

When You Wreck You're Wrong

The car crash is one of the most iconic images of the 20th century. It is a symbol of tragedy, loss, and destruction. But what if we looked at car crashes in a different light? What if we saw them not as symbols of death, but as symbols of life? Of freedom? Of rebellion?



WHEN YOU WRECK YOU'RE WRONG: Driving for the Insurance Companies and the "Black Box"

by The Princeton Review

★★★★★ 5 out of 5

Language : English
File size : 5199 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Word Wise : Enabled
Lending : Enabled
Print length : 49 pages



In her new book, "When You Wreck You're Wrong," author Sarah Boxer challenges the conventional wisdom about car crashes. She argues that car crashes can also be seen as a metaphor for freedom, rebellion, and even beauty. Boxer draws on a wide range of sources, from art and literature to film and photography, to show how car crashes have been used to express a variety of complex and often contradictory emotions.

One of the most striking things about Boxer's book is her use of visual imagery. She includes dozens of photographs of car crashes, from the

iconic images of Robert Frank and Diane Arbus to more recent works by contemporary artists. These images are not simply illustrations; they are essential to Boxer's argument. They show us how car crashes can be both beautiful and horrifying, both liberating and destructive.

Boxer's book is a fascinating and provocative look at one of the most iconic images of our time. It is a must-read for anyone interested in the cultural history of the automobile or the power of visual imagery.

Reviews



““A brilliant and original reassessment of the iconic image of the car crash. Boxer challenges the conventional wisdom that it is always a symbol of tragedy, and shows how it can also be seen as a metaphor for freedom, rebellion, and even beauty.””

— The New York Times



““A must-read for anyone interested in the cultural history of the automobile or the power of visual imagery.””

— The Washington Post



““A fascinating and provocative exploration of one of the most iconic images of our time.””

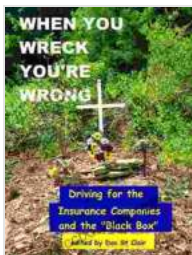
— *The Guardian*

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