gary's East Side** John C. Trafny, 2002 Gary's East Side is a nostalgic look back at one of the Steel City's oldest neighborhoods. Through a captivating collection of photographs that chronicle the many aspects of life on the east side of Gary, the book presents the rich history of the community from 1906, the year of Gary's founding, to the present. From the steel mills to the churches to Gary's City Hall, Gary's East Side offers a touching look at this close-knit community. The east side of Gary was a place where people knew their neighbors, where children went to school together, and married high school sweethearts. The area has changed, but a new Gary is emerging. Gary's East Side presents the history of this area in poignant detail and points to the heartening future. Author John Trafny's skillful compilation promises to bring back fond memories of this historic neighborhood.

**Gary's Glen Park** John C. Trafny, 2014-07-21 America's Big Steel gave birth to Gary in 1906, when the United States Steel Corporation established a plant in Indiana along the southern shore of Lake Michigan. The new city on the lake

attracted thousands of job seekers from the coalfields and factories in the East to far-off lands in southern and eastern Europe. As they settled in Gary, immigrant groups established communities, built churches and schools, and instilled in their children the values of hard work, strong faith, and cultural traditions. Images of America: Gary's Glen Park looks back at the southern neighborhood of Steel City from its birth to the early 1970s. Each chapter looks at a specific part of the area's history, such as the neighborhood, local businesses, memorable events, and people. Other chapters focus on the foundations of any community: the churches and schools.

*Depraved Indifference* Gary Indiana, 2020-01-07 The third of Gary Indiana's famed crime trilogy tells a story inspired by the virtuoso con artistry of mother-and-son criminals Sante and Kenneth Kimes. She collected future marks like lottery tickets. She operated by reflex. Any public room was a pristine harvest of human information. Not just business cards, phone numbers, fax numbers and the like, but weaknesses, quirks, character flaws, delusional ambitions, risky dreams, medical problems, shaky marriages. Everybody came equipped with a panel of invisible buttons.... If you had the right touch, if you knew how to press one button lightly and another button with a bit more force, you could make the emotional side of a person swing up and down as you wished. —from *Depraved Indifference* First published in 2001, *Depraved Indifference* is the third of Gary Indiana's famed crime trilogy now being reissued by Semiotext(e). Inspired by the virtuoso con artistry of mother-and-son criminals Sante and Kenneth Kimes, *Depraved Indifference* follows Evangeline Slote, a dead ringer for Elizabeth Taylor “so compulsive she gifts herself when she runs out of other people” through the circus of calamity that her compulsions invoke. Evangeline, or “Evelyn Carson,” “Princess Shah Shah,” among other pseudonyms, accompanied by her alcoholic husband Warren and fanatically devoted son Devin, moves from Las Vegas to Hawaii to Nassau in a maelstrom of forgery and fraud that constantly threatens to come undone. When Warren dies, Evangeline and her son embark upon an ever more brazen series of gifts, frauds, and crimes. Thriving on chaos, a master of manipulation and seduction, Evangeline concocts the scheme to end all schemes—which may take a murder to complete. Reminiscent of Nathanael West's *The Day of the Locust*, Indiana's scathing, insightful prose is a mirror to the empty landscape of American culture.

**Horse Crazy** Gary Indiana, 2018-09-18 This story, if it is one, deserves the closure of a suicide, perhaps even the magisterial finality of what is usually called a novel, but the remnants of that faraway time offer nothing more than a taste of damp ashes, a feeling of indeterminacy, and the obdurate inconclusiveness of passing time. So writes the unnamed narrator of *Horse Crazy*, looking back on a season of madness and desire. The first novel from the brilliant, protean Gary Indiana, *Horse Crazy* tells the story of a thirty-five-year-old writer for a New York arts and culture magazine whose life melts into a fever dream when he falls in love with the handsome, charming, possibly heroin-addicted, and almost certainly insane Gregory Burgess. In the derelict brownstones of the Lower East Side in the late eighties, among the coked out restaurateurs and art world impresarios of the supposed downtown scene, the narrator wanders through the fog of passion. Meanwhile, the

AIDS epidemic is spreading through the city, and New York friendships sputter to an end. Here is a novel where the only moral is that thwarted passion is the truest passion, where love is a hallucination and the gravest illness is desire.

*Gary's West Side* John C. Trafny, 2006-02 Though Gary was an industrial city founded by U.S. Steel, the Horace Mann neighborhood evolved into one of the most exclusive residential areas in northwest Indiana. Through archival photographs, family snapshots provided by former residents, and shared memories, the reader is taken on a nostalgic journey from the city's founding in 1906 through to the 21st century.

Do Everything in the Dark Gary Indiana, 2023-05-02 A dark yet compassionate comedy of art aspirations and friendships come to naught. First published in 2003, Gary Indiana's turn-of-the-millennium novel traces the lives of a loosely connected group of New York artists and the dissolution of their scene. During the summer of 2001, the narrator of *Do Everything in the Dark*, a gallery curator, receives intermittent dispatches from his far-flung friends—many of whom resemble well-known figures in the art and intellectual worlds—who are spread out across the globe, from Istanbul to Provincetown to Santa Fe. Seeking various reprieves from a changed New York, the long-festering, glossed-over incompatibilities of these aging bohemians blossom into exotic and unbearable relief. Beneath the contemporary excesses Indiana chronicles, we can see the outlines of the earlier New York bohemia captured by Dawn Powell. Arguably Indiana's most intimate, internal, and compassionate work to date, *Do Everything in the Dark* is a chilling chronicle of madness and failure, success and disappointment, and the many ways love dies in a world people find increasingly unlivable.

Vile Days Gary Indiana, 2018-11-13 Gary Indiana's collected columns of art criticism from the *Village Voice*, documenting, from the front lines, the 1980s New York art scene. In 1985, the *Village Voice* offered me a job as senior art critic. This made my life easier and lousy at the same time. I now had to actually enter all those galleries instead of peeking in the windows. At times, the only tangible perk was having the chump for a fifth of vodka whenever twenty more phonies had flattered my ass off in the course of a working week. —from *Vile Days* From March 1985 through June 1988 in *The Village Voice*, Gary Indiana reimagined the weekly art column. Thirty years later, *Vile Days* brings together for the first time all of those vivid dispatches, too long stuck in archival limbo, so that the fire of Indiana's observations can burn again. In the midst of Reaganism, the grim toll of AIDS, and the frequent jingoism of postmodern theory, Indiana found a way to be the moment's Baudelaire. He turned the art review into a chronicle of life under siege. As a critic, Indiana combines his novelistic and theatrical gifts with a startling political acumen to assess art and the unruly environments that give it context. No one was better positioned to elucidate the work of key artists at crucial junctures of their early careers, from Sherrie Levine and Richard Prince to Jeff Koons and Cindy Sherman, among others. But Indiana also remained alert to the aesthetic consequence of sumo wrestling, flower shows, public art, corporate galleries, and furniture design. Edited and prefaced by Bruce Hainley, *Vile Days* provides an opportunity to track Indiana's emergence as one of the most prescient writers of his generation.

**Gary's Central Business Community** Dharathula H. Millender, 2003 America's famous steel mill town, Gary, Indiana, was created by U.S. Steel Corporation in 1906. The city quickly developed as a diverse labor pool was drawn to the area by the promise of steady work and greater opportunities. This diversity created distinct neighborhoods and cultural centers, but also brought about a conspicuously segregated Gary. Wealthy steel mill executives plotted the north side of Gary, while newly arriving laborers were relegated to an area south of Ninth Avenue known as the Patch. Soon, however, African-American leaders organized the Central District, a city within a city for themselves with desirable housing, good schools, and active clubs and community organizations.

**Lost Gary, Indiana** Jerry Davich, 2015 A poster child for our nation's urban experimentation a century ago, Gary was forged with hype and hope, dreams and sweat, political agendas and tons of steel. The hardscrabble city attracted all kinds, from shady scoundrels and famous architects to hardworking immigrants and brilliant entrepreneurs. Boasting 180,000 residents at its peak, the booming melting pot eventually faded away under the afflictions of urban decay, racial unrest and political upheaval. Jerry Davich explores the remnants of Gary's glory days, from Union Station in ruins to City Methodist Church stripped of its soul. Revisit the Sheraton Hotel's demise, Emerson High School's hard lessons, Vee-Jay Records' last release and a devastated downtown filled only with facades and fond memories.

**Gary, Indiana** Kendall F. Svengalis, 2006 Gary, Indiana native and historian Kendall Svengalis paints a vivid and fascinating portrait of the city's birth and formative era when an enormous infusion of capital, entrepreneurial spirit, and the muscle of thousands of recent European immigrants and American blacks combined to construct both a city and a massive steel plant. This nostalgic, 455-page, over-sized volume, contains twenty chapters, each detailing an aspect of Gary's rich history and its neighborhoods. Printed in full-color, this lavish pictorial history uses over 650 rare archival photographic and postcard images, maps, aerial photographs, and illustrations, many never before appearing in print. The book concludes with a fascinating case study of the author's Lithuanian pioneer family, whose saga led them from the Suvalkai province of western Lithuania to Gary in 1908.

**City of the Century** James B. Lane, 1978-10-22 The United States Steel Corporation founded Gary in 1906 as an experiment in industrial urban planning, and the inscription on the city's official seal accordingly proclaims it the City of the Century. Gary proved to be no more immune to the woes of industrialization than any other American city, however. To some, in fact, it has come to epitomize all that is wrong with contemporary urban life. But as this book clearly shows, the people of Gary have refused to surrender their sense of hope, their dignity, and their pride to the prophesiers of doom. At once scholarly and colorful, City of the Century is an outgrowth of urban historian James B. Lane's popular weekly columns for the Gary Post-Tribune. Lane uses the oral testimony of the people of Gary to tell a fascinating story. There are episodes of personal tragedy and heroism here, of frustrated dreams and tarnished reputations, and of challenges met and obstacles

overcome.

The Story of Gary, Indiana Howard Hamilton Harries, 1908

**Do Everything in the Dark** Gary Indiana, 2015 Faced with photos of a once-tumultuous New York art world, the narrator's mind in this scathing, darkly funny novel begins to erupt. ... Luminous with imagery, cackling with bitter humor, and with a new preface by the author, this roman à clé spares no one.--Back cover.

Andy Warhol and the Can that Sold the World Gary Indiana, 2010-02-09 Documents the events surrounding the iconic artist's influential 1962 32 Soup Cans solo exhibition in Los Angeles, offering insight into its polarized responses and the ways in which the exhibition sparked the pop art revolution and blurred the distinction between high and low culture.

Seeing America First Eleanor Colby, 1917 The Berry Wagon Brothers travel across the United States and Canada to learn about the history, industry, and natural wonders of our country.

*Utopia's Debris* Gary Indiana, 2008-11-11 Gary Indiana is one of America's leading cultural critics -- a public intellectual who has written key essays on every aspect of American culture. *Utopia's Debris* comprises selections of his very best work, revealing him to be an enormously acute, frequently scabrous, and always brilliant observer of the best and worst America has to offer. His writings range from popular culture -- trash novels, architectural wonders and horrors -- to appreciations of the best of modern literature, art, and cinema. They include his convincing (and highly entertaining) debunking of fashionable conspiracy theories, a spirited and contrarian defense of Bill Clinton's autobiography, a Mencken-like examination of the rise of Arnold Schwarzenegger and the politics of celebrity in what Indiana calls the Age of Contempt. A postmodern Emerson, Indiana wields scalpel-sharp wit and a fealty to logic on issues in which, all too often, irrationalism and emotionalism hold sway. At times rigorously serious, at other times whimsical, Indiana's most conspicuous feature is skepticism -- his wildly satirical contempt for conventional wisdom.

Gone Tomorrow Gary Indiana, 2018-09-14 Footloose and broke, the unnamed narrator of *Gone Tomorrow* hops on a plane without asking questions when his director friend offers him a role in an art film set in Colombia. But from the moment he arrives at the airport in Bogotá, only to witness a policeman beat a beggar half to death, it becomes clear that this will not be the story of gritty bohemians triumphing against the odds. The director, Paul Grosvenor, seems more interested in manipulating his cast than in shooting film. The cult star, Irma Irma, is a vamp too bored and boring to draw blood. And the beautiful, nymph-like Michael Simard doesn't seem to be putting out. Meanwhile, the film's shady financier is sleeping with his mother, while a serial killer skulks about the area killing tourists. Everything comes to a head when the carnival celebration begins in nearby Cali. But once the fiesta is over, all that's left are ghostly memories and the narrator's insistence on telling the tale. "Unlike the majority of pointedly AIDS-era novels," writes Dennis Cooper, "*Gone Tomorrow* is neither an amoral nostalgia fest nor a thinly veiled wake-up call hyping the religion of sobriety. It's a philosophical work devised by a

writer who's both too intelligent to buy into the notion that a successful future requires the compromise of collective decision and too moral to accept bitterness as the consequence of an adventurous life."

*To Whom it May Concern* Louise Bourgeois, Gary Indiana, 2011 *To Whom It May Concern* is one of the final projects Louise Bourgeois completed, and is an apt demonstration of the enduring power of her work. Rich pinks, purples, reds and blues describe bodies comprising swollen bellies, heavy breasts, engorged phalluses and stooped torsos are presented in a series of pairings on facing pages. Deceptively simple in design, the varying intensity and range of colour within each figure reveals a dynamism in each repeated coupling of these headless, limbless bodies: male and female at their essential, and the relationship between the two, changing but the same. Indiana's short, visceral but lyrical texts are interspersed throughout and form a conversation with these images, an unconventional non-narrative, part of a broader dialogue about the barrier of flesh, about desire and intimacy. This Violette Editions publication, developed in collaboration with The Easton Foundation, faithfully reproduces in reduced size the original large-format artists' book, made in fabric in an edition of seven.

**Beyond the Ruins** Jefferson Cowie, Joseph Heathcott, 2003 Table of contents

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