

I Love Dick Chris Kraus

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. “The best women to heed Woolf’s cry—”Think We Must—and to always make a fuss about injustice, cruelty, and arrogance.”

In this bold novel that shatters the barriers between fiction and reality, the dark object of narrator Chris’s desire is Dick, a well-known theorist who refuses to answer her letters. Chris tenaciously continues to pursue him nonetheless, eventually travelling across the country. The passion-fueled journey pushes the protagonist to a state of madness that moves her away from a life in the shadow of her successful husband and brings her to question the very foundation of her femininity. Chris’s compulsive love letters act as essays, and a moment arrives when the letters are in and of themselves art, no longer having anything to do with Dick. The creative force is the guiding principle behind this manifesto novel that presents a new way to understand feminism, love, and our relationship with the world.

A witty, honest, bold manifesto that tears away the veil separating fiction from reality and privacy from self-expressions.

From one of the most significant contemporary Japanese writers, a haunting, dazzling novel of loss and rebirth “Yuko Tsushima is one of the most important Japanese writers of her generation.” —Fumiko Kometani, The New York Times
I was puzzled by how I had changed. But I could no longer go back . . . It is spring. A young woman, in a trench coat, is on her way to work. Her hair is dark, but she has lost it. She is filled with light streaming through the windows, so bright she has to squint, but she finds herself plummeting deeper into darkness, becoming unstable, untethered. As the months come and go and the seasons turn, she must confront what she has lost and what she will become. At once tender and lacerating, luminous and unsettling, Yuko Tsushima’s Territory of Light is a novel of abandonment, desire, and transformation. It was originally published in twelve parts in the Japanese literary monthly Gusho, between 1978 and 1979, each chapter marking the months in real time. It won the inaugural Noma Literary Prize.

Hated of Capitalism

Torpor

Dark Star

LA Artland

The Brontes

Women Who Make a Fuss

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, unsparring, and triumphant. If I Love Dick is the book of your 20s, Torpor is the book of your 30s.

At last a major anthology of New Narrative, the movement fueled by punk, pop, pom, French theory, and social struggle to change writing forever.

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. The media storm that surrounded Kathy Acker's books was unprecedented- her books were condemned by the mainstream media, but eventually the controversy, and attention, faded away. Twenty years after her untimely death aged just 50, Acker's legend has faded, making her writing more legible. 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* Ackertackles 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 twentieth century's most significant artistic enterprises.

An erotic and darkly comic novel about female friendship, set at the intersection between counterculture and the multimillion dollar art industry. Over the course of a few days in the fall of 2015, the sophisticated and awkward, wary and beautiful Mathilde pushes her tiny world. She takes a short leave from her job at one of New York's leading auction houses and follows her best friend Gretchen on an impromptu trip to Paris. While there, she confronts her late mother's hidden life, attempts to rein in Gretchen's encounters with an aloof and withholding sometime-boyfriend, and faces the traumatic loss of both her parents when she was a teenager. Reeling between New York, Paris, Munich London, and Berlin, The Superrationals is an erotic and darkly comic story about female friendship, set at the intersection between counterculture and the multimillion dollar art industry. Mathilde takes short, perceptive notes on artworks as a way to organize her own chaotic thoughts and life. Featuring a bitchy gossip chorus within a larger carousel of voices, The Superrationals coolly surveys the international art and media worlds while exploring game theory, the uncanny, and psychoanalysis. Written in the “Young Girl” tradition of Michelle Bernstein's *All The King's Horses*, Bernadette Corporation's *Reena* Spaulings and Natasha Stagg's *Surveys*, The Superrationals confronts the complexity of building narrative in life and on the page and the instability that lies at the heart of everything.

Performative Philosophy

New Narrative Writing 1977-1997

Here's Much to Do with Pain, but More with Love

Hunger Makes Me a Modern Girl

Cut n' Mix

Rewriting the Rules for Success

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 Cae, 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 Dove. '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, Batters Arts Centre, the Arches, National Theatre of Scotland, Society for Theatre Research, and Queen Mary University of London.

NEW YORK TIMES BESTSELLER! Ivanka is donating the unpaid royalties received from Women Who Work to the Ivanka M. Trump Charitable Fund, a donor advised fund that will make grants to organizations that empower and educate women and girls.* "This is a chatty step-by-step guide to living a happy life and getting ahead in a career." —USA Today "The advice is spot-on for everyone, not just women." —Tony Hsieh, CEO of Zappos.com and author of Delivering Happiness I believe that when it comes to women and work, there isn't one right answer. The only person who can create a life you'll love is you. Our grandmothers fought for the right to work. Our mothers fought for the choice to be in an office or to stay at home. Our generation is the first to fully embrace and celebrate the fact that our lives are multidimensional. Thanks to the women who came before us and paved the way, we can create the lives we want to lead—which look different for each of us. I've been fortunate to be able to build my career around my passions, from real estate to fashion. But my professional titles only begin to describe who I am and what I value. I have been an executive and an entrepreneur, but also—and just as importantly—a wife, mother, daughter, and friend. To me,

work" encompasses my life beyond it in all of these areas. After appearing on The Apprentice years ago and receiving a flood of letters from young women asking for guidance, I realized the need for more female leaders to step out publicly in order to change the way society thinks and talks about "women who work." So I created a forum to do just that. This book evokes the conversation that started on IvankaTrump.com, where so many incredible women (and men!) have shared their experiences, advice, ambitions, and passions. Women who work lead meetings and train for marathons. We learn how to cook and how to code. We inspire our employees and our children. We innovate at our current jobs and start new businesses. Women Who Work will equip you with the best skills I've learned from some of the amazing people I've met, on subjects such as identifying opportunities, shifting careers smoothly, negotiating, leading teams, starting companies, managing work and family, and helping change the system to make it better for women—now and in the future. I hope it will inspire you to redefine success and architect a life that honors your individual passions and priorities, in a way only you can.* The Ivanka M. Trump Charitable Fund (the "Fund") is a donor advised fund that supports the economic empowerment of women and girls. Ivanka Trump is the grant advisor to the Fund and sole member of IT WW Pub, LLC (the "LLC"), which receives royalties from the publication of Women Who Work. The LLC will contribute a minimum \$425,000 to the Fund, which is the unpaid portion of the advance, net of expenses. In addition, the LLC will contribute all future royalties it receives that are in excess of the advance to the Fund during the period from May 1, 2017 to May 1, 2022.

Chris Kraus examines artistic enterprises of the past decade that reclaim the use of lived time as a material in the creation of visual art. In Where Art Belongs, Chris Kraus examines artistic enterprises of the past decade that reclaim the use of lived time as a material in the creation of visual art. In four interlinked essays, Kraus expands the argument begun in her earlier book Video Green that "the art world is interesting only insofar as it reflects the larger world outside it." Moving from New York to Berlin to Los Angeles to the Pueblo Nuevo barrio of Mexicali, Kraus addresses such subjects as the ubiquity of video, the legacy of the 1960s Amsterdam underground newspaper Suck, and the activities of the New York art collective Bernadette Corporation. She examines the uses of boredom, poetry, privatized prisons, community art, corporate philanthropy, vertically integrated manufacturing, and discarded utopias, revealing the surprising persistence of microcultures within the matrix. Chronicling the sometimes doomed but persistently heroic efforts of small groups of artists to reclaim public space and time, Where Art Belongs describes the trend towards collectivity manifested in the visual art world during the past decade, and the small forms of resistance to digital disembodiment and the hegemony of the entertainment/media/culture industry. For all its faults, Kraus argues, the art world remains the last frontier for the desire to live differently.

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 set 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 the world with 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 unmarks 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 into 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.

I Love Dick

Culture, Identity and Caribbean Music

The Films and Writings of Chris Kraus and Semiotexte(x)

It's All Allowed

The Man who Fell in Love with the Moon

To the Friend Who Did Not Save My Life

LA Artland is a survey of one of the most vibrant and influential art scenes of recent decades. Having produced world-renowned artists such as Mike Kelley, Paul McCarthy, Chris Burden, Catherine Opie and Jim Shaw, Los Angeles since the 90s has rivaled New York as the US contemporary art capital. With the continuing success of LA-based art programs at CalArts, Art Center and UCLA, as well as a growing gallery scene stretching from blue-chip to artist-run spaces, Los Angeles as an art center continues to thrive, producing increasingly successful generations of artists. The focus of this publication is an extensive visual documentation of contemporary artists working in Los Angeles now, ranging from well-established international names to emerging talent. Alongside this visual survey are three essays, Chris Kraus incorporates interviews with artists and gallery owners providing insight into the network of scenes that make up contemporary LA art now. Jan Tumillr (independent art critic) contextualizes contemporary art in Los Angeles, commenting on recent trends and the influence of the LA-based MFA programs. Jane McFadden (art historian currently teaching at Art Center) traces specific trajectories between artists living and working in Los Angeles from the 60s to today, forming a unique history of the area.

A lyrical debut novel from a musician and artist renowned for her sharp sexual and political imagery Jo is in a strange new country for university and having a more peculiar time than most. In a house with no walls, shared with a woman who has no boundaries, she finds her strange home coming to life in unimaginable ways. Jo ' s sensitivity and all her senses become increasingly heightened and fraught, as the lines between bodies and plants, dreaming and waking, flesh and mind, the dark novel and critically acclaimed artist and musician Jenny Hval presents a heady and hyper-sensual portrayal of sexual awakening and queer desire.

"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.

I Love DickSemiotext

Appendix Project

Paradise Rot

Writers who Love Too Much

Territory of Light

Where Art Belongs

Video Green

*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 brings the essential and comprehensive life-story of one of the twentieth century’s greatest actresses.*

*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 Mucell’s death, he goes on his usual doctor to another, describing the disease and recording the reactions of his many friends. The novel scandalized the French media, which quickly identified Mucel 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.*

*Jean Baudrillard meets Cookie Mueller in this gathering of French theory and new American fiction. Compiled in 2010 to commemorate the passing of an era, *Hated of Capitalism* brings together highlights of Semiotexte(x)’s most beloved and prescient works. Semiotexte(x)’s three-decade history mirrors the history of American thought. Founded by French theorist and critic Sylvere Lotringer as a scholarly journal in 1974, Semiotexte(x) 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 Virilio, Kate Millet, Jean Baudrillard, Michelle Tea, William S. Burroughs, Eileen Myles, Ulrike Meinhof, and Fanny Howe. In *Hated of Capitalism*, editors Kraus and Lotringer bring these people together in the same volume for the first time.*

*Nina, a young drifter from Spain, finds that the strangest of stories is hiding in her father’s loft in Algeria: 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 naughty cerebral novel about our relationship with objects, filled with ruminations on sexuality, money, and Luis Buñuel.*

A Novel from Life

Social Practices

Cool for You

The Superrationals

A Biography of Vivien Leigh

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 Mexical Rose that Kraus co-organized with Marco Vera and Richard Birckett 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, Chema Pomato, Simon Dennis, 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, gleeful gossip, coincidence, and revenge. All art, she implies, is a social practice.

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 falling 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.

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.

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 Mexico and Simons 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.

The Performances of Adrian Howells

What We Lose

How Should a Person Be?

Talks and Essays

Eat My Heart Out

A Novel

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 unabhased “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 wth 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.

The lot twists around the questions of humanity in a comic contemporary novel that portrays the trials of Shed, a half-breed, bisexual boy who works at a Victorian whorehouse in the old West.

A collection of thrilling 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.

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 time, a woman trapped in modern times, 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.

And the Heart Says Whatever

Philosophical Toys

The Unfaithful Daughters of Virginia Woolf

Contemporary Art from Los Angeles

Women Who Work

Not One Day

On the ongoing project of writing about grief; Zambren’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 Zambren’s Appendix Project collects eleven talks and essays written in the course of the year following the publication of Book of Mutter. Zambren’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 Zambren’s most original and dazzling thinking and writing to date. In Appendix Project Zambren 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.

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 of 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 Greg Kildare for their bold, exuberant sound, and their 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.

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 Brontës. It demolishes myth, 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 BRONTËS 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 Brontës, or for Victoriana, or for sheer wealth of historical minutiae, it is a stupendous read' INDEPENDENT ON SUNDAY

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

Chelsea Girls

Sex with Shakespeare

New and Selected Poems

A Semiotexte(x) Reader

Spring

I Must Be Living Twice

*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 ficlion 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 intention 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.*

*An intimate, sensual exploration of memory and desire, delving into loves and lusts past, by award-winning *Quijoto* member Anne Garretta."*

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*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 Si. Folk, *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 written," *What We Lose* reflects on family, love, loss, race, womanhood, and the places we feel home." —Buzzfeed "Remember this name: Zindi Clemmons. . . . She 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 meditative 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 discarded 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 virtuosoe new voice in fiction.**

Aliens & Anorexia

A Memoir

Los Angeles Art and the Triumph of Nothingness

Artistic Research and Literature

After Kathy Acker

You Must Make Your Death Public

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 how to live and create. When Margaux, a talented painter and free spirit, and Israel, a sexy and depraved artist, enter her life, Sheila feels that through close—sometimes too close—observation of her new friend, her new lover, 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, 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?

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-binarities: artwork and critic, subject and object, masculinist 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, Ludovico Pignatti Morano, Trine Riel, Rachal Bradley, David Morris, Jonathan Lahay Dronsfeld and Chris Kraus.

A Novel by Dick

a collection of texts and media on the work of Chris Kraus