

The Art Of Cruelty A Reckoning Maggie Nelson

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The Art of Cruelty - Maggie Nelson 2011-07-11
A fresh new voice in art and cultural criticism takes on the day's most pressing questions about representations of violence in art. Today both reality and entertainment crowd our fields of vision with brutal imagery. The pervasiveness of images of torture, horror, and war has all but demolished the twentieth-century hope that such imagery might shock us into a less alienated state, or aid in the creation of a just social order. What to do now? When to look, when to turn away? Genre-busting author Maggie Nelson brilliantly navigates this contemporary predicament, with an eye to the question of whether or not focusing on representations of cruelty makes us cruel. In a journey through high and low culture (Kafka to reality TV), the visual to the verbal (Paul McCarthy to Brian Evenson), and the apolitical to the political (Francis Bacon to Kara Walker), Nelson offers a model of how one might balance strong ethical convictions with an equally strong appreciation for work that tests the limits of taste, taboo, and permissibility.

The Book of X - Sarah Rose Etter 2019-07-16
*The Believer Book Awards, 2019: Editors' Longlists in Fiction *The Northern California 'Golden Poppy' Book Awards 2019, Fiction longlist *A Best Book of 2019 —Vulture, Entropy, Buzzfeed, Thrillist "Etter brilliantly, viciously lays bare what it means to be a woman in the world, what it means to hurt, to need, to want, so much it consumes everything." —Roxane Gay, author of *Bad Feminist* "I loved every page of

this gorgeous, grotesque, heartbreaking novel." —Carmen Maria Machado, author of *Her Body and Other Parties* A surreal exploration of one woman's life and death against a landscape of meat, office desks, and bad men. *The Book of X* tells the tale of Cassie, a girl born with her stomach twisted in the shape of a knot. From childhood with her parents on the family meat farm, to a desk job in the city, to finally experiencing love, she grapples with her body, men, and society, all the while imagining a softer world than the one she is in. Twining the drama of the everyday — school-age crushes, paying bills, the sickness of parents — with the surreal — rivers of thighs, men for sale, and fields of throats — Cassie's realities alternate to create a blurred, fantastic world of haunting beauty.

Wild Things - Jack Halberstam 2020-10-23
In *Wild Things* Jack Halberstam offers an alternative history of sexuality by tracing the ways in which wildness has been associated with queerness and queer bodies throughout the twentieth century. Halberstam theorizes the wild as an unbounded and unpredictable space that offers sources of opposition to modernity's orderly impulses. Wildness illuminates the normative taxonomies of sexuality against which radical queer practice and politics operate. Throughout, Halberstam engages with a wide variety of texts, practices, and cultural imaginaries—from zombies, falconry, and M. NourbeSe Philip's *Zong!* to Maurice Sendak's *Where the Wild Things Are* and the career of Irish anticolonial revolutionary Roger

Casement—to demonstrate how wildness provides the means to know and to be in ways that transgress Euro-American notions of the modern liberal subject. With *Wild Things*, Halberstam opens new possibilities for queer theory and for wild thinking more broadly.

Ugly Feelings - Sianne NGAI 2009-06-30

Ngai mobilizes the aesthetics of unprestigious negative affects such as irritation, envy, and disgust to investigate not only ideological and representational dilemmas in literature—with a particular focus on those inflected by gender and race—but also blind spots in contemporary literary and cultural criticism. Her work maps a major intersection of literary studies, media and cultural studies, feminist studies, and aesthetic theory.

Creative Types - Tom Bissell 2021-12-14

From the best-selling coauthor of *The Disaster Artist* and “one of America’s best and most interesting writers” (Stephen King), a new collection of stories that range from laugh-out-loud funny to disturbingly dark—unflinching portraits of women and men struggling to bridge the gap between art and life. A young and ingratiating assistant to a movie star makes a blunder that puts his boss and a major studio at grave risk. A long-married couple hires an escort for a threesome in order to rejuvenate their relationship. An assistant at a prestigious literary journal reconnects with a middle school frenemy and finds that his carefully constructed world of refinement cannot protect him from his past. A Bush administration lawyer wakes up on an abandoned airplane, trapped in a nightmare of his own making. In these and other stories, Tom Bissell vividly renders the complex worlds of characters on the brink of artistic and personal crises—writers, video-game developers, actors, and other creative types who see things slightly differently from the rest of us. With its surreal, poignant, and sometimes squirm-inducing stories, *Creative Types* is a brilliant new offering from one of the most versatile and talented writers working in America today.

On Freedom - Maggie Nelson 2021-09-07

Named a Most Anticipated/Best Book of the Month by: NPR * USA Today * Time * Washington Post * Vulture * Women’s Wear Daily * Bustle * LitHub * The Millions * Vogue * Nylon * Shondaland * Chicago Review of Books *

The Guardian * Los Angeles Times * Kirkus * Publishers Weekly So often deployed as a jingoistic, even menacing rallying cry, or limited by a focus on passing moments of liberation, the rhetoric of freedom both rouses and repels. Does it remain key to our autonomy, justice, and well-being, or is freedom’s long star turn coming to a close? Does a continued obsession with the term enliven and emancipate, or reflect a deepening nihilism (or both)? *On Freedom* examines such questions by tracing the concept’s complexities in four distinct realms: art, sex, drugs, and climate. Drawing on a vast range of material, from critical theory to pop culture to the intimacies and plain exchanges of daily life, Maggie Nelson explores how we might think, experience, or talk about freedom in ways responsive to the conditions of our day. Her abiding interest lies in ongoing “practices of freedom” by which we negotiate our interrelation with—indeed, our inseparability from—others, with all the care and constraint that entails, while accepting difference and conflict as integral to our communion. For Nelson, thinking publicly through the knots in our culture—from recent art-world debates to the turbulent legacies of sexual liberation, from the painful paradoxes of addiction to the lure of despair in the face of the climate crisis—is itself a practice of freedom, a means of forging fortitude, courage, and company. *On Freedom* is an invigorating, essential book for challenging times.

How to Become a Scandal - Laura Kipnis 2010-08-31

We all relish a good scandal—the larger the figure (governor, judge) and more shocking the particulars (diapers, cigars)—the better. But why do people feel compelled to act out their tangled psychodramas on the national stage, and why do we so enjoy watching them, hurling our condemnations while savoring every lurid detail? With “pointed daggers of prose” (*The New Yorker*), Laura Kipnis examines contemporary downfall sagas to lay bare the American psyche: what we desire, what we punish, and what we disavow. She delivers virtuoso analyses of four paradigmatic cases: a lovelorn astronaut, an unhinged judge, a venomous whistleblower, and an over-imaginative memoirist. The motifs are classic—revenge, betrayal, ambition,

madness—though the pitfalls are ones we all negotiate daily. After all, every one of us is a potential scandal in the making: failed self-knowledge and colossal self-deception—the necessary ingredients—are our collective plight. In *How to Become a Scandal*, bad behavior is the entry point for a brilliant cultural romp as well as an anti-civics lesson. "Shove your rules," says scandal, and no doubt every upright citizen, deep within, cheers the transgression—as long as it's someone else's head on the block.

This Is Pleasure - Mary Gaitskill 2019-11-05
Starting with *Bad Behavior* in the 1980s, Mary Gaitskill has been writing about gender relations with searing, even prophetic honesty. In *This Is Pleasure*, she considers our present moment through the lens of a particular #MeToo incident. The effervescent, well-dressed Quin, a successful book editor and fixture on the New York arts scene, has been accused of repeated unforgivable transgressions toward women in his orbit. But are they unforgivable? And who has the right to forgive him? To Quin's friend Margot, the wrongdoing is less clear. Alternating Quin's and Margot's voices and perspectives, Gaitskill creates a nuanced tragicomedy, one that reveals her characters as whole persons—hurtful and hurting, infuriating and touching, and always deeply recognizable. Gaitskill has said that fiction is the only way that she could approach this subject because it is too emotionally faceted to treat in the more rational essay form. Her compliment to her characters—and to her readers—is that they are unvarnished and real. Her belief in our ability to understand them, even when we don't always admire them, is a gesture of humanity from one of our greatest contemporary writers.

Relationship - Zackary Drucker 2016-06-15
Documenting a six-year relationship with photos, video stills, letters and ephemera, this book is a stunning, intimate, and wholly original visual narrative by two rising artists who "put[s] queer consciousness on the front burner." Male becomes female. Female becomes male. Life becomes art. Private becomes public. A major feature of the 2014 Whitney Biennial, this series of photographs that the New York Times called "extremely provocative" explores ideas of transformation both physical and psychological. It's the story of two people in love, in a culture

where the notion of gender has become more fluid and at a time when trans people have never been more accepted. As both subjects and creators of these images, Drucker and Ernst, both of whom transitioned gender, represent themselves in the midst of shifting subjectivities and identities. Collectively, these photographs, which have been compared to the work of Larry Clark, Nan Goldin, and Cindy Sherman, document the story of their romantic and creative collaboration over a period of six years. Simultaneously narrative and documentary, they touch on a host of dynamics, offering autobiography as ambiguity and unraveling identity as a construction.

Man Alive - Thomas Page McBee 2017-05-25
If he is to become a man, what sort of man should Thomas Page McBee be? To find out, McBee must confront the suffering he has endured at the hands of men: the abuse he endured as a child from his father, and the violent mugging which almost killed him as an adult. Standing at the brink of the life-changing decision to transition from female to male, McBee seeks to understand these examples of flawed manhood, and reclaim his body on his own terms. Powerful, uplifting and profound, *Man Alive* is a story about transformation; about freedom, and love, and finding the strength to rebuild ourselves as the people we are meant to be.

Bough Down - Karen Green 2013
A book of dualities, probing the small spaces between lucidity and madness, desire and ambivalence, the living and the absent. Both an evocation of her love for her husband David Foster Wallace and an act of defiance in the face of devastating loss, *Bough Down* is a lapidary, keenly observed and composed work, awash with the honesty of an open heart.

My Father's Glass Eye - Jeannie Vanasco 2019-09
A definitive new voice in this stunning portrait of a daughter's love for her father and her near-unravelling after his death. *My Father's Glass Eye* is Jeannie's struggle to honour her father, her larger-than-life hero, but also the man who named her after his daughter from a previous marriage, a daughter who died. After his funeral, Jeannie spends the next decade in escalating mania, in and out of hospitals - increasingly

obsessed with the other Jeanne. Obsession turns to investigation as she plumbs her childhood awareness of her dead half-sibling and hunts for clues into the mysterious circumstances of her death. It becomes a puzzle she must solve to better understand herself and her father.

Jeannie pulls us into her unravelling with such intimacy that her insanity becomes palpable, even logical. A brilliant exploration of the human psyche, *My Father's Glass Eye* deepens our definitions of love, sanity, grief, and recovery.

AUTHOR: Jeannie Vanasco is the highly acclaimed author of *Things We Didn't Talk About When I Was A Girl*. Her writing has appeared in the *Times Literary Supplement*, *The New York Times*, and the *New Yorker*. She lives in Baltimore where she is an Assistant Professor of English at Towson University.

My Meteorite - Harry Dodge 2020-03-17

A New York Times Book Review Editors' Choice
One of LitHub's Most Anticipated Books of 2020

An expansive, radiant, and genre-defying investigation into bonding—and how we are shaped by forces we cannot fully know. Is love a force akin to gravity? A kind of invisible fabric which enables communications through space and time? Artist Harry Dodge finds himself contemplating such questions as his father declines from dementia and he rekindles a bewildering but powerful relationship with his birth mother. A meteorite Dodge orders on eBay becomes a mysterious catalyst for a reckoning with the vital forces of matter, the nature of consciousness, and the bafflements of belonging. Structured around a series of formative, formidable coincidences in Dodge's life, *My Meteorite* journeys with stylistic bravura from Barthes to *Blade Runner*, from punk to *Pale Fire*. It is a wild, incandescent book that creates a literary universe of its own. Blending the personal and the philosophical, the raw and the surreal, the transgressive and the heartbreaking, Harry Dodge revitalizes our world, illuminating the magic just under the surface of daily life.

A Grammar of Murder - Karla Oeler

2009-12-15

The dark shadows and offscreen space that force us to imagine violence we cannot see. The real slaughter of animals spliced with the fictional killing of men. The missing countershot from the

murder victim's point of view. Such images, or absent images, Karla Oeler contends, distill how the murder scene challenges and changes film. Reexamining works by such filmmakers as Renoir, Hitchcock, Kubrick, Jarmusch, and Eisenstein, Oeler traces the murder scene's intricate connections to the great breakthroughs in the theory and practice of montage and the formulation of the rules and syntax of Hollywood genre. She argues that murder plays such a central role in film because it mirrors, on multiple levels, the act of cinematic representation. Death and murder at once eradicate life and call attention to its former existence, just as cinema conveys both the reality and the absence of the objects it depicts. But murder shares with cinema not only this interplay between presence and absence, movement and stillness: unlike death, killing entails the deliberate reduction of a singular subject to a disposable object. Like cinema, it involves a crucial choice about what to cut and what to keep.

The Saddest Music Ever Written: The Story of Samuel Barber's Adagio for Strings -

Thomas Larson 2010-09-15

An exploration of the cultural impact of Samuel Barber's *Adagio for Strings*, the *Pieta* of music, and its enigmatic composer. "Whenever the American dream suffers a catastrophic setback, Barber's *Adagio* plays on the radio."—Alex Ross, author of *The Rest is Noise* In the first book ever to explore Samuel Barber's *Adagio for Strings*, music and literary critic Thomas Larson tells the story of the prodigal composer and his seminal masterpiece: from its composition in 1936, when Barber was just twenty-six, to its orchestral premiere two years later, led by the great Arturo Toscanini, and its fascinating history as America's secular hymn for grieving our dead. Older Americans know *Adagio* from the funerals and memorials for Presidents Roosevelt and Kennedy, Albert Einstein, and Grace Kelly. Younger Americans recall the work as the antiwar theme of the movie *Platoon*. Still others treasure the piece in its choral version under the name *Agnus Dei*. More recently, mourners heard *Adagio* played as a memorial to the victims of the 9/11 attacks. Barber's *Adagio* is truly the saddest music ever written, enrapturing listeners with its lyric beauty as few laments

have. The Adagio's sonorous intensity also speaks of the turbulent inner life of its composer, Samuel Barber (1910-1981), a melancholic who, in later years, descended into alcoholism and severe depression. Part biography, part cultural history, part memoir, *The Saddest Music ever Written* captures the deep emotion Barber's great elegy has stirred throughout the world during its seventy-five-year history, becoming an icon of our national soul. *Women, the New York School, and Other True Abstractions* - Maggie Nelson 2007-12
Maggie Nelson provides the first extended consideration of the roles played by women in and around the New York School of poets, from the 1950s to the present, and offers unprecedented analyses of the work of Barbara Guest, Bernadette Mayer, Alice Notley, Eileen Myles, and abstract painter Joan Mitchell as well as a reconsideration of the work of many male New York School writers and artists from a feminist perspective.

The Memoir and the Memoirist - Thomas Larson 2007-05-15

The memoir is the most popular and expressive literary form of our time. Writers embrace the memoir and readers devour it, propelling many memoirs by relative unknowns to the top of the best-seller list. Writing programs challenge authors to disclose themselves in personal narrative. Memoir and personal narrative urge writers to face the intimacies of the self and ask what is true. In *The Memoir and the Memoirist*, critic and memoirist Thomas Larson explores the craft and purpose of writing this new form. Larson guides the reader from the autobiography and the personal essay to the memoir—a genre focused on a particularly emotional relationship in the author's past, an intimate story concerned more with who is remembering, and why, than with what is remembered. *The Memoir and the Memoirist* touches on the nuances of memory, of finding and telling the truth, and of disclosing one's deepest self. It explores the craft and purpose of personal narrative by looking in detail at more than a dozen examples by writers such as Mary Karr, Frank McCourt, Dave Eggers, Elizabeth Wurtzel, Mark Doty, Nuala O'Faolain, Rick Bragg, and Joseph Lelyveld to show what they reveal about themselves. Larson also opens up

his own writing and that of his students to demonstrate the hidden mechanics of the writing process. For both the interested reader of memoir and the writer wrestling with the craft, *The Memoir and the Memoirist* provides guidance and insight into the many facets of this provocative and popular art form.

The Art of Cruelty - Maggie Nelson 2012-08-14
"This is criticism at its best." —Carolyn Kellogg, Los Angeles Times
Writing in the tradition of Susan Sontag and Elaine Scarry, Maggie Nelson has emerged as one of our foremost cultural critics with this landmark work about representations of cruelty and violence in art. From Sylvia Plath's poetry to Francis Bacon's paintings, from the Saw franchise to Yoko Ono's performance art, Nelson's nuanced exploration across the artistic landscape ultimately offers a model of how one might balance strong ethical convictions with an equally strong appreciation for work that tests the limits of taste, taboo, and permissibility.

Bluets - Maggie Nelson 2009-10-01

Suppose I were to begin by saying that I had fallen in love with a color . . . A lyrical, philosophical, and often explicit exploration of personal suffering and the limitations of vision and love, as refracted through the color blue. With *Bluets*, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including *Something Bright, Then Holes* (Soft Skull Press, 2007) and *Women, the New York School, and Other True Abstractions* (University of Iowa Press, 2007). She lives in Los Angeles and teaches at the California Institute of the Arts.

10:04 - Ben Lerner 2015-07

Jane - Maggie Nelson 2016-09-13

Part elegy, part true crime story, this memoir-in-verse from the author of the award-winning *The Argonauts* expands the notion of how we tell stories and what form those stories take through the story of a murdered woman and the mystery surrounding her last hours. Jane tells the spectral story of the life and death of Maggie Nelson's aunt Jane, who was murdered in 1969 while a first-year law student at the University of Michigan. Though officially unsolved, Jane's murder was apparently the third in a series of

seven brutal rape-murders in the area between 1967 and 1969. Nelson was born a few years after Jane's death, and the narrative is suffused with the long shadow her murder cast over both the family and her psyche. Exploring the nature of this haunting incident via a collage of poetry, prose, dream-accounts, and documentary sources, including local and national newspapers, related "true crime" books such as *The Michigan Murders and Killer Among Us*, and fragments from Jane's own diaries written when she was 13 and 21, its eight sections cover Jane's childhood and early adulthood, her murder and its investigation, the direct and diffuse effect of her death on Nelson's girlhood and sisterhood, and a trip to Michigan Nelson took with her mother (Jane's sister) to retrace the path of Jane's final hours. Each piece in *Jane* has its own form, and the movement from each piece to the next--along with the white space that surrounds each fragment--serve as important fissures, disrupting the tabloid, "page-turner" quality of the story, and eventually returning the reader to deeper questions about girlhood, empathy, identification, and the essentially unknowable aspects of another's life and death. Equal parts a meditation on violence (serial, sexual violence in particular), and a conversation between the living and the dead, *Jane's* powerful and disturbing subject matter, combined with its innovations in genre, shows its readers what poetry is capable of--what kind of stories it can tell, and how it can tell them.

Something Bright, Then Holes - Maggie Nelson 2018-06-01

Before Maggie Nelson's name became synonymous with such genre-defying, binary-slaying writing as *The Argonauts* and *The Art of Cruelty*, this collection of poetry introduced readers to a singular voice in the making: exhilarating, fiercely vulnerable, intellectually curious, and one of a kind. These days/the world seems to split up/into those who need to dredge/and those who shrug their shoulders/and say, It's just something/that happened. While Maggie Nelson refers here to a polluted urban waterway, the Gowanus Canal, these words could just as easily describe Nelson's incisive approach to desire, heartbreak, and emotional excavation in *Something Bright, Then Holes*. Whether writing from the debris-strewn shores

of a contaminated canal or from the hospital room of a friend, Nelson charts each emotional landscape she encounters with unparalleled precision and empathy. Since its publication in 2007, the collection has proven itself to be both a record of a singular vision in the making as well as a timeless meditation on love, loss, and—perhaps most frightening of all—freedom.

The Red Parts - Maggie Nelson 2016-04-05

In 1969, Jane Mixer, a first-year law student at the University of Michigan, posted a note on a student noticeboard to share a lift back to her hometown of Muskegon for spring break. She never made it- she was brutally murdered, her body found a few miles from campus the following day. *The Red Parts* is Maggie Nelson's singular account of her aunt Jane's death, and the trial that took place some 35 years afterward. Officially unsolved for decades, the case was reopened in 2004 after a DNA match identified a new suspect, who would soon be arrested and tried. In 2005, Nelson found herself attending the trial, and reflecting with fresh urgency on our relentless obsession with violence, particularly against women. Resurrecting her interior world during the trial - in all its horror, grief, obsession, recklessness, scepticism and downright confusion - Maggie Nelson has produced a work of profound integrity and, in its subtle indeterminacy, deadly moral precision.

The Floating World - C. Morgan Babst 2017-10-17

"Set in New Orleans, this important and powerful novel follows the Boisdoré family . . . in the months after Katrina. A profound, moving and authentically detailed picture of the storm's emotional impact on those who lived through it." —People In this dazzling debut about family, home, and grief, C. Morgan Babst takes readers into the heart of Hurricane Katrina and the life of a great city. As the storm is fast approaching the Louisiana coast, Cora Boisdoré refuses to leave the city. Her parents, Joe Boisdoré, an artist descended from freed slaves who became the city's preeminent furniture makers, and his white "Uptown" wife, Dr. Tess Eshleman, are forced to evacuate without her, setting off a chain of events that leaves their marriage in shambles and Cora catatonic—the victim or perpetrator of some violence mysterious even to

herself. This mystery is at the center of Babst's haunting and profound novel. Cora's sister, Del, returns to New Orleans from the successful life she built in New York City to find her hometown in ruins and her family deeply alienated from one another. As Del attempts to figure out what happened to her sister, she must also reckon with the racial history of the city and the trauma of a disaster that was not, in fact, some random act of God but an avoidable tragedy visited on New Orleans's most vulnerable citizens. Separately and together, each member of the Boisdoré clan must find the strength to remake home in a city forever changed. *The Floating World* is the Katrina story that needed to be told—one with a piercing, unforgettable loveliness and a vivid, intimate understanding of this particular place and its tangled past.

The New Old Me - Meredith Maran 2017-03-14
"A funny, seasoned take on dashed illusions."—O Magazine
"I love everything Meredith Maran writes. She is insightful, funny, and human, and the things she writes about matter to me deeply. Her memoir, *The New Old Me*, is a book I don't just want to read—I need to read it. So does everyone else who's getting older and wants to live fully, with immediacy and enjoyment, which is to say, everyone."—Anne Lamott, author of *Hallelujah Anyway*
For readers of Anne Lamott, Abigail Thomas, and Ayelet Waldman comes one woman's lusty, kickass, post-divorce memoir of starting over at 60 in youth-obsessed, beauty-obsessed Hollywood. After the death of her best friend, the loss of her life's savings, and the collapse of her once-happy marriage, Meredith Maran leaves her San Francisco freelance writer's life for a 9-to-5 job in Los Angeles. Determined to rebuild not only her savings but also herself while relishing the joys of life in La-La land, Maran writes "a poignant story, a funny story, a moving story, and above all an American story of what it means to be a woman of a certain age in our time" (Christina Baker Kline, number-one New York Times–bestselling author of *Orphan Train*). Praise for *The New Old Me*: "High time we had a book that celebrates becoming an elder! Meredith Maran writes of the difficulties of loss and change and aging, but makes it clear that getting on can be more interesting, more fun, and a lot more exciting than youth."—Abigail Thomas, author of the New

York Times bestseller *What Comes Next* and *How to Like It* "By turns poignant and funny, the book not only shows how one feisty woman coped with a 'Plan B life' she didn't want or expect with a little help from her friends. It also celebrates how she transformed uncertainty into a glorious opportunity for continued late-life personal growth. A spirited and moving memoir about how 'it's never too late to try something new.'"—Kirkus

Sarah Lucas - Massimiliano Gioni 2018-10-08
The most thorough survey of the provocative British artist, sculptor, and photographer, Sarah Lucas, one of the most important living British artists Sarah Lucas, having emerged in the UK in the late 1980s alongside artists including Tracey Emin and Damien Hirst, gained notoriety for her bawdy and irreverent sculptures. Often using found objects, Lucas provokes viewers with works that challenge our notions of gender, sexuality, and identity. Featuring eight essays and an interview with the artist, this volume reveals the breadth and complexity of Lucas's work in sculpture, photography, and installation over the past three decades.

The Seas - Samantha Hunt 2019-07-16
Moored in a coastal fishing town so far north that the highways only run south, the unnamed narrator of *The Seas* is a misfit. She's often the subject of cruel local gossip. Her father, a sailor, walked into the ocean eleven years earlier and never returned, leaving his wife and daughter to keep a forlorn vigil. Surrounded by water and beckoned by the sea, she clings to what her father once told her: that she is a mermaid. True to myth, she finds herself in hard love with a land-bound man, an Iraq War veteran thirteen years her senior. The mesmerizing, fevered coming-of-age tale that follows will land her in jail. Her otherworldly escape will become the stuff of legend. With the inventive brilliance and psychological insight that have earned her international acclaim, Samantha Hunt pulls readers into an undertow of impossible love and intoxication, blurring the lines between reality and fairy tale, hope and delusion, sanity and madness.

The Argonauts - Maggie Nelson 2015-05-05
A genre-bending memoir about desire, identity, and the limitations and possibilities of love and language. At its center is a romance: the story of

the author's relationship with the artist Harry Dodge, including the author's account of falling in love with Dodge, who is fluidly gendered, as well as her journey to and through a pregnancy
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Plain Pleasures - Jane Bowles 2022-03-17
WITH A NEW INTRODUCTION BY CHRIS POWER
'The most important writer of prose fiction in modern American letters'
Tennessee Williams 'A modern legend'
Truman Capote 'Bowles is a master of the unforgettable phrase that no one else could have written'
William S. Burroughs 'A dizzyingly original stylist'
New York Times "It's the truth," the women said from their mattress "Everything is nice".
Alva, a widow, states a preference for plain ordinary pleasures - only to get drunk and flirtatious, and pass out in a strange bed when she is asked out for the evening.
Sadie, a spinster, goes to a holiday resort complete with pine groves, marshmallows and respectable clientele - to bring her nervous sister home, but instead comes to an eerie end herself.
Mary, a little girl, spends her days in a clay pit leading an imaginary army of hard-muscled men. But hen a strange boy invades her headquarters, Mary abandons her soldiers to follow him home.
Disturbing, unforgettable, totally unique - Jane Bowles' short stories explore the hidden lives of women that only appear ordinary.
A W&N Essential

Suicide Blonde - Darcey Steinke 2019-01-03
Jesse is a twenty-nine-year-old adrift in San Francisco's demi-monde of sexually ambiguous, drug-taking outsiders, desperately trying to sustain a connection with her bisexual boyfriend.

She becomes caretaker and confidante to Madame Pig, a grotesque, besotted recluse. Jesse also meets Madison - Pig's daughter or lover or both - who uses others' desires for her own purposes, and who leads Jesse into a world beyond all boundaries. As startling, original and vital as it was when first published, *Suicide Blonde* is an intensely erotic story of one young woman's sexual and psychological odyssey, and a modern cult classic.

Black and Blur - Fred Moten 2017-10-13
"Taken as a trilogy, consent not to be a single being is a monumental accomplishment: a brilliant theoretical intervention that might be best described as a powerful case for blackness as a category of analysis." —Brent Hayes
Edwards, author of *Epistrophies: Jazz and the Literary Imagination*
In *Black and Blur*—the first volume in his sublime and compelling trilogy *consent not to be a single being*—Fred Moten engages in a capacious consideration of the place and force of blackness in African diaspora arts, politics, and life. In these interrelated essays, Moten attends to entanglement, the blurring of borders, and other practices that trouble notions of self-determination and sovereignty within political and aesthetic realms. *Black and Blur* is marked by unlikely juxtapositions: Althusser informs analyses of rappers Pras and Ol' Dirty Bastard; Shakespeare encounters Stokely Carmichael; thinkers like Kant, Adorno, and José Esteban Muñoz and artists and musicians including Thornton Dial and Cecil Taylor play off each other. Moten holds that blackness encompasses a range of social, aesthetic, and theoretical insurgencies that respond to a shared modernity founded upon the sociological catastrophe of the transatlantic slave trade and settler colonialism. In so doing, he unsettles normative ways of reading, hearing, and seeing, thereby reordering the senses to create new means of knowing.

The Cruelty Is the Point - Adam Serwer 2021-06-29
NEW YORK TIMES BESTSELLER • From an award-winning journalist at The Atlantic, these searing essays make a powerful case that “real hope lies not in a sunny nostalgia for American greatness but in seeing this history plain—in all of its brutality, unadorned by euphemism” (The New York Times). NAMED ONE OF THE BEST

BOOKS OF THE YEAR BY NPR • “No writer better demonstrates how American dreams are so often sabotaged by American history. Adam Serwer is essential.”—Ta-Nehisi Coates To many, our most shocking political crises appear unprecedented—un-American, even. But they are not, writes The Atlantic’s Adam Serwer in this prescient essay collection, which dissects the most devastating moments in recent memory to reveal deeply entrenched dynamics, patterns as old as the country itself. The January 6 insurrection, anti-immigrant sentiment, and American authoritarianism all have historic roots that explain their continued power with or without President Donald Trump—a fact borne out by what has happened since his departure from the White House. Serwer argues that Trump is not the cause, he is a symptom. Serwer’s phrase “the cruelty is the point” became among the most-used descriptions of Trump’s era, but as this book demonstrates, it resonates across centuries. The essays here combine revelatory reporting, searing analysis, and a clarity that’s bracing. In this new, expanded version of his bestselling debut, Serwer elegantly dissects white supremacy’s profound influence on our political system, looking at the persistence of the Lost Cause, the past and present of police unions, the mythology of migration, and the many faces of anti-Semitism. In so doing, he offers abundant proof that our past is present and demonstrates the devastating costs of continuing to pretend it’s not. *The Cruelty Is the Point* dares us, the reader, to not look away.

The Latest Winter - Maggie Nelson 2018-09-15

‘Maggie Nelson is one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation’ Olivia Laing In this, her second anthology of poetry, Maggie Nelson experiments with poetic forms long and short as she charts intimate landscapes, including the poet’s enmeshment in a beloved city-New York-before and after the events of 9/11. The poems of *The Latest Winter* are rich with wit, melancholy, terror, curiosity, and love.

Jane - Maggie Nelson 2019-05-15

Jane tells the spectral story of the life and death of Maggie Nelson’s aunt Jane, who was murdered in 1969 while a first-year law student

at the University of Michigan. Though officially unsolved, Jane’s murder was apparently the third in a series of seven brutal rape-murders in the area between 1967 and 1969. Nelson was born a few years after Jane’s death, and the narrative is suffused with the long shadow her murder cast over both the family and her psyche. Jane explores the nature of this haunting incident via a collage of poetry, prose, dream-accounts, and documentary sources, including local and national newspapers, related “true crime” books such as *The Michigan Murders* and *Killer Among Us*, and fragments from Jane’s own diaries written when she was 13 and 21. Its eight sections cover Jane’s childhood and early adulthood, her murder and its investigation, the direct and diffuse effect of her death on Nelson’s girlhood and sisterhood, and a trip to Michigan Nelson took with her mother (Jane’s sister) to retrace the path of Jane’s final hours.

Shiner - Maggie Nelson 2018-09-15

‘Maggie Nelson is one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation’ Olivia Laing In this electrifying and raw debut anthology, Maggie Nelson unpicks the everyday with the quick alchemy and precision of her later modern classics *The Argonauts* and *Bluets*. The poems of *Shiner* experiment with a variety of styles—syllabic verse, sonnets, macaronic translation, Zen poems, walking poems—to express love, bewilderment, grief, and beauty. This book, Nelson’s first, heralded the arrival of a fully formed, virtuoso voice.

Fear of Description - Daniel Poppick 2019-10-01

From Midwestern bars to Brooklyn apartments, narrative poems that find millennials adrift—in political upheaval and personal crisis—and trying to find their way back to one another Winner of the 2018 National Poetry Series competition, selected by Brenda Shaughnessy These poems tell the story of a generation in crisis: at odds with its own ideals, precariously (or just un-) employed, and absolutely terrified of seeing itself in the planet’s future. Is our contemporary moment pure tragedy, or a dark joke? Can it be both? Cutting back and forth in time and ranging between elegiac lyrics and autobiographical accounts of a group of poets moving from Iowa to Brooklyn in the years just before and after the

2016 election, Fear of Description reinvigorates the prose poem, exploring the slippery terrain between grief and friendship, artifice and technology, writing and ritual, hauntings and obsessions--searching for joy in art but instead finding it in pitch darkness.

Contemporary Spanish Gothic - Ann Davies 2016-10-27

Examines Spain's contribution to international interest in Gothic culture, film and literature. With the success of novels such as *The Shadow of the Wind* and films like *The Others*, contemporary Spanish culture has contributed a great deal to the imagery and experience of the Gothic, although such contributions are not always recognised as being specifically Spanish in origin. *Contemporary Spanish Gothic* is the first book to study how the Gothic mode intersects with cultural production in Spain today, considering some of the ways in which such production feeds off and simultaneously feeds into Gothic production more widely.

Examining the works of writers and filmmakers like Carlos Ruiz Zafón, Arturo Pérez-Reverte, Pedro Almodóvar and Alejandro Amenábar, as well as the further reaches of Spanish Gothic influence in the *Twilight* film series, the book considers images and themes like the mad surgeon and the vulnerable body, the role of the haunted house, and the heritage biopics of Francisco de Goya.

Sun Cycle - Anne Lesley Selcer 2019-09-10
Poetry. California Interest. Women's Studies. Art. Film. Written from inside its own formal conundrum, *SUN CYCLE* deals with representation, value, power, gender and the aesthetic. Influenced by 80's film theory updated for 24-hour access screen time, it is obsessed with images and is named for the star that

makes vision possible. These poems shift deftly from treatise to entreaty, casting form and finance as corollary particulates in the air surrounding art-making. Selcer's work creates a complicated critique of appearance and visibility, claiming: "You are carefully surviving what needs to be destroyed. I need you to language otherwise." "Dear Anne Lesley Selcer, hello from, 'This book looks like reversal. / This book has a beauty that's ruined when it's read.' The misery of dying each day, and each day better seeing through the hallucination of our imagined banquet, your poems do not comfort, better than that they galvanize and embolden. The acceptance of and anger for what we think we know. Thank you. My life differs from before your book because of your book. 'I arise from this accelerated archaeology to spit in knowing's eye.' In the stack of poetry books I keep with me, the ones that I need to remind me to make the conditions of this world tolerable in order to fully transfigure, your book is at the top. It is poets like you who make not being able to do it all alone okay."--CA Conrad

The Argonauts - Maggie Nelson 2015-05-05
An intrepid voyage out to the frontiers of the latest thinking about love, language, and family. Maggie Nelson's *The Argonauts* is a genre-bending memoir, a work of "autotheory" offering fresh, fierce, and timely thinking about desire, identity, and the limitations and possibilities of love and language. It binds an account of Nelson's relationship with her partner and a journey to and through a pregnancy to a rigorous exploration of sexuality, gender, and "family." An insistence on radical individual freedom and the value of caretaking becomes the rallying cry for this thoughtful, unabashed, uncompromising book.