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Autotheory as Feminist Practice in Art, Writing, and Criticism

“A wonderful nightmare of a book: tender and frightening, disturbing but compassionate. *Fever Dream* is a triumph of Schweblin’s outlandish imagination.” –Juan Gabriel Vasquez, author of *The Sound of Things Falling* and *Reputations* A young woman named Amanda lies dying in a rural hospital clinic. A boy named David sits beside her. She’s not his mother. He’s not her child. Together, they tell a haunting story of broken souls, toxins, and the power and desperation of family. *Fever Dream* is a nightmare come to life, a ghost story for the real world, a love story and a cautionary tale. One of the freshest new voices to come out of the Spanish language and translated into English for the first time, Samanta Schweblin creates an aura of strange psychological menace and otherworldly reality in this absorbing, unsettling, taut novel.

Citizen

Drawing on his own experience, as well as interviews with more than 100 black Americans--including Henry Louis Gates Jr., Malcolm Gladwell, Chuck D, Soledad O'Brien, the Reverend Jesse Jackson, Aaron McGruder and more--the author explores what it means to be black in a post-2008 United States. By the author of *Never Drank the Kool-Aid*

Productivity of America's Forests and Climate Change

Poetry. African American Studies. The follow up to 2013's *BLOOD* (Coldfront's book of the year), *FORGIVENESS FORGIVENESS* is a visceral poetry collection that troubles the intersections of race, abuse, memory and history. Concerned with how the visibility of blackness can become an individual burden, *FORGIVENESS FORGIVENESS* traces the lingering fallout of an identity informed by traumatic artifacts and events—how the story of a story can be revised. *FORGIVENESS FORGIVENESS* complicates the idea of family as nurturer and destroyer. A physical and haunting work of cathartic healing. "Shane McCrae's *FORGIVENESS FORGIVENESS* is song that writes wrongs until they ring with generosity. When the poet turns to trauma and difficulty for subject matter, he returns to us with an unflinching devotion to hope, to possibility—bearing wisdom, sustenance. McCrae has again transmuted a legacy of violence into one of love because 'the promise / is / New life.'"—Heidi Lynn Staples

The Math Campers

Ecopoetics: Essays in the Field makes a formidable intervention into the emerging field of ecopoetics. The volume's essays model new and provocative methods for reading twentieth and twenty-first century ecological poetry and poetics, drawing on the insights of ecocriticism, contemporary philosophy, gender and sexuality studies, black studies, Native studies, critical race theory, and disability studies, among others. Contributors offer readings of a diverse range of poets, few of whom have previously been read as nature writers—from midcentury Beat poet Michael McClure, Objectivist poet George Oppen, and African American poets Melvin Tolson and Robert Hayden; to contemporary writers such as Diné poet Sherwin Bitsui, hybrid/ collage poets Claudia Rankine and Evelyn Reilly, emerging QPOC poet Xandria Phillips, and members of the Olimpias disability culture artists' collective. While addressing preconceptions about the categories of nature writing and ecopoetics, contributors explore, challenge, and reimagine concepts that have been central to environmental discourse, from apocalypse and embodiment to toxicity and sustainability. This collection of essays makes the compelling argument that ecopoetics should be read as "coextensive with post-1945 poetry and poetics," rather than as a subgenre or movement within it. It is essential reading for any student or scholar working on contemporary literature or in the environmental humanities today. Contributors: Joshua Bennett, Rob Halpern, Matt Hooley, Angela Hume, Lynn Keller, Petra Kuppers, Michelle Niemann, Gillian Osborne, Samia Rahimtoola, Joan Retallack, Joshua Schuster, Jonathan Skinner.

Racialized Space in Claudia Rankine's Citizen: an American Lyric

At home and in government, contemporary America finds itself riven by a culture war in which aggression and defensiveness alike are on the rise. It is not alone. In such partisan conditions, how can humans best approach one another across our differences? Taking the study of whiteness and white supremacy as a guiding light, Claudia Rankine explores a series of real encounters with friends and strangers - each disrupting the false comfort of spaces where our public and private lives intersect, like the airport, the theatre, the dinner party and the voting booth - and urges us to enter into the conversations which could offer the only humane pathways through this moment of division. Just Us is an invitation to discover what it takes to stay in the room together, and to breach the silence, guilt and violence that surround whiteness. Brilliantly arranging essays, images and poems along with the voices and rebuttals of others, it counterpoints Rankine's own text with facing-page notes and commentary, and closes with a bravura study of women confronting the political and cultural implications of dyeing their hair blonde. Wry, vulnerable and prescient, this is Rankine's most intimate work, less interested in being right than in being true, and being together.

Ossuaries

Poetry. African American Studies. "Claudia Rankine is a fiercely gifted young poet. Intelligence, a curiosity and hunger for understanding like some worrying, interior, physical pain, a gift for being alert in the world. She knows when to bless and to curse, to wonder and to judge, and she doesn't flinch. NOTHING IN NATURE IS PRIVATE is an arrival. It's the kind of book that makes you hopeful for American poetry."—Robert Hass "I am excited by Claudia Rankine's poems, their elegance, their emotional force, their scrupulous intimation of multiple identities. Representing brilliantly the prismatic vision of a Jamaican, middle class, intellectual black woman living in America, they address the widest constituency of readers. This is a richly rewarding collection."—Mervyn Morris

Who's Afraid of Post-Blackness?

This regional textbook of anatomy is aimed at trainee surgeons and medical students. Throughout it is rich in applied clinical content, knowledge of which is essential for both clinical examination and surgical procedures. Although regional in approach each chapter is structured to clearly explain the structure and function of the component systems. The author brings his continuing experience of teaching anatomy to trainee surgeons to ensure the contents reflects the changing emphasis of anatomical knowledge now required. Contents continues to evolve to reflect need of trainee surgeons preparing for the MRCS and similar examinations. Continued increase in clinical application and selectivity in anatomical detail. Further refinement of anatomical drawings.

Claudia Rankine

'Challenging Misrepresentations of Black Womanhood' investigates the stereotyping of Black womanhood and the larger sociological impact on Black women's self-perceptions. It details the historical and contemporary use of stereotypes against Black women and how Black women work to challenge and dispel false perceptions, and highlights the role of racist ideas in the reproduction and promotion of stereotypes of Black femaleness in media, literature, artificial intelligence and the perceptions of the general public. Contributors in this collection identify the racists and sexist ideologies behind the misperceptions of Black womanhood and illuminate twenty-first-century stereotypical treatment of Black women such as Michelle Obama and Serena Williams, and explore topics such as comedic expressions of Black motherhood, representations of Black women in television dramas and literature, and identity reclamation and self-determination. The five sections of the book provide a brief historical overall of the long-standing use of stereotypes used against Black women; explore the systematic attack on Black motherhood and how Black mothers use self-determination to thrive; investigate treatments of Black womanhood in media, television and literature; examine the political impact of stereotyped frameworks used for deconstructing Black female public figures; and discuss self-affirmation and identity reclamation among Africana women. 'Challenging Misrepresentations of Black Womanhood' establishes the criteria with which to examine the role of stereotypes in the lives of Black females and, more specifically, its impact on their social and psychological well-being.

On the Line

A play about the imagined fault line between black and white lives by Claudia Rankine, the author of *Citizen: The White Card* stages a conversation that is both informed and derailed by the black/white American drama. The scenes in this one-act play, for all the characters' disagreements, stalemates, and seeming impasses, explore what happens if one is willing to stay in the room when it is painful to bear the pressure to listen and the obligation to respond. —from the introduction by Claudia Rankine Claudia Rankine's first published play, *The White Card*, poses the essential question: Can American society progress if whiteness remains invisible? Composed of two scenes, the play opens with a dinner party thrown by Virginia and Charles, an influential Manhattan couple, for the up-and-coming artist Charlotte. Their conversation about art and representations of race spirals toward the devastation of Virginia and Charles's intentions. One year later, the second scene brings Charlotte and Charles into the artist's studio, and their confrontation raises both the stakes and the questions of what—and who—is actually on display. Rankine's *The White Card* is a moving and revelatory

distillation of racial divisions as experienced in the white spaces of the living room, the art gallery, the theater, and the imagination itself.

What the Body Told

A father and husband's meditation on love, adolescence, and the mysterious mechanisms of poetic creation, from the acclaimed poet. The poet's art is revealed in stages in this "making-of" book, where we watch as poems take shape--first as dreams or memories, then as drafts, and finally as completed works set loose on the world. In the long poem "Must We Mean What We Say," a woman reader narrates in prose the circumstances behind poems and snippets of poems she receives in letters from a stranger. Who made up whom? Chiasson, an acclaimed poetry critic, has invented a remarkable structure where the reader and a poet speak to one another, across the void of silence and mystery. He is also the father of teenaged sons, and this volume continues the autobiographical arc of his prior, celebrated volumes. One long section is about the age of thirteen and the dawning of desire, while the title poem looks at the crucial age of fifteen and the existential threat of climate change and gun violence, which alters the calculus of adolescence. Though the outlook is bleak, these poems register the glories of our moment: that there are places where boys can kiss each other and not be afraid; that small communities are rousing and taking care of each other; that teenagers have mobilized for a better world. All of these works emerge from the secretive imagination of a father as he measures his own adolescence against that of his sons and explores the complex bedrock of marriage. Chiasson sees a perilous world both navigated and enriched by the passionate young and by the parents--and poets--who care for them.

Roget's Illusion

A REESE WITHERSPOON x HELLO SUNSHINE BOOK CLUB PICK A NEW YORK TIMES NOTABLE BOOK OF THE YEAR A Time Magazine Must-Read Book of 2020 One of BuzzFeed's "29 Books We Couldn't Put Down This Year" A Must-Read Novel: The New York Times Book Review * BuzzFeed * Marie Claire * Parade * Travel + Leisure * Ms. Magazine * Bustle * The Millions * Book Riot * Christian Science Monitor * HelloGiggles "[A] mesmerizing debut novel." —The New York Times Book Review "A story that kept me tied to the page, told in masterful, seamless prose." —BuzzFeed "I love this book so much I turned the pages so fast . . . It's all about the search for independence and being true to yourself and who you really are." —Reese Witherspoon Afi Tekple is a young seamstress in Ghana. She is smart; she is pretty; and she has been convinced by her mother to marry a man she does not know. Afi knows who he is, of course—Elikem is a wealthy businessman whose mother has chosen Afi in the hopes that she will distract him from his relationship with a woman his family claims is inappropriate. But Afi is not prepared for the shift her life takes when she is moved from her small hometown of Ho to live in Accra, Ghana's gleaming capital, a place of wealth and sophistication where she has days of nothing to do but cook meals for a man who may or may not show up to eat them. She has agreed to this marriage in order to give her mother the financial security she desperately needs, and so she must see it through. Or maybe not? His Only Wife is a witty, smart, and moving debut novel about a brave young woman traversing the minefield of modern life with its taboos and injustices, living in a world of men who want their wives to be beautiful, to be good cooks and mothers, to be women who respect their husbands and grant them forbearance. And in Afi, Peace Medie has created a delightfully spunky and relatable heroine who just may break all the rules.

Stubborn Archivist

Frank, fearless letters from poets of all colors, genders, classes about the material conditions under which their art is made.

Nothing in Nature is Private

What the Body Told is the second book of poetry from Rafael Campo, a practicing physician, a gay Cuban American, and winner of the National Poetry Series 1993 Open Competition. Exploring the themes begun in his first book, *The Other Man Was Me*, Campo extends the search for identity into new realms of fantasy and physicality. He travels inwardly to the most intimate spaces of the imagination where sexuality and gender collide and where life crosses into death. Whether facing a frenetic hospital emergency room to assess a patient critically ill with AIDS, or breathing in the quiet of his mother's closet, Campo proposes with these poems an alternative means of healing and exposes the extent to which words themselves may be the most vital working parts of our bodies. The secret truths in *What the Body Told*, as the title implies, are already within each of us; in these vivid and provocative poems, Rafael Campo gives them a voice. Lost in the Hospital It's not that I don't like the hospital. Those small bouquets of flowers, pert and brave. The smell of antiseptic cleansers. The ill, so wistful in their rooms, so true. My friend, the one who's dying, took me out To where the patients go to smoke, IV's And oxygen tanks attached to them-- A tiny patio for skeletons. We shared A cigarette, which was delicious but Too brief. I held his hand; it felt Like someone's keys. How beautiful it was, The sunlight pointing down at us, as if We were important, full of life, unbound. I wandered for a moment where his ribs Had made a space for me, and there, beside The thundering waterfall of his heart, I rubbed my eyes and thought "I'm lost."

Citizen

"Her poems, with their constantly surprising delicacy and their language rich with insight and a sensuous music, radiate real power and authority and animal presence." —W. S. Merwin (U.S. Poet Laureate, 2010–2011) He is best known for his *Thesaurus of English Words and Phrases*, but among filmmakers Roget is better known for his explanation of the optical illusion that still bedevils them: Why does a wheel moving forward always seem on film to be running backward? For Linda Bierds, the illusion also refers to our relationship to language, to our belief that words hold something more than their definitions. Why do we strive to articulate the world even as we know this is a shifting and illusory pursuit? Why do we continue to seek perfection, pursue beauty, yearn for immortality? Roget's *Illusion* offers no answer. It simply shows the striving.

Fever Dream

* Finalist for the National Book Award in Poetry * * Winner of the National Book Critics Circle Award in Poetry * Finalist for the National Book Critics Circle Award in Criticism * Winner of the NAACP Image Award * Winner of the L.A. Times Book Prize * Winner of the PEN Open Book Award * ONE OF THE BEST BOOKS OF THE YEAR: *The New Yorker*, *Boston Globe*, *The Atlantic*, *BuzzFeed*, *NPR*, *Los Angeles Times*, *Publishers Weekly*, *Slate*, *Time Out New York*, *Vulture*, *Refinery 29*, and many more . . . A provocative meditation on race, Claudia Rankine's long-awaited follow up to her groundbreaking book *Don't Let Me Be Lonely: An American Lyric*. Claudia Rankine's bold new book recounts mounting racial aggressions in ongoing encounters

in twenty-first-century daily life and in the media. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams and the soccer field with Zinedine Zidane, online, on TV-everywhere, all the time. The accumulative stresses come to bear on a person's ability to speak, perform, and stay alive. Our addressability is tied to the state of our belonging, Rankine argues, as are our assumptions and expectations of citizenship. In essay, image, and poetry, *Citizen* is a powerful testament to the individual and collective effects of racism in our contemporary, often named "post-race" society.

His Only Wife

This poetry collection by the acclaimed author of *Citizen* presents an "inexhaustibly complex, varied, and . . . grimly inventive" meditation on maternity (*Verse*). In Claudia Rankine's *Plot*, an expectant mother, Liv, and her husband, Erland, find themselves propelled into one of our most basic plots: boy loves girl, girl gets pregnant. Liv's respect for life, however, makes her reluctant to bring a new life into the world. The couple's electrifying journey is charted through dreams, conversations, and reflections. A text like no other, it crosses genres, existing at times in poetry, at times in dialogue and prose, in order to arrive at new life and baby Ersatz. This stunning, avant-garde performance enacts what it means to be human, and to invest in humanity. "Plot moves as in a picaresque novel, in which the body schemes and frightens, accompanied by Claudia Rankine's instinct for poetic surprise." —Barbara Guest, poet and author of *Herself Defined*

Last's Anatomy e-Book

The award-winning poet's powerful exploration of an America ever more unable to process its own toxins Here, available for the first time in the UK, is the book in which Claudia Rankine first developed the 'American Lyric' form which makes her Forward Prize-winning collection *Citizen* so distinctive: an original combination of poetry, lyric essay, photography and visual art, virtuosically deployed. *Don't Let Me Be Lonely* is Rankine's meditation on the self bewildered by race riots, terrorism, medicated depression and television's ubiquitous influence. Written in the years after 9/11, this is an unflinching and deeply felt meditation on life and death in a nation in flux.

WHEREAS

"I read *Stubborn Archivist* in a ravenous gulp. It's stunning: so articulate about what it means to live between two languages and countries, tenderly unraveling the knots of unbelonging." —Olivia Laing, author of *The Lonely City* and *Crudo* For fans of *Chemistry and Normal People*: A mesmerizing and witty debut novel about a young woman growing up between two disparate cultures, and the singular identity she finds along the way But where are you really from? When your mother considers another country home, it's hard to know where you belong. When the people you live among can't pronounce your name, it's hard to know exactly who you are. And when your body no longer feels like your own, it's hard to understand your place in the world. In *Stubborn Archivist*, a young British Brazilian woman from South London navigates growing up between two cultures and into a fuller understanding of her body, relying on signposts such as history, family conversation, and the eyes of the women who have shaped her—her mother, grandmother, and aunt. Our stubborn archivist takes us through first love and loss, losing and finding home, trauma and healing, and various awakenings of

sexuality and identity. Shot through the novel are the narrator's trips to Brazil, sometimes alone, often with family, where she accesses a different side of herself—one, she begins to realize, that is as much of who she is as anything else. A hypnotic and bold debut, *Stubborn Archivist* is as singular as its narrator; a novel you won't soon forget.

Divorcing

Now back in print for the first time since 1969, a stunning novel about childhood, marriage, and divorce by one of the most interesting minds of the twentieth century. Dream and reality overlap in *Divorcing*, a book in which divorce is not just a question of a broken marriage but names a rift that runs right through the inner and outer worlds of Sophie Blind, its brilliant but desperate protagonist. Can the rift be mended? Perhaps in the form of a novel, one that goes back from present-day New York to Sophie's childhood in pre-World War II Budapest, that revisits the divorce between her Freudian father and her fickle mother, and finds a place for a host of further tensions and contradictions in her present life. The question that haunts *Divorcing*, however, is whether any novel can be fleet and bitter and true and light enough to gather up all the darkness of a given life. Susan Taubes's startlingly original novel was published in 1969 but largely ignored at the time; after the author's tragic early death, it was forgotten. Its republication presents a chance to discover a splintered, glancing, caustic, and lyrical work by a dazzlingly intense and inventive writer.

Ecopoetics

A landmark volume exploring covert bias, prejudice, and discrimination with hopeful solutions for their eventual dissolution Exploring the psychological dynamics of unconscious and unintentional expressions of bias and prejudice toward socially devalued groups, *Microaggressions and Marginality: Manifestation, Dynamics, and Impact* takes an unflinching look at the numerous manifestations of these subtle biases. It thoroughly deals with the harm engendered by everyday prejudice and discrimination, as well as the concept of microaggressions beyond that of race and expressions of racism. Edited by a nationally renowned expert in the field of multicultural counseling and ethnic and minority issues, this book features contributions by notable experts presenting original research and scholarly works on a broad spectrum of groups in our society who have traditionally been marginalized and disempowered. The definitive source on this topic, *Microaggressions and Marginality* features: In-depth chapters on microaggressions towards racial/ethnic, international/cultural, gender, LGBT, religious, social, and disabled groups Chapters on racial/ethnic microaggressions devoted to specific populations including African Americans, Latino/Hispanic Americans, Asian Americans, indigenous populations, and biracial/multiracial people A look at what society must do if it is to reduce prejudice and discrimination directed at these groups Discussion of the common dynamics of covert and unintentional biases Coping strategies enabling targets to survive such onslaughts Timely and thought-provoking, *Microaggressions and Marginality* is essential reading for any professional dealing with diversity at any level, offering guidance for facing and opposing microaggressions in today's society.

Forgiveness Forgiveness

Don't Let Me Be Lonely

A searing, poetic riff on race in America, fusing prose, poetry, movement, music, and the visual image. Snapshots, vignettes, on the acts of everyday racism. Some of these encounters are slights, seeming slips of the tongue, and some are intentional offensives in the classroom, at the supermarket, at home, on the tennis court with Serena Williams, online, on TV—everywhere, all the time. Those did-that-really-just-happen-did-they-really-just-say-that slurs that happen every day and enrage in the moment and later steep poisonously in the mind. And, of course, those larger incidents that become national or international firestorms. As Rankine writes, “This is how you are a citizen.”

Citizen: An American Lyric

Seeing Race in Modern America

The White Card

Dionne Brand’s hypnotic, urgent long poem – her first book of poetry in four years, is about the bones of fading cultures and ideas, about the living museums of spectacle where these bones are found. At the centre of *Ossuaries* is the narrative of Yasmine, a woman living an underground life, fleeing from past actions and regrets, in a perpetual state of movement. She leads a solitary clandestine life, crossing borders actual (Algiers, Cuba, Canada), and timeless. Cold-eyed and cynical, she contemplates the periodic crises of the contemporary world. This is a work of deep engagement, sensuality, and ultimate craft from an essential observer of our time and one of the most accomplished poets writing today.

Citizen

Going beyond the "blackness" of black art to examine the integrative and interdisciplinary practices of Kara Walker, Fred Wilson, Isaac Julien, Glenn Ligon, and William Pope.L—five contemporary black artists in whose work race plays anything but a defining role.

Seeing Race in Modern America

The Racial Imaginary

"The popularity of [Dog Songs] feels as inevitable and welcome as a wagging tail upon homecoming." --The Boston Globe
Mary Oliver's *Dog Songs* is a celebration of the special bond between human and dog, as understood through the poet's relationships to the canines that have accompanied her daily walks, warmed her home, and inspired her work. Oliver's poems begin in the small everyday moments familiar to all dog lovers, but through her extraordinary vision, these observations become higher meditations on the world and our place in it. *Dog Songs* includes visits with old friends, like Oliver's beloved Percy, and introduces still others in poems of love and laughter, heartbreak and grief. Throughout, the many dogs of Oliver's life merge as fellow travelers and as guides, uniquely able to open our eyes to the lessons of the moment and the joys of nature and connection.

Collected Poems: 1950-2012

Poetry in America is flourishing in this new millennium and asking serious questions of itself: Is

writing marked by gender and if so, how? What does it mean to be experimental? How can lyric forms be authentic? This volume builds on the energetic tensions inherent in these questions, focusing on ten major American women poets whose collective work shows an incredible range of poetic practice. Each section of the book is devoted to a single poet and contains new poems; a brief "statement of poetics" by the poet herself in which she explores the forces — personal, aesthetic, political — informing her creative work; a critical essay on the poet's work; a biographical statement; and a bibliography listing works by and about the poet. Underscoring the dynamic give and take between poets and the culture at large, this anthology is indispensable for anyone interested in poetry, gender and the creative process.

CONTRIBUTORS: Rae Armantrout, Mei-mei Berssenbrugge, Lucie Brock Broido, Jorie Graham, Barbara Guest, Lyn Hejinian, Brenda Hillman, Susan Howe, Ann Lauterbach, Harryette Mullen.

The End of the Alphabet

In this moving, critical and fiercely intelligent collection of prose poems, Claudia Rankine examines the experience of race and racism in Western society through sharp vignettes of everyday discrimination and prejudice, and longer meditations on the violence - whether linguistic or physical - which has impacted the lives of Serena Williams, Zinedine Zidane, Mark Duggan and others. Winner of the National Book Critics Circle Award for Poetry Winner of the Los Angeles Times Book Prize for Poetry'Everywhere were flashes, a siren sounding and a stretched-out roar. Get on the ground. Get on the ground now. Then I just knew."And you are not the guy and still you fit the description because there is only one guy who is always the guy fitting the description."Wonderfully capacious and innovative. In her riffs on the demotic, in her layering of incident, Rankine finds a new way of writing about race in America.' Nick Laird, New York Review of Books'Citizenfeels raw . . . this documentary-style look at America has catapulted Rankine into the spotlight . . . She speaks to the vastly different ways racism and injustice are perpetuated across class lines in America today.' Smitha Khorana, Guardian US'Rankine brilliantly pushes poetry's forms . . . one is left with a mix of emotions that linger and wend themselves into the subconscious.' Holly Bass, The New York Times

Challenging Misrepresentations of Black Womanhood

A poetic collage explores the realities of war veterans, strangers, the mentally disturbed, and the homeless as witnesses to the passing of the world

Plot

Poetry has long been thought of as a genre devoted to grand subjects, timeless themes, and sublime beauty. Why, then, have contemporary poets turned with such intensity to documenting and capturing the everyday and mundane? Drawing on insights about the nature of everyday life from philosophy, history, and critical theory, Andrew Epstein traces the modern history of this preoccupation and considers why it is so much with us today. Attention Equals Life argues that a potent hunger for everyday life explodes in the post-1945 period as a reaction to the rapid, unsettling transformations of this epoch, which have resulted in a culture of perilous distraction. Epstein demonstrates that poetry is an important, and perhaps unlikely, cultural form that has mounted a response, and even a mode of resistance, to a culture suffering from an acute crisis of attention. In this timely and engaging study, Epstein examines why a compulsion to represent the everyday becomes predominant in the decades after

modernism and why it has so often sparked genre-bending formal experimentation. With chapters devoted to illuminating readings of a diverse group of writers--including poets associated with influential movements like the New York School, language poetry, and conceptual writing--the book considers the variety of forms contemporary poetry of everyday life has taken, and analyzes how gender, race, and political forces all profoundly inflect the experience and the representation of the quotidian. By exploring the rise of experimental realism as a poetic mode and the turn to rule-governed "everyday-life projects," *Attention Equals Life* offers a new way of understanding a vital strain at the heart of twentieth- and twenty-first century literature. It not only charts the evolution of a significant concept in cultural theory and poetry, but also reminds readers that the quest to pay attention to the everyday within today's frenetic world of smartphones and social media is an urgent and unending task.

The Descent of Alette

"The merging of the autobiographical with the philosophical or theoretical traced through feminist conceptual art, performance art, literature, philosophy, and activism"--

Dog Songs

Ambrose Zephyr and his wife Zappora Ashkenazi ("Zipper") have achieved a happy and balanced life together. She is the yin to his yang. He is the only man she has loved without adjustment. The two live contentedly in a narrow London terrace full of books. That contentment is thrown into turmoil on or about Ambrose's fiftieth birthday, when they receive the news that he has contracted a mysterious illness that will most certainly lead to his death within the month. In panicked delirium, from beneath their bed Ambrose withdraws an oxblood suitcase containing the ephemera of his long-suppressed life's ambition: to travel the world in a pilgrimage through the alphabet, from Amsterdam to Zanzibar. Scuttling the responsibilities of their respectably successful careers, the two set off on an urgent voyage through real and imagined geographies of place, of history, of art, and of love. Zipper is continually frustrated by Ambrose's reticence, but loves him beyond all measure. And Ambrose well appreciates his miraculous good fortune in having Zipper by his side, drawing out the best in him. Zipper does not completely understand Ambrose's compulsion to pursue his childhood dream, but her commitment to him is absolute and so she, too, is compelled to make this journey. In Amsterdam, they revisit past debates on beauty and art. In Berlin, they weigh the burdens of history. In the glow of the Chartres windows, they explore the stations of life. In Deauville, they fondly recall their youthful love. At "E," Ambrose adjusts his long-drafted itinerary, crossing out Elba and replacing it with the Eiffel Tower of Zipper's beloved Paris, the city of their first predestined encounter. While resting in Florence beside the youthfully vital David, they meet a chivalrous old man who shares his insight into enduring romance. It is in Giza that Ambrose begins to falter as he climbs a pyramid, and they miss Haifa thanks to a sandstorm. In Istanbul, they realize that Ambrose can go no further and they must return to their London terrace. But their voyage is not over. The two continue their odyssey, no longer via plane and rail, but now through the power of shared desire and love. The wise words of a hallucinatory camel in Ambrose's fevered dream ring out to them with equanimity: "Why, you ask? There is no why, Master Zephyr. Life goes on. Death goes on. Love goes on. It is all as simple as that." In the tradition of romantic legend and fable, *The End of the Alphabet* is a lovingly rendered, richly nuanced treatise on the nature of true and enduring love. The story of Ambrose and Zappora is a precious gift, one that illuminates a pathway to the return of balance and joy after unthinkable loss. From the Hardcover edition.

Microaggressions and Marginality

MoMA PS1 presents the fourth iteration of Greater New York. Recurring every five years, the exhibition has traditionally showcased the work of emerging artists living and working in the New York metropolitan area. Considering the "greater" aspect of its title in terms of both geography and time, Greater New York begins roughly with the moment when MoMA PS1 was founded in 1976 as an alternative venue that took advantage of disused real estate, reaching back to artists who engaged the margins of the city. In conjunction with the exhibition, MoMA PS1 is publishing a series of readers that will be released throughout the run of the exhibition. These short volumes revisit older histories of New York while also inviting speculation about its future, highlighting certain works in the exhibition and engaging a range of subjects including disco, performance anxiety, real estate and newly unearthed historical documents. The series features contributions from Fia Backström, Mark Beasley, Gregg Bordowitz, Susan Cianciolo, Douglas Crimp, Catherine Damman, David Grubbs, Angie Keefer, Aidan Koch, Glenn Ligon, Gordon Matta-Clark, Claudia Rankine, Collier Schorr, and Sukhdev Sandhu, concluding with a round-table conversation with exhibition curators Peter Eleey, Douglas Crimp, Thomas J. Lax and Mia Locks. The series is edited by Jocelyn Miller, Curatorial Associate, MoMA PS1.

How to See a Work of Art in Total Darkness

The collected works of Adrienne Rich, whose poetry is "distinguished by an unswerving progressive vision and a dazzling, empathic ferocity" (New York Times). A Finalist for the 2017 Pulitzer Prize in Poetry. Adrienne Rich was the singular voice of her generation and one of our most important American poets. She brought discussions of gender, race, and class to the forefront of poetical discourse, pushing formal boundaries and consistently examining both self and society. This collected volume traces the evolution of her poetry, from her earliest work, which was formally exact and decorous, to her later work, which became increasingly radical in both its free-verse form and feminist and political content. The entire body of her poetry is on display in this vast volume, including the National Book Award–winning *Diving Into the Wreck* and her prize-winning *Atlas of the Difficult World*. The *Collected Poems of Adrienne Rich* gathers and memorializes all of her boldly political, formally ambitious, thoughtful, and lucid work, the whole of which makes her one of the most prolific and influential poets of our time.

The World of the Ranters

Confronting hard realities, Shaughnessy's heart opens wide as she explores parallel universes and writes a utopian *Andromeda* of her imagination.

American Women Poets in the 21st Century

The astonishing, powerful debut by the winner of a 2016 Whiting Writers' Award WHEREAS her birth signaled the responsibility as mother to teach what it is to be Lakota therein the question: What did I know about being Lakota? Signaled panic, blood rush my embarrassment. What did I know of our language but pieces? Would I teach her to be pieces? Until a friend comforted, Don't worry, you and your daughter will learn together. Today she stood sunlight on her shoulders lean and straight to share a song in Diné, her father's language. To sing she motions simultaneously with her hands; I watch her be in multiple musics. —from "WHEREAS Statements" WHEREAS confronts the coercive language of the United States government in

its responses, treaties, and apologies to Native American peoples and tribes, and reflects that language in its officiousness and duplicity back on its perpetrators. Through a virtuosic array of short lyrics, prose poems, longer narrative sequences, resolutions, and disclaimers, Layli Long Soldier has created a brilliantly innovative text to examine histories, landscapes, her own writing, and her predicament inside national affiliations. "I am," she writes, "a citizen of the United States and an enrolled member of the Oglala Sioux Tribe, meaning I am a citizen of the Oglala Lakota Nation—and in this dual citizenship I must work, I must eat, I must art, I must mother, I must friend, I must listen, I must observe, constantly I must live." This strident, plaintive book introduces a major new voice in contemporary literature.

Just Us

One of the biggest stars in tennis, Serena Williams has captured every major title. Her 2009 Australia Open championship earned her the #1 world ranking for the third time in her illustrious career - and marked only the latest exclamation point on a life well and purposefully lived. As a young girl, Serena began training with an adult-sized racquet that was almost as big as her. Rather than dropping the racquet, Serena saw it as a challenge to overcome-and she has confronted every obstacle on her path to success with the same unflagging spirit. From growing up in the tough, hardscrabble neighborhood of Compton, California, to being trained by her father on public tennis courts littered with broken glass and drug paraphernalia, to becoming the top women's player in the world, Serena has proven to be an inspiration to her legions of fans both young and old. Her accomplishments have not been without struggle: being derailed by injury, devastated by the tragic shooting of her older sister, and criticized for her unorthodox approach to tennis. Yet somehow, Serena always manages to prevail. Both on the court and off, she's applied the strength and determination that helped her to become a champion to successful pursuits in philanthropy, fashion, television and film. In this compelling and poignant memoir, Serena takes an empowering look at her extraordinary life and what is still to come.

Our Andromeda

WINNER OF THE LOS ANGELES TIMES BOOK PRIZE FOR POETRY WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD FOR POETRY In this moving, critical and fiercely intelligent collection of prose poems, Claudia Rankine examines the experience of race and racism in Western society through sharp vignettes of everyday discrimination and prejudice, and longer meditations on the violence - whether linguistic or physical - which has impacted the lives of Serena Williams, Zinedine Zidane, Mark Duggan and others. Awarded the National Book Critics Circle Award for Poetry in America after becoming the first book in the prize's history to be a finalist in both the poetry and criticism categories, *Citizen* weaves essays, images and poetry together to form a powerful testament to the individual and collective effects of racism in an ostensibly "post-race" society.

Attention Equals Life

Analyzes the impacts of elevated carbon dioxide & climate change on forested ecosystems, & the economic feedbacks on harvest patterns & vegetation change on private timberlands in the U.S. Used as a framework linking general circulation model output, an ecosystem model (TEM), models of the forest sector, & a carbon accounting model. Future climates are described with output from the different models. The strong demand for wood products in the

future dampens any positive growth effects on forests, for all but the maximum scenario.
Charts, tables & maps.

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