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I Love Dick I Love Dick I love Dick Aliens & Anorexia Torpor Social Practices Video Green After Kathy Acker Eat My Heart Out Dark Star Performative Philosophy You Must Make Your Death Public Cool for You The Man who Fell in Love with the Moon Spring How I Became One of the Invisible, new edition The Consequences Chelsea Girls Cut `n' Mix Women Who Make a Fuss It's All Allowed Sex with Shakespeare And the Heart Says Whatever The Brontes I Must Be Living Twice I Like to Watch God Save Texas Hatred of Capitalism The Lonely Doll Flesh and Excess Autotheory as Feminist Practice in Art, Writing, and Criticism To the Friend Who Did Not Save My Life What We Lose Appendix Project Hunger Makes Me a Modern Girl Funny Weather: Art in an Emergency How Should a Person Be? Pastoralia The Marriage Mistake Philosophical Toys

The story of the tragic Bronte family is familiar to everyone: we all know about the half-mad, repressive father, the drunken, drug-addicted wastrel of a brother, wild romantic Emily, unrequited Anne and 'poor Charlotte'. Or do we? These stereotypes of the popular imagination are precisely that - imaginary - created by amateur biographers from Mrs Gaskell onwards who were primarily novelists, and were attracted by the tale of an apparently doomed family of genius. Juliet Barker's landmark book was the first definitive history of the Brontes. It demolishes myths, yet provides startling new information that is just as compelling - but true. Based on first-hand research among all the Bronte manuscripts, many so tiny they can only be read by magnifying glass, and among contemporary historical documents never before used by Bronte biographers, this book is both scholarly and compulsively readable. THE BRONTES is a revolutionary picture of the world's favourite literary family. 'As a work of scholarship it is brilliant . . . For those with a passion for the Brontes, or for Victoriana, or for sheer wealth of historical minutiae, it is a stupendous read' INDEPENDENT ON SUNDAY At twenty-three, Ann-Marie is single, broke, and furious, and convinced that love—sweet love!—is the answer to all of her problems. Then she meets legendary second wave feminist Stephanie Haight, who becomes obsessed with the idea that she can save Ann-Marie and her entire generation. From Little Mermaid-themed warehouse parties and ritual worship ceremonies summoning ancient goddesses to disastrous one-night stands with strikingly unsuitable men, Ann-Marie hurtles through London and life. Fiercely clever and unapologetically wild, *Eat My Heart Out* is the satire for our narcissistic,

hedonistic, post-postfeminist era. Vivien Leigh was perhaps the most iconic actress of the twentieth century. As Scarlett O'Hara and Blanche Du Bois she took on some of the most pivotal roles in cinema history. Yet she was also a talented theatre actress with West End and Broadway plaudits to her name. In this ground-breaking new biography, Alan Strachan provides a completely new full-life portrait of Leigh, covering both her professional and personal life. Using previously unseen sources from her archive, recently acquired by the V&A, he sheds new light on her fractious relationship with Laurence Olivier, based on their letters and diaries, as well as on the bipolar disorder which so affected her later life and work. Revealing new aspects of her early life as well as providing glimpses behind-the-scenes of the filming of *Gone with the Wind* and *A Streetcar Named Desire*, this book provides the essential and comprehensive life-story of one of the twentieth century's greatest actresses. A provocative, moving, kinky, and often absurdly funny memoir about Shakespeare, love, obsession, and spanking. When it came to understanding love, a teenage Jillian Keenan had nothing to guide her—until a production of *The Tempest* sent Shakespeare's language flowing through her blood for the first time. In *Sex with Shakespeare*, she tells the story of how the Bard's plays helped her embrace her unusual sexual identity and find a love story of her own. Four hundred years after Shakespeare's death, Keenan's smart and passionate memoir brings new life to his work. With fourteen of his plays as a springboard, she explores the many facets of love and sexuality—from desire and communication to fetish and fantasy. In *A Midsummer Night's Dream*, Keenan unmaskes Helena as a sexual masochist—like Jillian herself. In *Macbeth*, she examines criminalized sexual identities and the dark side of "privacy." *The Taming of the Shrew* goes inside the secret world of bondage, domination, and sadomasochism, while *King Lear* exposes the ill-fated king as a possible sexual predator. Moving through the canon, Keenan makes it abundantly clear that literature is a conversation. In *Sex with Shakespeare*, words are love. As Keenan wanders the world in search of connection, from desert dictatorships to urban islands to disputed territories, Shakespeare goes with her—and provokes complex, surprising, and wildly important conversations about sexuality, consent, and the secrets that simmer beneath our surfaces. Virginia Woolf, to whom university admittance had been forbidden, watched the universities open their doors. Though she was happy that her sisters could study in university libraries, she cautioned women against joining the procession of educated men and being co-opted into protecting a "civilization" with values alien to women. Now, as Woolf's disloyal (unfaithful) daughters, who have professional positions in Belgian universities, Isabelle Stengers and Vinciane Despret, along with a collective of women scholars in Belgium and France, question their academic careers and reexamine the place of women and

their role in thinking, both inside and outside the university. They urge women to heed Woolf's cry—Think We Must—and to always make a fuss about injustice, cruelty, and arrogance. Chosen as one of fifteen remarkable books by women that are shaping the way we read and write in the 21st century by the book critics of The New York Times "Funny...odd, original, and nearly unclassifiable...unlike any novel I can think of."—David Haglund, The New York Times Book Review "Brutally honest and stylistically inventive, cerebral, and sexy."—San Francisco Chronicle Named a Book of the Year by The New York Times Book Review, The New Yorker, San Francisco Chronicle, Salon, Flavorpill, The New Republic, The New York Observer, The Huffington Post A raw, startling, genre-defying novel of friendship, sex, and love in the new millennium—a compulsive read that's like "spending a day with your new best friend" (Bookforum) Reeling from a failed marriage, Sheila, a twentysomething playwright, finds herself unsure of how to live and create. When Margaux, a talented painter and free spirit, and Israel, a sexy and depraved artist, enter her life, Sheila hopes that through close—sometimes too close—observation of her new friend, her newlover, and herself, she might regain her footing in art and life. Using transcribed conversations, real emails, plus heavy doses of fiction, the brilliant and always innovative Sheila Heti crafts a work that is part literary novel, part self-help manual, and part bawdy confessional. It's a totally shameless and dynamic exploration into the way we live now, which breathes fresh wisdom into the eternal questions: What is the sincerest way to love? What kind of person should you be? The only collection of Rattray's prose: essays that offer a kind of secret history and guidebook to a poetic and mystical tradition. In order to become one of the invisible, it is necessary to throw oneself into the arms of God... Some of us stayed for weeks, some for months, some forever. —from How I Became One of the Invisible Since its first publication in 1992, David Rattray's How I Became One of the Invisible has functioned as a kind of secret history and guidebook to a poetic and mystical tradition running through Western civilization from Pythagoras to In Nomine music to Hölderlin and Antonin Artaud. Rattray not only excavated this tradition, he embodied and lived it. He studied at Harvard and the Sorbonne but remained a poet, outside the academy. His stories "Van" and "The Angel" chronicle his travels in southern Mexico with his friend, the poet Van Buskirk, and his adventures after graduating from Dartmouth in the mid-1950s. Eclipsed by the more mediagenic Beat writers during his lifetime, Rattray has become a powerful influence on contemporary artists and writers. Living in Paris, Rattray became the first English translator of Antonin Artaud, and he understood Artaud's incisive scholarship and technological prophecies as few others would. As he writes of his translations in How I Became One of the Invisible, "You have to identify with the man or the woman. If you don't, then you

shouldn't be translating it. Why would you translate something that you didn't think had an important message for other people? I translated Artaud because I wanted to turn my friends on and pass a message that had relevance to our lives. Not to get a grant, or be hired by an English department." Compiled in the months before his untimely death at age 57, *How I Became One of the Invisible* is the only volume of Rattray's prose. This new edition, edited by Robert Dewhurst, includes five additional pieces, two of them previously unpublished. A lonely doll named Edith finally finds friendship with two visiting teddy bears. From the guitarist of the pioneering band Sleater-Kinney, the book Kim Gordon says "everyone has been waiting for" and a New York Times Notable Book of 2015-- a candid, funny, and deeply personal look at making a life--and finding yourself--in music. Before Carrie Brownstein became a music icon, she was a young girl growing up in the Pacific Northwest just as it was becoming the setting for one the most important movements in rock history. Seeking a sense of home and identity, she would discover both while moving from spectator to creator in experiencing the power and mystery of a live performance. With Sleater-Kinney, Brownstein and her bandmates rose to prominence in the burgeoning underground feminist punk-rock movement that would define music and pop culture in the 1990s. They would be cited as "America's best rock band" by legendary music critic Greil Marcus for their defiant, exuberant brand of punk that resisted labels and limitations, and redefined notions of gender in rock. *HUNGER MAKES ME A MODERN GIRL* is an intimate and revealing narrative of her escape from a turbulent family life into a world where music was the means toward self-invention, community, and rescue. Along the way, Brownstein chronicles the excitement and contradictions within the era's flourishing and fiercely independent music subculture, including experiences that sowed the seeds for the observational satire of the popular television series *Portlandia* years later. With deft, lucid prose Brownstein proves herself as formidable on the page as on the stage. Accessibly raw, honest and heartfelt, this book captures the experience of being a young woman, a born performer and an outsider, and ultimately finding one's true calling through hard work, courage and the intoxicating power of rock and roll. From the Man Booker Prize Finalist comes the third novel in her *Seasonal Quartet*—a New York Times Notable Book and longlisted for the Orwell Prize for Political Fiction 2020 What unites Katherine Mansfield, Charlie Chaplin, Shakespeare, Rilke, Beethoven, Brexit, the present, the past, the north, the south, the east, the west, a man mourning lost times, a woman trapped in modern times? Spring. The great connective. With an eye to the migrancy of story over time and riffing on *Pericles*, one of Shakespeare's most resistant and rollicking works, Ali Smith tell the impossible tale of an impossible time. In a time of walls and lockdown, Smith

opens the door. The time we're living in is changing nature. Will it change the nature of story? Hope springs eternal. Nina, a young drifter from Spain, finds that the strangest of stories is hiding in her father's loft in Almería: there she finds ninety-five pairs of shoes, and this discovery propels her into a series of adventures, inquiries, and reflections on the material world. Was her father a pervert? What's the difference between fetishism and consumerism, anyway? *Philosophical Toys* is a naughtily cerebral novel about our relationship with objects, filled with ruminations on sexuality, money, and Luis Buñuel. A New York Times Notable Book National Book Critics Circle Award Finalist An NPR Best Book of the Year *God Save Texas* is a journey through the most controversial state in America. It is a red state, but the cities are blue and among the most diverse in the nation. Oil is still king, but Texas now leads California in technology exports. Low taxes and minimal regulation have produced extraordinary growth, but also striking income disparities. Texas looks a lot like the America that Donald Trump wants to create. Bringing together the historical and the contemporary, the political and the personal, Texas native Lawrence Wright gives us a colorful, wide-ranging portrait of a state that not only reflects our country as it is, but as it may become—and shows how the battle for Texas's soul encompasses us all. Jack Sargeant's first new book dedicated to underground film since 1999 sees the cult author return to the physical, body-focused and transgressive films that first seduced him. *With Flesh & Excess: On Underground Film*, the focus is now divided between the historical, theoretical and philosophical. Starting with an exploration of the return to the shock of the body in underground film in the 1980s and the growth of underground film in the '90s, he explores and defines an underground cinema that remains radical and contemporary, informing subcultures and independent cinema today. Primarily focusing on a handful of key works by two award-winning underground filmmakers (Usama Alshaibi and Aryan Kaganof), Sargeant examines the the desire - even the need - for a shocking bodily representations and interventions. Punctuating his writing with philosophical analysis, explorations of areas as diverse as industrial culture, surrealism, butoh dance, fine art and medical fetishism, the book challenges the reader to examine the very nature of pleasure, of viewing and of experiencing cinema. Comprehensively illustrated throughout. This book assembles all the talks and media presented at *Aliens & Anorexia: A Chris Kraus Symposium*, which took place in March 2013 at the Royal College of Art, London. Since her first book, *I Love Dick*, published in 1997, writer and film-maker Chris Kraus has authored a further six books ranging from fiction to art criticism to political commentary, via continental philosophy, feminism, critical and queer theory. This collection begins to engage with questions Kraus' work raises: where, if at all, is the line between 'life' as

private and 'practice' as public? How, if the body is always performing one or other of these, can they be delineated? Can this map onto the relations between other ever blurring not-quite-binaries: artwork and critic, subject and object, masochist and sadist, unknown and known, embodied and disembodied, fiction and criticism? You Must Make Your Death Public features essays and media by Travis Jeppesen, Helen Stuhr-Rommereim, Hestia Peppé, Samira Ariadad, Beth Rose Caird, Jesse Dayan, Karolin Meunier, Linda Stupart, Lodovico Pignatti Morano, Trine Riel, Rachal Bradley, David Morris, Jonathan Lahey Dronsfield and Chris Kraus. This award-winning, raucous debut novel follows young Minnie Panis, performance artist and existentialist, as she tries to refuse success and fame. It's 1996, and Chris Kraus is in Berlin, seeking a distributor for her film Gravity & Grace, described alternately as 'an experimental 16mm film about hope, despair, religious feeling and conviction' and 'an amateur intellectual's home video expanded to bulimic lengths' ... It's 1942 in Marseille, and Simone Weil is waiting for the US entry visa that will save her from the Holocaust, while writing work described alternately as a 'radical philosophy of sadness' and 'immoral, trite, irrelevant and paradoxical' ... It's the late 90s, the millennium is approaching, and Chris Kraus is in Los Angeles, not eating, waiting for her s/m partner to reply to her emails ... It's 1943, and Simone Weil is in London, completing her project of transcendence by dying of starvation ... Filled with Chris Kraus' trademark wit and frankness, unfolding to reveal the lives of ecstatic visionaries and failed artists, Aliens & Anorexia is an audacious novel about failure, empathy and sadness. Essays on and around art and art practices by the author of I Love Dick. A border isn't a metaphor. Knowing each other for over a decade makes us witnesses to each other's lives. My escape is his prison. We meet in a bar and smoke Marlboros. —from Social Practices Mixing biography, autobiography, fiction, criticism, and conversations among friends, with Social Practices Chris Kraus continues the anthropological exploration of artistic lives and the art world begun in 2004 with Video Green: Los Angeles Art and the Triumph of Nothingness. Social Practices includes writings from and around the legendary "Chance Event—Three Days in the Desert with Jean Baudrillard" (1996), and "Radical Localism," an exhibition of art and media from Puerto Nuevo's Mexicali Rose that Kraus co-organized with Marco Vera and Richard Birkett in 2012. Attuned to the odd and the anomalous, Kraus profiles Elias Fontes, an Imperial Valley hay merchant who has become an important collector of contemporary Mexican art, and chronicles the demise of a rural convenience store in northern Minnesota. She considers the work of such major contemporary artists as Jason Rhoades, Channa Horowitz, Simon Denny, Yayoi Kusama, Henry Taylor, Julie Becker, Ryan McGinley, and Leigh Ledare. Although Kraus casts a skeptical eye at the genre that's come to be known

as "social practice," her book is less a critique than a proposition as to how art might be read through desire and circumstance, delirium, gossip, coincidence, and revenge. All art, she implies, is a social practice. Jean Baudrillard meets Cookie Mueller in this gathering of French theory and new American fiction. Compiled in 2001 to commemorate the passing of an era, *Hatred of Capitalism* brings together highlights of *Semiotext(e)*'s most beloved and prescient works. *Semiotext(e)*'s three-decade history mirrors the history of American thought. Founded by French theorist and critic Sylvère Lotringer as a scholarly journal in 1974, *Semiotext(e)* quickly took on the mission of melding French theory with the American art world and punk underground. Its *Foreign Agents*, *Native Agents*, *Active Agents* and *Double Agents* imprints have brought together thinkers and writers as diverse as Gilles Deleuze, Assata Shakur, Bob Flanagan, Paul Virillio, Kate Millet, Jean Baudrillard, Michelle Tea, William S. Burroughs, Eileen Myles, Ulrike Meinhof, and Fanny Howe. In *Hatred of Capitalism*, editors Kraus and Lotringer bring these people together in the same volume for the first time. "Video Green examines the explosion of late 1990s art produced by high-profile graduate programs that catapulted Los Angeles into the epicenter of the international art world. Probing the programs' own art-critical buzzwords, Chris Kraus asks how LA art came to be so completely divorced from the city's other realities. Radicalized beyond belief, *Video Green* does for contemporary art what Greil Marcus's *Lipstick Traces* did for the 20th century, mapping the persistence of peripheral culture."--BOOK JACKET. 'Saunders is an astoundingly tuned voice - graceful, dark, authentic and funny - telling just the kind of stories we need to get us through these times' Thomas Pynchon In *PASTORALIA* elements of contemporary life are twisted, merged and amplified into a slightly skewed version of modern America. A couple live and work in a caveman theme-park, where speaking is an instantly punishable offence. A born loser attends a self-help seminar where he is encouraged to rid himself of all the people who are 'crapping in your oatmeal'. And a male exotic dancer and his family are terrorised by their decomposing aunt who visits them with a solemn message from beyond the grave. With an uncanny combination of deadpan naturalism and uproarious humour, George Saunders creates a world that is both indelibly original and yet hauntingly familiar ... A collection of thrilling verse, including both new poems and beloved favorites, from the celebrated poet, modern cult icon, and author of *Chelsea Girls*. Eileen Myles' work is known for its blend of reality and fiction, the sublime and the ephemeral. Her work opens readers to astonishing new considerations of familiar places, like the East Village in her iconic *Chelsea Girls*, and invites them into lush—and sometimes horrid—dream worlds, imbuing the landscapes of her writing with the vividness and energy of fantasy. *I Must Be Living Twice* brings together selections from the poet's previous work with a set of bold new poems that

reflect her sardonic, unapologetic, and fiercely intellectual literary voice. Steeped in the culture of New York City, Myles' milieu, *I Must Be Living Twice* is a prism refracting a radical world and a compelling life. Available once again for a new generation of readers, the groundbreaking and candid coming-of-age novel in-real-time from one of America's most celebrated poets that is considered a cult classic. In this breathtakingly inventive autobiographical novel, Eileen Myles transforms life into a work of art. Told in her audacious voice, made vivid and immediate in her lyrical language, *Chelsea Girls* cobbles together memories of Myles' 1960s Catholic upbringing with an alcoholic father, her volatile adolescence, her unabashed "lesbianity," and her riotous pursuit of survival as a poet in 1970s New York. Suffused with alcohol, drugs, and sex; evocative in its depictions of the hardscrabble realities of a young artist's life; and poignant with stories of love, humor, and discovery, *Chelsea Girls* is a funny, cool, and intimate account of a writer's education, and a modern chronicle of how a young female writer shrugged off the chains of a rigid cultural identity meant to define her. Essays by former editor of Gawker.com—and the new female voice of her generation. In *And the Heart Says Whatever*, Emily Gould tells the truth about becoming an adult in New York City in the first decade of the twenty-first century, alongside bartenders, bounty hunters, bloggers, bohemians, socialites, and bankers. These are essays about failing at pet parenthood, suspending lust during the long moment in which a dude selects the perfect soundtrack from his iTunes library, and leaving one life behind to begin a new one (but still taking the G train back to visit the old one sometimes). For everyone who has ever had a job she wishes she didn't, felt inchoate ambition sour into resentment, ended a relationship, regretted a decision, or told a secret to exactly the wrong person, these stories will be achingly familiar. At once a road map of what not to do and a document of what's possible, this book heralds the arrival of a writer who decodes the new challenges of our post-private lives, and the age-old intricacies of the human heart. On the ongoing project of writing about grief; Zambreno's addendum to *Book of Mutter*. "I came up with the idea of writing these notes, or talks, out of a primary desire to not read from *Book of Mutter*, and instead to keep gesturing to its incompleteness and ongoingness, which connects, for me, to the fragmentary project of literature, and what I long for in writing." —from *Appendix Project* Inspired by the lectures of Roland Barthes, Anne Carson, and Jorge Luis Borges, Kate Zambreno's *Appendix Project* collects eleven talks and essays written in the course of the year following the publication of *Book of Mutter*, Zambreno's book on her mother that took her over a decade to write. These surprising and moving performances, underscored by the sleeplessness of the first year of her child's life, contain Zambreno's most original and dazzling thinking and

writing to date. In Appendix Project Zambreno thinks through the work of On Kawara, Roland Barthes, W.G. Sebald, Bhanu Kapil, Walter Benjamin, Theresa Hak Kyung Cha, Marguerite Duras, Marlene Dumas, Louise Bourgeois, Doris Salcedo, Jenny Holzer, and more. A self-described failed filmmaker falls obsessively in love with her theorist-husband's colleague: a manifesto for a new kind of feminism and the power of first-person narration. In *I Love Dick*, published in 1997, Chris Kraus, author of *Aliens & Anorexia*, *Torpor*, and *Video Green*, boldly tore away the veil that separates fiction from reality and privacy from self-expression. It's no wonder that *I Love Dick* instantly elicited violent controversies and attracted a host of passionate admirers. The story is gripping enough: in 1994 a married, failed independent filmmaker, turning forty, falls in love with a well-known theorist and endeavors to seduce him with the help of her husband. But when the theorist refuses to answer her letters, the husband and wife continue the correspondence for each other instead, imagining the fling the wife wishes to have with Dick. What follows is a breathless pursuit that takes the woman across America and away from her husband and far beyond her original infatuation into a discovery of the transformative power of first person narrative. *I Love Dick* is a manifesto for a new kind of feminist who isn't afraid to burn through her own narcissism in order to assume responsibility for herself and for all the injustice in world and it's a book you won't put down until the author's final, heroic acts of self-revelation and transformation. A witty, honest, bold manifesto that tears away the veil separating fiction from reality and privacy from self-expressions.

It's All Allowed: The Performance Works of Adrian Howells is the first book devoted to the work of the artist Adrian Howells. Adrian Howells (1962-2014) was one of the world's leading figures in the field of one-to-one performance practice. In one-to-one performance, an event is staged for one audience member at a time. Howells' award-winning work, developed over more than a decade, demonstrated not only his enduring commitment to this genre of performance, but also his determination to find new challenges and innovations in performance art, 'intimate theatre', and socially engaged art. Co-edited by Deirdre Heddon and Dominic Johnson, and designed by David Caines, the book pays testimony to Howells' remarkable achievements in performance, including his earlier theatrical works (solo works, and works with major theatre companies and collaborators, including Citizen's Theatre, Nigel Charnock, Stewart Laing, and Leigh Bowery). Contributors accounts for the methodological, thematic, and historiographical challenges posed by his performances. Citing his permissive mantra as its title, *It's All Allowed* includes new writing from leading scholars and artists, including Rosana Cade, Jon Cairns, Katie Gough, Helen Iball, Nic Green, Stephen Greer, Marcia Farquhar, Tim Crouch, Fintan Walsh, Rachel Zerihan, and others. It also

includes writings by Howells, and two extensive interviews with the artist by Dominic Johnson and Jennifer Doyle. 'Working' documents, scores, and visual materials reproduced from Howells' archive reveal new insights into his process. It's All Allowed is part of a legacy project led by Deirdre Heddon and Dominic Johnson and funded by Creative Scotland, Live Art Development Agency, the University of Glasgow, Battersea Arts Centre, the Arches, National Theatre of Scotland, Society for Theatre Research, and Queen Mary University of London. Autotheory--the commingling of theory and philosophy with autobiography--as a mode of critical artistic practice indebted to feminist writing and activism. In the 2010s, the term "autotheory" began to trend in literary spheres, where it was used to describe books in which memoir and autobiography fused with theory and philosophy. In this book, Lauren Fournier extends the meaning of the term, applying it to other disciplines and practices. Fournier provides a long-awaited account of autotheory, situating it as a mode of contemporary, post-1960s artistic practice that is indebted to feminist writing, art, and activism. Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper, she considers the politics, aesthetics, and ethics of autotheory. A novel that describes, with devastating, darkly comic clarity, its narrator's experience of being diagnosed with AIDS. First published by Gallimard in 1990, *To the Friend Who Did Not Save My Life* describes, with devastating, darkly comic clarity, its narrator's experience of being diagnosed with AIDS. Guibert chronicles three months in the penultimate year of the narrator's life as, in the wake of his friend Muzil's death, he goes from one quack doctor to another, describing the progression of the disease and recording the reactions of his many friends. The novel scandalized the French media, which quickly identified Muzil as Guibert's close friend Michel Foucault. *To the Friend* became a bestseller, and Guibert a celebrity. Guibert continued to document the daily experiences of his body in a series of novels and diaries, mostly published posthumously. *To the Friend* has since attained a cult following for its intimate and candid tone, its fragmented and slippery form. As Edmund White observed, "[Guibert's] very taste for the grotesque, this compulsion to offend, finally affords him the necessary rhetorical panache to convey the full, exhilarating horror of his predicament." In his struggle to piece together a language suited to his suffering, Hervé Guibert catapulted himself into notoriety and sealed his reputation for uncompromising, transgressive prose. From *The New Yorker's* fiercely original, Pulitzer Prize-winning culture critic, a provocative collection of new and previously published essays arguing that we are what we watch. "Emily Nussbaum is the perfect critic—smart, engaging, funny, generous, and insightful."—David Grann, author of *Killers of the Flower Moon* NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR □ Chicago Tribune □ Esquire □ Library Journal □ Kirkus

Reviews From her creation of the "Approval Matrix" in New York magazine in 2004 to her Pulitzer Prize-winning columns for The New Yorker, Emily Nussbaum has argued for a new way of looking at TV. In this collection, including two never-before-published essays, Nussbaum writes about her passion for television, beginning with Buffy the Vampire Slayer, the show that set her on a fresh intellectual path. She explores the rise of the female screw-up, how fans warp the shows they love, the messy power of sexual violence on TV, and the year that jokes helped elect a reality-television president. There are three big profiles of television showrunners—Kenya Barris, Jenji Kohan, and Ryan Murphy—as well as examinations of the legacies of Norman Lear and Joan Rivers. The book also includes a major new essay written during the year of MeToo, wrestling with the question of what to do when the artist you love is a monster. More than a collection of reviews, the book makes a case for toppling the status anxiety that has long haunted the "idiot box," even as it transformed. Through it all, Nussbaum recounts her fervent search, over fifteen years, for a new kind of criticism, one that resists the false hierarchy that elevates one kind of culture (violent, dramatic, gritty) over another (joyful, funny, stylized). *I Like to Watch* traces her own struggle to punch through stifling notions of "prestige television," searching for a more expansive, more embracing vision of artistic ambition—one that acknowledges many types of beauty and complexity and opens to more varied voices. It's a book that celebrates television as television, even as each year warps the definition of just what that might mean. FINALIST FOR THE PEN/DIAMONSTEIN-SPIELVOGEL AWARD FOR THE ART OF THE ESSAY "This collection, including some powerful new work, proves once and for all that there's no better American critic of anything than Emily Nussbaum. But *I Like to Watch* turns out to be even greater than the sum of its brilliant parts—it's the most incisive, intimate, entertaining, authoritative guide to the shows of this golden television age."—Kurt Andersen, author of *Fantasyland* "Reading Emily Nussbaum makes us smarter not just about what we watch, but about how we live, what we love, and who we are. *I Like to Watch* is a joy."—Rebecca Traister "One of the finest writers of the new nonfiction" (*Harper's Bazaar*) explores the role of art in our tumultuous modern era. In this remarkable, inspiring collection of essays, acclaimed writer and critic Olivia Laing makes a brilliant case for why art matters, especially in the turbulent political weather of the twenty-first century. *Funny Weather* brings together a career's worth of Laing's writing about art and culture, examining their role in our political and emotional lives. She profiles Jean-Michel Basquiat and Georgia O'Keeffe, reads Maggie Nelson and Sally Rooney, writes love letters to David Bowie and Freddie Mercury, and explores loneliness and technology, women and alcohol, sex and the body. With characteristic originality and compassion,

she celebrates art as a force of resistance and repair, an antidote to a frightening political time. We're often told that art can't change anything. Laing argues that it can. Art changes how we see the world. It makes plain inequalities and it offers fertile new ways of living. Grainy and stripped down, this gritty novel traces the downbeat progress of a tough, queer girl growing up in working-class Boston by "a cult figure to a generation of post-punk females forming their own literary avant-garde" (The New York Times). Why can't I live right now. Because I am not rich, I am not a saint. But I do know this: not all of us were sent here to work. The first published novel of legendary poet and performer Eileen Myles follows a queer female growing up in working-class Boston, straining against the institutions that hold her: family, Catholic school, jobs at a camp, at a nursing home, at a school for developmentally disabled adult males. She wants to be an astronaut. Instead, she becomes a poet and journeys through a series of low-end schools, pathetic jobs, and unmade beds. Schooled by mean and memorable Catholic nuns, this tomboy heroine stumbles and dreams her way through the painful corridors of family, early sexual encounters, and an eye-opening series of jobs caring for the sick and insane--the abandoned wards of the state. This is a book hell-bent on telling the truth about poor women, and how they do (and do not) get out of the hands of their families and the state. Without artifice or pseudonym, protagonist Eileen Myles boldly sets down a rich and graphic account of female experience in this world. Free-ranging and deadpan, tragic and joyful, this is a book about women, gender, class, bodies, escape, and what it means to be "inside." Never more relevant, and now with an introduction by Chris Kraus. "Eileen Myles is a genius!"--Dorothy Allison Rich girl, street punk, lost girl and icon ... scholar, stripper, victim and media-whore- The late Kathy Acker's legend and writings are wrapped in mythologies, created mostly by Acker herself. In this first, fully authorized biography, Kraus approaches Acker both as a writer, and as a member of the artistic communities from which she emerged. At once forensic and intimate, After Kathy Acker traces the extreme discipline and literary strategies Acker used to develop her work, and the contradictions she longed to embody. Using exhaustive archival research and ongoing conversations with mutual colleagues and friends, Kraus charts Acker's movement through some of the late 20th century's most significant artistic enterprises. The exciting bestselling author who thrilled readers with *The Marriage Bargain* and *The Marriage Trap*, Jennifer Probst rounds out her sizzling trilogy with more "nonstop sexual tension" (Laura Kaye). Carina Conte has had a crush on her brother Michael's best friend, Max Gray, since she was a teenager. Now she's earned her MBA and come to work at Michael's new venture, America's fastest-growing bakery empire. But some things never change: her family still treats her like a child. With three drop-dead gorgeous siblings, she's still

the ugly duckling of the bunch. And Max, the company's new CEO, still barely notices her. Max knows Carina Conte is strictly off limits. But hot-blooded lust wins out at a conference when the two share a scorching one-night stand—and are busted by her mother! Now, forced by old-world Italian tradition into a marriage he's not ready for, Max is miserable—and Carina is furious. Her new husband is about to realize that hell hath no fury like a woman transformed....

The latest novel from the author of cult super-hit *I LOVE DICK* It's Summer, 1991, the dawning of the New World Order; a post-MTV, pre-AOL generation. Jerome Shafir and Sylvie Green, two former New Yorkers who can no longer afford an East Village apartment, set off on a journey across the entire former Soviet Bloc with the intention of adopting a Romanian orphan. Unflinchingly dark, hilarious and moving, *Torpor* is at once a satire and philosophy of cultural history, social identity and failing relationships. Dipping into the trajectory of a life at different moments, Kraus interrogates convention and emotion, creating characters that are flawed, witty, and altogether true to life. Part prequel, part sequel, *Torpor* continues a project of life-writing: personal, unsparing, and triumphant. If *I Love Dick* is the book of your 20s, *Torpor* is the book of your 30s. A shocking novel of the American West follows a half-Indian bisexual boy on a journey of self-discovery that will take him back to his origins, where he witnesses brutality beyond his comprehension. Reprint. This is a book about the music of the Caribbean - from calypso and ska through to Reggae and Caribbean club culture. A National Book Foundation 5 Under 35 Honoree NBCC John Leonard First Book Prize Finalist Aspen Words Literary Prize Finalist Named a Best Book of the Year by Vogue, NPR, Elle, Esquire, BuzzFeed, San Francisco Chronicle, Cosmopolitan, The Huffington Post, The A.V. Club, The Root, Harper's Bazaar, Paste, Bustle, Kirkus Reviews, Electric Literature, LitHub, New York Post, Los Angeles Review of Books, and Bust "The debut novel of the year." —Vogue "Like so many stories of the black diaspora, *What We Lose* is an examination of haunting." —Doreen St. Félix, *The New Yorker* "Raw and ravishing, this novel pulses with vulnerability and shimmering anger." —Nicole Dennis-Benn, *O, the Oprah Magazine* "Stunning. . . . Powerfully moving and beautifully wrought, *What We Lose* reflects on family, love, loss, race, womanhood, and the places we feel home." —Buzzfeed "Remember this name: Zinzi Clemmons. Long may she thrill us with exquisite works like *What We Lose*. . . . The book is a remarkable journey." —Essence From an author of rare, haunting power, a stunning novel about a young African-American woman coming of age—a deeply felt meditation on race, sex, family, and country Raised in Pennsylvania, Thandi views the world of her mother's childhood in Johannesburg as both impossibly distant and ever present. She is an outsider wherever she goes, caught between being black and white, American and not. She tries to connect these

dislocated pieces of her life, and as her mother succumbs to cancer, Thandi searches for an anchor—someone, or something, to love. In arresting and unsettling prose, we watch Thandi's life unfold, from losing her mother and learning to live without the person who has most profoundly shaped her existence, to her own encounters with romance and unexpected motherhood. Through exquisite and emotional vignettes, Clemmons creates a stunning portrayal of what it means to choose to live, after loss. An elegiac distillation, at once intellectual and visceral, of a young woman's understanding of absence and identity that spans continents and decades, *What We Lose* heralds the arrival of a virtuosic new voice in fiction.

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