

The Empathy Exams Essays

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

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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.

AS A YOUNG WOMAN, Tilly flees home for the hollow underworld of Nevada, looking for pure souls and finding nothing but bad habits. One day, after Tilly has spent nearly thirty years without a family, drinking herself

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to the brink of death, her niece Stella—who has been leading her own life of empty promise in New York City—arrives on the doorstep of Tilly's desert trailer. The Gin Closet unravels the strange and powerful intimacy that forms between them. With an uncanny ear for dialogue and a witty, unflinching candor about sex, love, and power, Leslie Jamison reminds us that no matter how unexpected its turns, the life we're given is all we have: the cruelties that unhinge us, the beauties

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that clarify us, the addictions that deform us, those fleeting possibilities of grace that fade as quickly as they come. *The Gin Closet* marks the debut of a stunning new talent in fiction.

The Empathy Exams *Beyond Measure* is a fascinating exploration of the rituals, routines, metrics and expectations through which we attempt to quantify and ascribe value to our lives. With mordant humor and penetrating intellect, Arndt casts her gaze

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beyond event-driven narratives to the machinery underlying them: judo competitions measured in weigh-ins and wait times; the significance of the elliptical's stationary churn; the rote scripts of dating apps; the stupefying sameness of the daily commute. Rachel Z. Arndt's writing has appeared in *Popular Mechanics*, *Quartz*, *The Believer*, and elsewhere. She received MFAs in nonfiction and poetry from the University of Iowa, where she was an Iowa Arts Fellow and nonfiction

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editor of The Iowa Review. After stints in Rhode Island and New York, she now lives in Chicago and works as a reporter at Modern Healthcare, covering healthcare technology.

The Argonauts

Dispatches from the Drownings

This Is Running for Your Life

How to start a conversation in any situation

What My Mother and I Don't Talk About

New & Collected Essays

A vivid and troubling portrait of

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violence, lynching, and race relations over a fifty-year period in the state of Alabama.

Writers of creative non-fiction are often expected to be able to recreate reality, to deal with, or even access, a singular truth. But the author, like any human, is not an automaton remotely tasked with capturing a life or an event. Whether we tell stories and understand them as fiction or non-fiction, or whether we draw away from these classifications, writers craft and shape writing all writing. No experience exists on a flat plane, and recounting or interpreting events will always involve some element of artistic manipulation: every instance, exchange, discussion, event is open to multiple interpretations and can be

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described in many ways, all of which are potentially truthful. Writing Creative Non-Fiction: Determining the Form contains essays and original writing from novelists, poets, songwriters, musicians and academics. The book covers topics that range from explorations of the role of the author, definitions and representations of the form, self and illness, to the spectral elements of non-fiction and its role in historical narratives. The essays included in this volume address everything from memoir, biography and autobiography to a discussion of musical approaches to criticism and a non/fiction interview. The book identifies key writers including Christopher Isherwood, David Shields, B. S. Jonson, James Frey, Åsne

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Seierstad, John D'Agata, W. G. Sebald, Jonathan Coe, Hilary Mantel, James Kelman, Liz Lochhead and Arthur Frank and is essential reading for students, researchers and writers of creative non-fiction. Contents Notes on Contributors Pathways to Determining Form Laura Tansley and Micaela Maftei A Bulgarian Journey Kapka Kassabova At the Will of Our Stories John I MacArtney She and I: Composite Characters in Creative Non-Fiction Katie Karnehm More Lies Please: Biography and the Duty to Abandon Truth Rodge Glass Ghosts of the Real: The Spectral Memoir Helen Pleasance One doesn't have much but oneself: Christopher Isherwood's Investigation into Identity and the Manipulation of Form in The Memorial

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*Rebecca Gordon Stewart Menna,
Martha and Me: The Possibilities of
Epistolary Criticism Rhiannon Marks
An Introduction to Schizoanalysis : The
Development of a Musical Approach to
Criticism Jo Collinson Scott Eyes!
Birds! Walnuts! Pennies! Erin Soros
Just Words Erin Soros It is in their
Nature to Change: On Mis-leading
Elizabeth Reeder Index
Longlisted for the PEN/Diamonstein-
Spielvogel Award for the Art of the
Essay • Finalist for the Southern Book
Prize A New York Times Critics' Best
Books of the Year • An NPR Best Book
of the Year • A NYLON Best Nonfiction
Book of the Year • A BuzzFeed Best
Nonfiction Book of the Year • An
Entrophy Magazine Best Non-Fiction
Book of the Year • A Brooklyn Rail*

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Best Non-Fiction Book of the Year • A Baltimore Beat Best Book of the Year A Paris Review Staff Pick • A Chicago Tribune Exciting Book for 2017 • A Rolling Stone Culture Index Recommendation • A Buzzfeed Most Exciting Book for 2017 • A The Millions Great 2017 Book Preview Pick • A Huffington Post 2017 Preview Pick • A NYLON Best 10 Books of the Month • A Lit Hub 15 Books to Read This Month A Poets & Writers New and Noteworth Selection • A PW Top 10 Spring Pick in Essays & Literary Criticism • An Emma Straub Recommendation on PBS “One of the themes of ‘Sunshine State,’ Sarah Gerard’s striking book of essays, is how Florida can unmoor you and make you reach for shoddy, off-the-shelf

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solutions to your psychic unease.... The first essay is a knockout, a lurid red heart wrapped in barbed wire.... This essay draws blood.” — Dwight Garner, New York Times "Unflinchingly candid memoir bolstered by thoughtfully researched history.... A nuanced and subtly intimate mosaic... her writing, lucid yet atmospheric, takes on a timeless ebb and flow.” — Jason Heller, NPR.org "Stunning." — Rolling Stone “These large-hearted, meticulous essays offer an uncanny x-ray of our national psyche... showing us both the grand beauty of our American dreams and the heartbreaking devastation they wreak.” — Garth Greenwell, author of What Belongs to You Sarah Gerard follows her breakout novel, Binary Star, with the dynamic essay collection

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Sunshine State, which explores Florida as a microcosm of the most pressing economic and environmental perils haunting our society. In the collection's title essay, Gerard volunteers at the Suncoast Seabird Sanctuary, a world renowned bird refuge. There she meets its founder, who once modeled with a pelican on his arm for a Dewar's Scotch campaign but has since declined into a pit of fraud and madness. He becomes our embezzling protagonist whose tales about the birds he "rescues" never quite add up. Gerard's personal stories are no less eerie or poignant: An essay that begins as a look at Gerard's first relationship becomes a heart-wrenching exploration of acquaintance rape and consent. An

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account of intimate female friendship pivots midway through, morphing into a meditation on jealousy and class.

With the personal insight of The Empathy Exams, the societal exposal of Nickel and Dimed, and the stylistic innovation and intensity of her own break-out debut novel Binary Star, Sarah Gerard's Sunshine State uses the intimately personal to unearth the deep reservoirs of humanity buried in the corners of our world often hardest to face.

“A beautifully written and well-researched cultural criticism as well as an honest memoir” (Los Angeles Review of Books) from the author of the popular New York Times essay, “To Fall in Love with Anyone, Do This,” explores the romantic myths we create

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and explains how they limit our ability to achieve and sustain intimacy. What really makes love last? Does love ever work the way we say it does in movies and books and Facebook posts? Or does obsessing over those love stories hurt our real-life relationships? When her parents divorced after a twenty-eight year marriage and her own ten-year relationship ended, those were the questions that Mandy Len Catron wanted to answer. In a series of candid, vulnerable, and wise essays that takes a closer look at what it means to love someone, be loved, and how we present our love to the world, “Catron melds science and emotion beautifully into a thoughtful and thought-provoking meditation” (Bookpage). She delves back to 1944,

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when her grandparents met in a coal mining town in Appalachia, to her own dating life as a professor in Vancouver. She uses biologists' research into dopamine triggers to ask whether the need to love is an innate human drive. She uses literary theory to show why we prefer certain kinds of love stories. She urges us to question the unwritten scripts we follow in relationships and looks into where those scripts come from. And she tells the story of how she decided to test an experiment that she'd read about—where the goal was to create intimacy between strangers using a list of thirty-six questions—and ended up in the surreal situation of having millions of people following her brand-new relationship. “Perfect fodder for the romantic and the cynic

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in all of us” (Booklist), How to Fall in Love with Anyone flips the script on love. “Clear-eyed and full of heart, it is mandatory reading for anyone coping with—or curious about—the challenges of contemporary courtship” (The Toronto Star).

*Nothing Good Can Come from This
All the Lives I Want*

Thirteen Loops

Kathleen Hale Is a Crazy Stalker

Intoxication and Its Aftermath

Bad Breath Causes and Natural

Treatment Solutions

Gathers the limited edition's 11 original essays as well as new and previously uncollected pieces in a volume that offers insight into the

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author's views on such subjects as Native American whaling, the work of J. D. Salinger and his own family. By the award-winning author of *The Point*. Original.

"Jamison has done an exceptional job curating this volume, selecting essayists who are diverse in ideas and experiences, and essays that are challenging, passionate, sobering, and clever."

--Publishers Weekly "The essay is political--and politically useful, by which I mean humanizing and provocative--because

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of its commitment to nuance, its explorations of contingency, its spirit of unrest, its glee at overturned assumptions; because of the double helix of awe and distrust--faith and doubt--that structures its DNA," writes guest editor Leslie Jamison in her introduction. From the Iraqi desert to an East Jerusalem refugee camp, from the beginnings of the universe to the aftermath of a suicide attempt, the genetic makeup of the eclectic and electric selections in *The Best*

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American Essays 2017

"thrill toward complexity." The Best American Essays 2017 includes RACHEL KAADZI GHANSAH, LAWRENCE JACKSON, RACHEL KUSHNER, ALAN LIGHTMAN, BERNARD FARAI MATAMBO, WESLEY MORRIS, HEATHER SELLERS, ANDREA STUART and others

A collection of essays explores empathy, using topics ranging from street violence and incarceration to reality television and literary sentimentality to ask questions about people's understanding of and relationships with

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others.

New York Post Best Book of 2016 We often think of our capacity to experience the suffering of others as the ultimate source of goodness. Many of our wisest policy-makers, activists, scientists, and philosophers agree that the only problem with empathy is that we don't have enough of it. Nothing could be farther from the truth, argues Yale researcher Paul Bloom. In AGAINST EMPATHY, Bloom reveals empathy to be one of the leading motivators of inequality and

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immorality in society. Far from helping us to improve the lives of others, empathy is a capricious and irrational emotion that appeals to our narrow prejudices. It muddles our judgment and, ironically, often leads to cruelty. We are at our best when we are smart enough not to rely on it, but to draw instead upon a more distanced compassion. Basing his argument on groundbreaking scientific findings, Bloom makes the case that some of the worst decisions made by individuals and

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nations—who to give money to, when to go to war, how to respond to climate change, and who to imprison—are too often motivated by honest, yet misplaced, emotions. With precision and wit, he demonstrates how empathy distorts our judgment in every aspect of our lives, from philanthropy and charity to the justice system; from medical care and education to parenting and marriage. Without empathy, Bloom insists, our decisions would be clearer, fairer, and—yes—ultimately more

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moral. Brilliantly argued, urgent and humane, AGAINST EMPATHY shows us that, when it comes to both major policy decisions and the choices we make in our everyday lives, limiting our impulse toward empathy is often the most compassionate choice we can make.

You Feel So Mortal

America

The Selfishness of Others

Loitering

Determining the Form

The Case for Rational

Compassion

'A work of genius' Ben Fountain 'A bittersweet book, but also a sharp and

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profoundly wise one' Herald 'Searcy writes with an urgency that makes his essays matter. Where the shame comes in is not certain, but the wonder is that you begin a year having never heard of an author then, two weeks in, his words are lodged in your consciousness and you are telling everybody you know to read his book' Independent Like dispatches from another world, the twenty-one essays in David Searcy's debut collection *Shame and Wonder* are unfamiliar, profound and haunting. In his late sixties, the Texan author David Searcy became drawn to non-fiction, writing "straight-up", on note pad and manual typewriter, a series of disparate thoughts and interests. These unframed apprehensions, as he called them "of forgotten baseball fields,

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childhood dreams of space travel, the bedtime stories he'd invent for his young children — evolved into a sequence of extraordinary essays probing the pivots and pathways of his life, and puzzling out what they might mean. Expansive in scope, but deeply personal in their perspective, the pieces in *Shame and Wonder* forge beautiful connections that make the everyday seem almost extraterrestrial, creating intricate and glittering constellations of words and ideas. Radiant and strange and suffused with longing, this collection is a work of true grace, wisdom and joy.

“Unflinching and honest—both timely and timeless” (*Houston Chronicle*), this extraordinary collection of essays by the award-winning writer of *The Other*

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Side-rooted in her own experience with sexual assault-pursues questions that strike at the heart of our national conversation about the justness of society. In 2014, Lacy Johnson was giving a reading from *The Other Side*, her "instant classic" (Kirkus Reviews) memoir of kidnapping and rape, when a woman asked her what she would like to happen to her rapist. This collection "attempts to parcel out several knotted problems and suggests forms of meaningful justice" (Booklist, starred review). Drawing from philosophy, art, literature, mythology, anthropology, film, and her own experience of violence, Johnson considers how our ideas about justice might be expanded beyond vengeance and retribution to include acts of

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compassion, patience, mercy, and grace. "The Reckonings is not a book about changing the world. It's philosophy in disguise, equal parts memoir, criticism, and ethics" The twelve essays deserve great consideration, while you read it and long after" (NPR). From "Speak Truth to Power," about the condition of not being believed about rape and assault; to "Goliath," about the ways evil is used as a form of social control; to "The Fallout," about ecological and generational violence, Johnson creates masterful, elaborate, gorgeously written essays that speak incisively about our current era. She grapples with justice and retribution, truth and fairness, and sexual assault and workplace harassment, as well as the

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broadest societal wrongs: the BP Oil Spill, government malfeasance, police killings. *The Reckonings* is a powerful and necessary work, ambitious in its scope, which "challenges our culture's expectations of justice and expose the limits of vengeance and mercy" (*Ms. Magazine*).

America is the harrowing story of the extraordinary terror unfolding along the U.S.-Mexico border—"a country in its own right, which belongs to both the United States and Mexico, yet neither"—as the narco-war escalates to a fever pitch there. In 2009, after reporting from the border for many years, Ed Vulliamy traveled the frontier from the Pacific coast to the Gulf of Mexico, from Tijuana to Matamoros, a journey through a

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kaleidoscopic landscape of corruption and all-out civil war, but also of beauty and joy and resilience. He describes in revelatory detail how the narco gangs work; the smuggling of people, weapons, and drugs back and forth across the border; middle-class flight from Mexico and an American celebrity culture that is feeding the violence; the interrelated economies of drugs and the maquiladora factories; the ruthless, systematic murder of young women in Ciudad Juarez. Heroes, villains, and victims—the brave and rogue police, priests, women, and journalists fighting the violence; the gangs and their freelance killers; the dead and the devastated—all come to life in this singular book. *América* takes us far beyond today's headlines. It is a

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street-level portrait, by turns horrific and sublime, of a place and people in a time of war as much as of the war itself.

A sharp and entertaining essay collection about the importance of multiple forms of love and friendship in a world designed for couples, from a laser-precise new voice. Sometimes it seems like there are two American creeds, self-reliance and marriage, and neither of them is mine. I experience myself as someone formed and sustained by others' love and patience, by student loans and stipends, by the kindness of strangers. Briallen Hopper's *Hard to Love* honors the categories of loves and relationships beyond marriage, the ones that are often treated as invisible or seen as

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secondary--friendships, kinship with adult siblings, care teams that form in times of illness, or various alternative family formations. She also values difficult and amorphous loves like loving a challenging job or inanimate objects that can't love you back. She draws from personal experience, sharing stories about her loving but combative family, the fiercely independent Emerson scholar who pushed her away, and the friends who have become her invented or found family; pop culture touchstones like the Women's March, John Green's *The Fault in Our Stars*, and the timeless series *Cheers*; and the work of writers like Joan Didion, Gwendolyn Brooks, Flannery O'Connor, and Herman Melville (*Moby-Dick* like you've never

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seen it!). *Hard to Love* pays homage and attention to unlikely friends and lovers both real and fictional. It is a series of love letters to the meaningful, if underappreciated, forms of intimacy and community that are tricky, tangled, and tough, but ultimately sustaining.

The Best American Essays 2017

The Reckonings

Notes from No Man's Land

Hard to Love

Shame and Wonder

Empty Set

From personal loss to phantom diseases, *The Empathy Exams* is a bold and brilliant collection, winner of the Graywolf Press Nonfiction Prize A Publishers Weekly Top Ten Essay Collection of Spring 2014

Beginning with her experience as a

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medical actor who was paid to act out symptoms for medical students to diagnose, Leslie Jamison's visceral and revealing essays ask essential questions about our basic understanding of others: How should we care about each other? How can we feel another's pain, especially when pain can be assumed, distorted, or performed? Is empathy a tool by which to test or even grade each other? By confronting pain—real and imagined, her own and others'—Jamison uncovers a personal and cultural urgency to feel. She draws from her own experiences of illness and bodily injury to engage in an exploration that extends far beyond her life, spanning wide-ranging

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territory—from poverty tourism to phantom diseases, street violence to reality television, illness to incarceration—in its search for a kind of sight shaped by humility and grace.

“A remarkably entertaining and thought-provoking look at the human voice and all of its myriad functions and sounds . . .

Wonderful” (Library Journal, starred review). From Farinelli, the eighteenth-century castrato who brought down opera houses with his high C, to the recording of Johnny B. Goode affixed to the Voyager spacecraft, *Let Me Clear My Throat* dissects the whys and hows of popular voices, making them hum with significance and

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emotion. There are murders of punk rock crows, impressionists, and rebel yells; Howard Dean's "BYAH!" and Marlon Brando's "Stellaaaaa!" and a stock film yawp that has made cameos in movies from *A Star is Born* to *Spaceballs*. The voice is thought's incarnating instrument and Elena Passarello's essays are a riotous deconstruction of the ways the sounds we make both express and shape who we are—the annotated soundtrack of us giving voice to ourselves.

“Standout pieces include a biography of the most famous scream in Hollywood history; a breakdown of the relationship between song and birdsong; and an analysis of the sounds of disgust.

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Akin to: A dinner party at which David Sedaris, Mary Roach and Marlon Brando are trying to out-monologue one another.”

—Philadelphia Weekly “The beauty of Ellen Passarello’s voice is that it’s so confidently its own . . . I began randomly with her essay wondering what the space aliens will make of ‘Johnny B. Goode’ on the Voyager gold record and couldn’t stop after that.” —John Jeremiah Sullivan, author of *Pulphhead*

This anthology of essays and articles explores topics ranging from untouched wilderness to scientific ethics—and the nature of curiosity itself. Scientists and writers are both driven by a dogged

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curiosity, immersing themselves in detailed observations that, over time, uncover larger stories. As Rebecca Skloot says in her introduction, all the stories in this collection are “written by and about people who take the time, and often a substantial amount of risk, to follow curiosity where it may lead, so we can all learn about it.” The Best American Science and Nature Writing 2015 includes work from both award-winning writers and up-and-coming voices in the field. From Brooke Jarvis on deep-ocean mining to Elizabeth Kolbert on New Zealand’s unconventional conservation strategies, this is a group that celebrates the growing diversity in science and nature

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writing alike. Altogether, the writers honored in this volume challenge us to consider the strains facing our planet and its many species, while never losing sight of the wonders we're working to preserve for generations to come. This anthology includes essays and articles by Sheri Fink, Atul Gawande, Leslie Jamison, Sam Kean, Seth Mnookin, Matthew Power, Michael Specter and others. A dazzling anthology of essays by some of the best writers of the past quarter century—from Barry Lopez and Margo Jefferson to David Sedaris and Samantha Irby—selected by acclaimed essayist Phillip Lopate. The first decades of the twenty-first century have

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witnessed a blossoming of creative nonfiction. In this extraordinary collection, Phillip Lopate gathers essays by forty-seven of America's best contemporary writers, mingling long-established eminences with newer voices and making room for a wide variety of perspectives and styles. *The Contemporary American Essay* is a monument to a remarkably adaptable form and a treat for anyone who loves fantastic writing. Hilton Als • Nicholson Baker • Thomas Beller • Sven Birkerts • Eula Biss • Mary Cappello • Anne Carson • Terry Castle • Alexander Chee • Teju Cole • Bernard Cooper • Sloane Crosley • Charles D'Ambrosio • Meghan Daum • Brian Doyle •

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Geoff Dyer • Lina Ferreira • Lynn Freed • Rivka Galchen • Ross Gay • Louise Glück • Emily Fox Gordon • Patricia Hampl • Aleksandar Hemon • Samantha Irby • Leslie Jamison • Margo Jefferson • Laura Kipnis • David Lazar • Yiyun Li • Phillip Lopate • Barry Lopez • Thomas Lynch • John McPhee • Ander Monson • Eileen Myles • Maggie Nelson • Meghan O’Gieblyn • Joyce Carol Oates • Darryl Pinckney • Lia Purpura • Karen Russell • David Sedaris • Shifra Sharlin • David Shields • Floyd Skloot • Rebecca Solnit • Clifford Thompson • Wesley Yang
An Anchor Original.
The Recovering
The Contemporary American Essay

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The Desegregation of the University of Alabama and the Fight for Civil Rights in Tuscaloosa
Beyond Measure
American Essays
Six Essays

In this provocative essay collection, the author “leans into her roles as both victim and predator [with] prose that’s casual and cool and often funny” (The New York Times). In six wide-ranging essays, Kathleen Hale traces some of the most treacherous fault lines in modern America—from sexual assault to Internet trolling, from environmental illness to our own animal nature. From hunting wild hogs in Florida to a standoff with an anonymous blogger, Hale takes no

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prisoners and fears no subject.

“ First I Got Pregnant. Then I Decided to Kill the Mountain Lion ” recounts the month Hale spent tracking a wild cat in the Hollywood Hills while pregnant. “ Prey ” tells the troubling story of her sexual assault as a freshman in college. Through these and other essays, Hale wields razor-sharp wit, deep empathy, and daring honesty, even in detailing some of the most difficult moments of her life.

Opening the Doors is a wide-ranging account of the University of Alabama ’ s 1956 and 1963 desegregation attempts, as well as the little-known story of Tuscaloosa, Alabama ’ s, own civil rights movement. Whereas E. Culpepper

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Clark ' s The Schoolhouse Door remains the standard history of the University of Alabama ' s desegregation, in Opening the Doors B. J. Hollars focuses on Tuscaloosa ' s purposeful divide between " town " and " gown, " providing a new contextual framework for this landmark period in civil rights history. The image of George Wallace ' s stand in the schoolhouse door has long burned in American consciousness; however, just as interesting are the circumstances that led him there in the first place, a process that proved successful due to the concerted efforts of dedicated student leaders, a progressive university president, a steadfast

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administration, and secret negotiations between the U.S. Justice Department, the White House, and Alabama ' s stubborn governor. In the months directly following Governor Wallace ' s infamous stand, Tuscaloosa became home to a leader of a very different kind: twenty-eight-year-old African American reverend T. Y. Rogers, an up-and-comer in the civil rights movement, as well as the protégé of Martin Luther King Jr. After taking a post at Tuscaloosa ' s First African Baptist Church, Rogers began laying the groundwork for the city ' s own civil rights movement. In the summer of 1964, the struggle for equality in Tuscaloosa resulted in the

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integration of the city ' s public facilities, a march on the county courthouse, a bloody battle between police and protesters, confrontations with the Grand Wizard of the Ku Klux Klan, a bus boycott, and the near-accidental-lynching of movie star Jack Palance. Relying heavily on new firsthand accounts and personal interviews, newspapers, previously classified documents, and archival research, Hollars ' s in-depth reporting reveals the courage and conviction of a town, its university, and the people who call it home. Feet, bras, autopsies, hair—Peggy Shinner takes an honest, unflinching look at all of them in *You Feel So Mortal*, a collection of

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searing and witty essays about the body: her own body, female and Jewish; those of her parents, the bodies she came from; and the collective body, with all its historical, social, and political implications. What, she asks, does this whole mess of bones, muscles, organs, and soul mean? Searching for answers, she turns her keen narrative sense to body image, gender, ethnic history, and familial legacy, exploring what it means to live in our bodies and to leave them behind. Over the course of twelve essays, Shinner holds a mirror up to the complex desires, fears, confusions, and mysteries that shape our bodily perceptions. Driven by the collision between

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herself and the larger world, she examines her feet through the often-skewed lens of history to understand what makes them, in the eyes of some, decidedly Jewish; considers bras, breasts, and the storied skills of the bra fitter; asks, from the perspective of a confused and grieving daughter, what it means to cut the body open; and takes a reeling time-trip through myth, culture, and history to look at women ' s hair in ancient Rome, Laos, France, Syria, Cuba, India, and her own past. Some pieces investigate the body under emotional or physical duress, while others use the body to consider personal heritage and legacy. Throughout, Shinner writes with

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elegance and assurance, weaving her wide-ranging thoughts into a firm and fascinating fabric. Turning the category of body books on, well, its ear, *You Feel So Mortal* offers a probing view of our preoccupation with the body that is both idiosyncratic and universal, leaving us with the deep satisfaction of our shared humanity. They're among us, but they are not like us. They manipulate, lie, cheat, and steal. They are irresistibly charming and accomplished, appearing to live in a radiance beyond what we are capable of. But narcissists are empty. No one knows exactly what everyone else is full of--some kind of a soul, or personhood--but whatever it is,

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experts agree that narcissists do not have it. So goes the popular understanding of narcissism, or NPD (narcissistic personality disorder). And it's more prevalent than ever, according to recent articles in *The New York Times*, *The Atlantic*, and *Time*. In bestsellers like *The Narcissism Epidemic*, *Narcissists Exposed*, and *The Narcissist Next Door*, pop psychologists have armed the normal with tools to identify and combat the vampiric influence of this rising population, while on websites like narcissismsurvivor.com, thousands of people congregate to swap horror stories about relationships with "narcs." In *The Selfishness of*

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Others, the essayist Kristin Dombek provides a clear-sighted account of how a rare clinical diagnosis became a fluid cultural phenomenon, a repository for our deepest fears about love, friendship, and family. She cuts through hysteria in search of the razor-thin line between pathology and common selfishness, writing with robust skepticism toward the prophets of NPD and genuine empathy for those who see themselves as its victims. And finally, she shares her own story in a candid effort to find a path away from the cycle of fear and blame and toward a more forgiving and rewarding life.

How to Fall in Love with Anyone

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The Best American Science and Nature Writing 2015

The Making of the American Essay
Proxies

The Empathy Exams

Reporting the Fiction of Nonfiction

"Alana Massey's prose is to brutal honesty what a mandolin is to a butter knife: she's sharper; she slices thinner; she shows the cross-section of a truth so deftly--so powerfully and cannily--it's hard to look away, and hard not to feel that something has shifted in you for having read her."--Leslie Jamison, New York Times bestselling

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author of *The Empathy Exams* From columnist and critic Alana Massey, a collection of essays examining the intersection of the personal with pop culture through the lives of pivotal female figures--from Sylvia Plath to Britney Spears--in the spirit of Chuck Klosterman, with the heart of a true fan. Mixing Didion's affected cool with moments of giddy celebrity worship, Massey examines the lives of the women who reflect our greatest aspirations and darkest fears back onto

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us. These essays are personal without being confessional and clever in a way that invites readers into the joke. A cultural critique and a finely wrought fan letter, interwoven with stories that are achingly personal, ALL THE LIVES I WANT is also an exploration of mental illness, the sex industry, and the dangers of loving too hard. But it is, above all, a paean to the celebrities who have shaped a generation of women--from Scarlett Johansson to Amber Rose,

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Lil' Kim, Anjelica Huston, Lana Del Rey, Anna Nicole Smith and many more. These reflections aim to reimagine these women's legacies, and in the process, teach us new ways of forgiving ourselves. Past compunction, expressly un beholden, these twenty-four single-subject essays train focus on a startling miscellany of topics - Foot Washing, Dossiers, Br'er Rabbit, Housesitting, Man Roulette, the Locus Amoenus - that begin to unpack the essayist himself and his life's

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rotating concerns: sex and sexuality, poetry and poetics, subject positions in American labor (not excluding academia), and his upbringing in working-class, Primitive Baptist, central-piedmont North Carolina. In Proxies an original constraint, a "total suppression of recourse to authoritative sources," engineers Brian Blanchfield's disarming mode of independent intellection. The "repeatable experiment" to draw only from what he knows, estimates, remembers, and

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misremembers about the subject at hand often opens onto an unusually candid assessment of self and situation. The project's driving impulse, courting error, peculiar in an era of crowd-sourced Wiki-knowledge, is at least as old as the one Montaigne had when, putting all the books back on the shelf, he asked, "What do I know?" For two decades, essayist John D'Agata has been exploring the contours of the essay through a series of innovative, informative, and expansive

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anthologies that have become foundational texts in the study of the genre. The breakthrough first volume, *The Next American Essay*, highlighted major work from 1974 to 2003, while the second, *The Lost Origins of the Essay*, showcased the essay's ancient and international forebears. Now, with *The Making of the American Essay*, D'Agata concludes his monumental tour of this inexhaustible form, with selections ranging from Anne Bradstreet's secular prayers to Washington Irving's

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satires, Emily Dickinson's love letters to Kenneth Goldsmith's catalogues, Gertrude Stein's portraits to James Baldwin's and Norman Mailer's meditations on boxing. Across the anthologies, D'Agata's introductions to each selection-intimate and brilliantly provocative throughout-serve as an extended treatise, collectively forming the backbone of the trilogy. He uncovers new stories in the American essay's past, and shows us that some of the most fiercely daring

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writers in the American literary canon have turned to the essay in order to produce our culture's most exhilarating art. The Making of the American Essay offers the essay at its most varied, unique, and imaginative best, proving that the impulse to make essays in America is as old and as original as the nation itself.

Do you spend an abnormal amount of time hiding in the bathroom or hanging around the buffet table at social gatherings? Does the thought of striking up a conversation with a

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stranger make your stomach do flip-flops? Do you sit nervously through job interviews waiting for the other person to speak? Are you nervous when it comes to networking? Then it's time you mastered *The Fine Art of Small Talk*. With practical advice and conversation 'cheat sheets,' *The Fine Art of Small Talk* will help you learn to feel more comfortable in any type of social situation, from lunch with your boss to going out on a date to a cocktail party where you don't know a soul. The

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Fine Art of Small Talk teaches you how to: - Start a conversation even when you think you have nothing to say - Steady your shaky knees and dry your sweaty palms - Prevent awkward pauses and lengthy silences - Adopt listening skills that will make you a better conversationalist - Approach social functions with confidence - Feel more at ease at parties, meetings and at job interviews - Turn every conversation into an opportunity for success

Essays About My Best

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Friends Who Happen to Be Famous Strangers
Sunshine State
The Fine Art Of Small Talk

Halitosis

War Along the Borderline

Winner of the National Book Critics Circle Award for Criticism Winner of the Graywolf Press Nonfiction Prize A frank and fascinating exploration of race and racial identity Notes from No Man's Land: American Essays begins with a series of lynchings and ends with a series of apologies. Eula Biss explores race in America and her response to the topic is informed by the

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experiences chronicled in these essays -- teaching in a Harlem school on the morning of 9/11, reporting for an African American newspaper in San Diego, watching the aftermath of Katrina from a college town in Iowa, and settling in Chicago's most diverse neighborhood. As Biss moves across the country from New York to California to the Midwest, her essays move across time from biblical Babylon to the freedman's schools of Reconstruction to a Jim Crow mining town to post-war white flight. She brings an eclectic education to the page, drawing variously on the

Eagles, Laura Ingalls Wilder, James Baldwin, Alexander Graham Bell, Joan Didion, religious pamphlets, and reality television shows. These spare, sometimes lyric essays explore the legacy of race in America, artfully revealing in intimate detail how families, schools, and neighborhoods participate in preserving racial privilege. Faced with a disturbing past and an unsettling present, Biss still remains hopeful about the possibilities of American diversity, "not the shininess of it, or the quota-making politics of it, but the real complexity of it."

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From the "astounding" (Entertainment Weekly), "spectacularly evocative" (The Atlantic), and "brilliant" (Los Angeles Times) author of the New York Times bestsellers *The Recovering* and *The Empathy Exams* comes a return to the essay form in this expansive book. With the virtuosic synthesis of memoir, criticism, and journalism for which Leslie Jamison has been so widely acclaimed, the fourteen essays in *Make It Scream, Make It Burn* explore the oceanic depths of longing and the reverberations of obsession. Among Jamison's subjects are *52 Blue*, deemed

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"the loneliest whale in the world"; the eerie past-life memories of children; the devoted citizens of an online world called Second Life; the haunted landscape of the Sri Lankan Civil War; and an entire museum dedicated to the relics of broken relationships. Jamison follows these examinations to more personal reckonings -- with elusive men and ruptured romances, with marriage and maternity -- in essays about eloping in Las Vegas, becoming a stepmother, and giving birth. Often compared to Joan Didion and Susan Sontag, and widely considered

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one of the defining voices of her generation, Jamison interrogates her own life with the same nuance and rigor she brings to her subjects. The result is a provocative reminder of the joy and sustenance that can be found in the unlikeliest of circumstances. Finalist for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay One of the fall's most anticipated books: Time, Entertainment Weekly, O, Oprah Magazine, Boston Globe, Newsweek, Esquire, Seattle Times, Baltimore Sun, BuzzFeed, BookPage, The Millions, Marie Claire, Good

**Housekeeping, Minneapolis
Star Tribune, Lit Hub,
Women's Day, AV Club, Nylon,
Bustle, Goop, Goodreads, Book
Riot, Yahoo! Lifestyle, Pacific
Standard, The Week, and
Romper.**

**Struggling to get rid of bad
breath? . . . Tired of expensive
doctor visits, mouth washes
and breath mints that simply
do not work? Then you must
check out "Halitosis: Bad
Breath Causes and Natural
Treatment Solutions." In this
book you are provided with
what you need to know about
bad breath and halitosis.
Affecting millions of
individuals worldwide, bad**

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breath can weak havoc to ones social life. We help you learn about the possible causes, while giving you the details about available treatment options like traditional and natural solutions. Stop your halitosis with the comprehensive information in this book.

The subjects of this stylish and audacious collection of essays range from an assault in Nicaragua to a Morgellons meeting; from Frida Kahlo's plaster casts to a gangland tour of LA. Jamison is interested in how we tell stories about injury and pain, and the limits that

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circumstances, bodies and identity put on the act of describing.

Essays on Justice for the Twenty-First Century

Essays

Against Empathy

Essays on the Body

Writing Creative Non-Fiction

The Gin Closet

*The author of *Against Joie de Vivre* presents a latest collection of essays on the more colorful threads of a life well lived, sharing provocative observations on topics ranging from the challenges of a Brooklyn childhood and the pleasures of baseball to movies and friendship. In the spirit of *Humans of New York* and *PostSecret*, this is a gorgeous gift book celebrating the objects that outlast*

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love: a poignant, funny, sometimes bizarre and always delightful window into modern love and loss. "Leave[s] your heart feeling full and connected."

-- Frank Warren, PostSecret A postcard from a childhood sweetheart. A wedding dress sealed in a jar. A roll of undeveloped film. An axe used to chop an ex-lover's furniture in a fit of rage. A wind-up toy, a bar of bath soap, a tin of Love Potion with the simple caption "Doesn't work." These objects, and many more, make up the whimsical, imaginative, poignant population of the Museum of Broken Relationships. Started by two former lovers who wanted a way to commemorate their relationship even after it ended, who couldn't bear to simply throw away the objects that had once meant so much, the

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Museum of Broken Relationships has captured hearts and imaginations around the globe since its founding in 2010. Anonymous submissions have poured in by the thousands: objects with brief, compelling captions confessing to the story behind their meaning. The museum's Croatian exhibit quickly became a main draw for tourists from around the globe, and has garnered enthusiastic, glowing media attention from sources as disparate as the New York Times and the Chinese national news. Now, as the physical museum arrives for a permanent spot in Los Angeles, the authors have collected the best, funniest, most heartwarming and heartrending stories from their huge selection of submissions. Much like the bestselling Postsecret series, this beautiful

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oversized, four-color book will offer an irresistible glimpse inside other people's secret worlds, creating moments of deep human connection. It is a must read for anyone who has ever loved and lost.

In the tradition of John Jeremiah Sullivan and David Foster Wallace, Cheston Knapp's Up Up, Down Down "is an always smart, often hilarious, and ultimately transcendent essay collection" (Anthony Doerr, Pulitzer Prize-winning author of All the Light We Cannot See) that brilliantly explores authenticity and the nature of identity. Daring and wise, hilarious and tender, Cheston Knapp's "glittering" (Leslie Jamison) collection of seven linked essays tackles the Big Questions through seemingly unlikely avenues. In his dexterous hands, an examination of a local professional

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wrestling promotion becomes a meditation on pain and his relationship with his father. A profile of UFO enthusiasts ends up probing his history in the church and, more broadly, the nature and limits of faith itself. Attending an adult skateboarding camp launches him into a virtuosic analysis of nostalgia. And the shocking murder of a neighbor expands into an interrogation of our culture's prevailing ideas about community. Even more remarkable, perhaps, is the way he manages to find humanity in a damp basement full of frat boys. Taken together, the essays in Up Up, Down Down amount to a chronicle of Knapp's coming-of-age, a young man's journey into adulthood, late-onset as it might appear. He presents us with formative experiences from his

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childhood to marriage that echo throughout the collection, and ultimately tilts at what may be the Biggest Q of them all: what are the hazards of becoming who you are? With “a firmly tongue-in-cheek approach to the existential crises of male maturity for the millennial generation...Knapp’s intelligent take on coming-of-age deserves to be widely read” (Publishers Weekly). “Compelling...Precise and laugh-inducing” (The New York Times Book Review), Up Up, Down Down signals the arrival of a truly one-of-a-kind voice.

“You will devour these beautifully written—and very important—tales of honesty, pain, and resilience” (Elizabeth Gilbert, New York Times bestselling author of Eat Pray Love and City of

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Girls) from fifteen brilliant writers who explore how what we don't talk about with our mothers affects us, for better or for worse. As an undergraduate, Michele Filgate started writing an essay about being abused by her stepfather. It took her more than a decade to realize that she was actually trying to write about how this affected her relationship with her mother. When it was finally published, the essay went viral, shared on social media by Anne Lamott, Rebecca Solnit, and many others. This gave Filgate an idea, and the resulting anthology offers a candid look at our relationships with our mothers. Leslie Jamison writes about trying to discover who her seemingly perfect mother was before ever becoming a mom. In Cathi Hanauer's hilarious piece, she finally

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gets a chance to have a conversation with her mother that isn't interrupted by her domineering (but lovable) father. André Aciman writes about what it was like to have a deaf mother. Melissa Febos uses mythology as a lens to look at her close-knit relationship with her psychotherapist mother. And Julianna Baggott talks about having a mom who tells her everything. As Filgate writes, "Our mothers are our first homes, and that's why we're always trying to return to them." There's relief in acknowledging how what we couldn't say for so long is a way to heal our relationships with others and, perhaps most important, with ourselves. Contributions by Cathi Hanauer, Melissa Febos, Alexander Chee, Dylan Landis, Bernice L. McFadden, Julianna Baggott, Lynn

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Steger Strong, Kiese Laymon, Carmen Maria Machado, André Aciman, Sari Botton, Nayomi Munaweera, Brandon Taylor, and Leslie Jamison.

Opening the Doors

Race, Violence, and the Last Lynching in America

Fifteen Writers Break the Silence

Make It Scream, Make It Burn

A Memoir in Essays

Essays and Confessions

Michelle Orange uses the lens of pop culture to decode the defining characteristics of our media-drenched times In This Is Running for Your Life, Michelle Orange takes us from Beirut to Hawaii to her grandmother's retirement home in Canada in her quest to understand how people behave in a world increasingly

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mediated—for better and for worse—by images and interactivity. Orange's essays range from the critical to the journalistic to the deeply personal; she seamlessly combines stories from her own life with incisive analysis as she explores everything from the intimacies we develop with celebrities and movie characters to the troubled creation of the most recent edition of the Diagnostic and Statistical Manual of Mental Disorders. With the insight of a young Joan Didion and the empathy of a John Jeremiah Sullivan, Orange dives into popular culture and the status quo and emerges with a persuasive and provocative book about how we live now. Her

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singular voice will resonate for years to come.

Disturbed by stories of drownings in the river behind his home in Eau Claire, Wisconsin, writer B. J. Hollars combed the archives of local newspapers only to discover vast discrepancies in articles about the deaths. In homage to Michael Lesy's cult classic, Wisconsin Death Trip, Hollars pairs reports from late nineteenth- and early twentieth-century journalists with fictional versions, creating a hybrid text complete with facts, lies, and a wide range of blurring in between. Charles Van Schaick's macabre, staged photographs from the era appear alongside the dispatches, further complicating the messiness of

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history and the limits of truth. "Nothing Good Can Come from This is a book about generative discomfort, surprising sources of beauty, and the odd, often hilarious, business of being human." —Leslie Jamison, author of The Empathy Exams and The Recovering Kristi Coulter inspired and incensed the internet when she wrote about what happened when she stopped drinking. Nothing Good Can Come from This is her debut--a frank, funny, and feminist essay collection by a keen-eyed observer no longer numbed into complacency. When Kristi stopped drinking, she started noticing things. Like when you give up a debilitating habit, it leaves a space, one that can't easily be filled by mocktails

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or ice cream or sex or crafting. And when you cancel Rosé Season for yourself, you're left with just Summer, and that's when you notice that the women around you are tanked—that alcohol is the oil in the motors that keeps them purring when they could be making other kinds of noise. In her sharp, incisive debut essay collection, Coulter reveals a portrait of a life in transition. By turns hilarious and heartrending, Nothing Good Can Come from This introduces a fierce new voice to fans of Sloane Crosley, David Sedaris, and Cheryl Strayed—perfect for anyone who has ever stood in the middle of a so-called perfect life and looked for an escape hatch. “A triumphant, one-of-a-kind

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experiment . . . Much of Empty Set concerns the trauma of exile and its long-lasting effect on interrupted lives.” —Chicago Review of Books How do you draw an affair? A family? Can a Venn diagram show the ways overlaps turn into absences, tree rings tell us what happens when mothers leave? Can we fall in love according to the hop skip of an acrostic? Empty Set is a novel of patterns, its young narrator’s attempt at making sense of inevitable loss, tracing her way forward in loops, triangles, and broken lines. “The pure pleasure of this book is being inside our heroine Vero’s head: the way she Venns relationships like an auto-dendrochronologist, someone who has serious questions about

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plywood, but also about exile, Argentina, and the kind of loneliness that accompanies being part of an empty set.”

—The Rumpus “A smart story of love and loss with a clever mix of narrative techniques, Empty Set may be an antidote to the current climate of despair.” —Los Angeles Review of Books “An experimental mix of prose, diagrams and literary artifacts that is also, somehow, breathlessly plotted.”

—Minneapolis Star-Tribune “In Empty Set, Verónica Gerber Bicecci has found a seemingly new and fascinating way to tell and show us a vital story of modern loneliness, exile, and imagination.” —Words Without Borders “Within the deliberately

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fractured text, themes echo and time folds and unfolds. A spare, artfully constructed meditation on loss, both personal and national.” —Kirkus Reviews
The Museum of Broken Relationships
Portrait Inside My Head
An Essay on the Fear of Narcissism
Up Up, Down Down
Let Me Clear My Throat
Essays Near Knowing