

Green Girl Kate Zambreno

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The Office of Historical Corrections HarperCollins

'My favourite book. I can't think of a modern novel that seems more likely to become a classic' Tennessee Williams 'The book I give as a gift . . . It feels like giving someone an exotic fruit' Sheila Heti 'A modern legend . . . A very funny writer' Truman Capote 'Profoundly witty, genuinely unusual in its apprehensions, and bracingly, humanely true' Claire Messud 'I am going on a trip. Wait until I tell you about it. it's terrible.' Miss Goering, an eccentric, impulsive New York heiress, resides in her house and tries not to be unhappy. Mrs Copperfield, an anxious, dutiful married woman, has a great fear of drowning, of lifts, of intruders in the night. Two serious ladies, nothing is natural for them and anything is possible. For Mrs Copperfield - a trip to Panama, where she abandons her husband for love of a local prostitute. For Miss Goering - a move to a squalid little house on an island and a series of sordid encounters with strangers. Both go to pieces - and both realise this is something they've wanted to do for years. With an introduction by Naoise Dolan

Complete Stories North Point Press

Best Book of 2019: Nylon, Domino, Bustle, Book Riot, BuzzFeed, Vol. 1 Brooklyn A new work equal parts observational micro-fiction and cultural criticism reflecting on the dailiness of life as a woman and writer, on fame and failure, aging and art, from the acclaimed author of *Heroines*, *Green Girl*, and *O Fallen Angel*. In the first half of Kate Zambreno's astoundingly original collection *Screen Tests*, the narrator regales us with incisive and witty swatches from a life lived inside a brilliant mind, meditating on aging and vanity, fame and failure, writing and writers, along with portraits of everyone from Susan Sontag to Amal Clooney, Maurice Blanchot to Louise Brooks. The series of essays that follow, on figures central to Zambreno's thinking, including Kathy Acker, David Wojnarowicz, and Barbara Loden, are manifestoes about art, that ingeniously intersect and chime with the stories that came before them. "If Thomas Bernhard's and Fleur Jaeggy's work had a charming, slightly misanthropic baby—with Diane Arbus as nanny—it would be *Screen Tests*. Kate Zambreno turns her precise and meditative pen toward a series of short fictions that are anything but small. The result is a very funny, utterly original look at cultural figures and tropes and what it means to be a human looking at humans."—Amber Sparks "In *Screen Tests*, a voice who both is and is not the author picks up a thread and follows it wherever it leads, leaping from one thread to another without quite letting go, creating a delicate and ephemeral and wonderful portrait of how a particular mind functions. Call them stories (after Lydia Davis), reports (after Gerald Murnane), or screen tests (inventing a new genre altogether like Antoine Volodine). These are marvelously fugitive pieces, carefully composed while giving the impression of being effortless, with a quite lovely Calvino-esque lightness, that are a joy to try to keep up with."—Brian Evenson

Double Teenage Vintage

WINNER OF THE 2021 JOYCE CAROL OATES PRIZE NAMED A BEST BOOK OF 2020 BY O MAGAZINE, THE NEW YORKER, THE WASHINGTON POST, REAL SIMPLE, THE GUARDIAN, AND MORE FINALIST FOR: THE STORY PRIZE, THE L.A. TIMES BOOK PRIZE, THE ASPEN WORDS LITERARY PRIZE, THE CHAUTAUQUA PRIZE "Sublime short stories of race, grief, and belonging . . . an extraordinary new collection . . ." —The New Yorker "Evans's new stories present rich plots reflecting on race relations, grief, and love . . ." —The New York Times Book Review, Editor's Choice "Danielle Evans demonstrates, once again, that she is the finest short story writer working today." —Roxane Gay, The New York Times—bestselling author of *Difficult Women* and *Bad Feminist* The award-winning author of *Before You Suffocate Your Own Fool Self* brings her signature voice and insight to the subjects of race, grief, apology, and American history. Danielle Evans is widely acclaimed for her blisteringly smart voice and X-ray insights into complex human relationships. With *The Office of Historical Corrections*, Evans zooms in on particular moments and relationships in her characters' lives in a way that allows them to speak to larger issues of race, culture, and history. She introduces us to Black and

multiracial characters who are experiencing the universal confusions of lust and love, and getting walloped by grief—all while exploring how history haunts us, personally and collectively. Ultimately, she provokes us to think about the truths of American history—about who gets to tell them, and the cost of setting the record straight. In "Boys Go to Jupiter," a white college student tries to reinvent herself after a photo of her in a Confederate-flag bikini goes viral. In "Richard of York Gave Battle in Vain," a photojournalist is forced to confront her own losses while attending an old friend's unexpectedly dramatic wedding. And in the eye-opening title novella, a black scholar from Washington, DC, is drawn into a complex historical mystery that spans generations and puts her job, her love life, and her oldest friendship at risk.

Reality Hunger New York Review of Books

A fragmented, lyrical essay on memory, identity, mourning, and the mother. Writing is how I attempt to repair myself, stitching back former selves, sentences. When I am brave enough I am never brave enough I unravel the tapestry of my life, my childhood. —from *Book of Mutter* Composed over thirteen years, Kate Zambreno's *Book of Mutter* is a tender and disquieting meditation on the ability of writing, photography, and memory to embrace shadows while in the throes—and dead calm—of grief. *Book of Mutter* is both primal and sculpted, shaped by the author's searching, indexical impulse to inventory family apocrypha in the wake of her mother's death. The text spirals out into a fractured anatomy of melancholy that includes critical reflections on the likes of Roland Barthes, Louise Bourgeois, Henry Darger, Theresa Hak Kyung Cha, Peter Handke, and others. Zambreno has modeled the book's formless form on Bourgeois's *Cells* sculptures—at once channeling the volatility of autobiography, pain, and childhood, yet hemmed by a solemn sense of entering ritualistic or sacred space. Neither memoir, essay, nor poetry, *Book of Mutter* is an uncategorizable text that draws upon a repertoire of genres to write into and against silence. It is a haunted text, an accumulative archive of myth and memory that seeks its own undoing, driven by crossed desires to resurrect and exorcise the past. Zambreno weaves a complex web of associations, relics, and references, elevating the prosaic scrapbook into a strange and intimate postmortem/postmodern theater.

Two Serious Ladies Penguin

Born to immigrant parents in Minnesota just before the turn of the century, Frances Frankowski grew up coveting the life of her best friend, Rosalie Mendel. And yet, decades later, when the women reconnect in San Francisco, their lives have diverged. Rosalie is a housewife and mother, while Frances works for the Office of Naval Intelligence and has just been given a top-secret assignment: marry handsome spy Ainslie Conway and move to the Gal á pagos Islands to investigate the Germans living there in the build-up to World War II. Amid active volcanoes, forbidding wildlife and flora, and unfriendly neighbors, Ainslie and Frances carve out a life for themselves. But the secrets they harbor—from their friends, from their enemies, and even from each other—may be their undoing.

I Love Dick Penguin

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

A Door Behind A Door Two Dollar Radio

Ruth is a pretty, dazed American ing é nue wandering the wet streets of London in search of the best little black dress, the perfect pink rouge, to make her complete. And what exactly makes Ruth so incomplete? It's the void behind her painted face.

Drifts Little, Brown

Green Girl Harper Collins

Heroine MIT Press

FINALIST FOR THE NATIONAL BOOK CRITICS

CIRCLE AWARD "In the spirit of Julian Barnes's *Flaubert's Parrot* and Alain de Botton's *How Proust Can Change Your Life*, Mr. Dyer's *Out of Sheer Rage* keeps circling its subject in widening loops and then darting at it when you least expect it . . . a wild book."—Christopher Lehmann-Haupt, *The New York Times*

Geoff Dyer was a talented young writer, full of energy and reverence for the craft, and determined to write a study of D. H. Lawrence. But he was also thinking about a novel, and about leaving Paris, and maybe moving in with his girlfriend in Rome, or perhaps traveling around for a while. *Out of Sheer Rage* is Dyer's account of his struggle to write the Lawrence book—a portrait of a man tormented, exhilarated, and exhausted. Dyer travels all over the world, grappling not only with his fascinating subject but with all the glorious distractions and needling anxieties that define the life of a writer.

Skinny Harper Collins

At Westish College, a small school on the shore of Lake Michigan, baseball star Henry Skrimshander seems destined for big league stardom. But when a routine throw goes disastrously off course, the fates of five people are upended. Henry's fight against self-doubt threatens to ruin his future. College president

Guert Affenlight, a longtime bachelor, has fallen unexpectedly and helplessly in love. Owen Dunne, Henry's gay roommate and teammate, becomes caught up in a dangerous affair. Mike Schwartz, the Harpooners' team captain and Henry's best friend, realizes he has guided Henry's career at the expense of his own. And Pella Affenlight, Guert's daughter, returns to Westish after escaping an ill-fated marriage, determined to start a new life. As the season counts down to its climactic final game, these five are forced to confront their deepest hopes, anxieties, and secrets. In the process they forge new bonds, and help one another find their true paths. Written with boundless intelligence and filled with the tenderness of youth, *The Art of Fielding* is an expansive, warmhearted novel about ambition and its limits, about family and friendship and love, and about commitment—to oneself and to others.

Paint It Black Harper Collins

"No one who reads *Good Morning, Midnight* will ever forget it." - *New York Times*

A Bad Character W. W. Norton & Company

Fiction. *DOUBLE TEENAGE* tells the story of Celine and Julie, two girls coming of age in the 1990s in a desert town close to the US-Mexico border. Starting from their shared love of theater, the girls move into a wider world that shimmers with intellectual and artistic possibility, but at the same time, is dense with threat. This unrelenting novel shines a spotlight on paradoxes of Western culture. It asks impossible questions about the media's obsession with sexual violence as it twins with a social unwillingness to look at real pain. It asks what it feels like to be a girl, simultaneously a being and a thing, feeling in a marketplace. Wherever they are—whether in a dance club in El Paso or an art lecture in Vancouver—these characters find themselves in a brutal landscape. This is a portrait of the recent past, seen through the cloudy lens of now, of friends struggling within self-destructive realities. Part bildungsroman, part performance, part passionate essay, part magic spell, what *DOUBLE TEENAGE* ultimately offers is a way to see through violence into an emotionally alive place beyond the myriad traps of girlhood. "Like the Celine and Julie of Jacques Rivette's film, Joni Murphy's protagonists are highly attuned to magical forces. But, growing up Las Cruces, New Mexico—a town that they separately flee for points north—the magic they see is infused with unfathomable violence. From the micro-inflections of "self harm" to the criminal and systemic violence that surrounds them, they struggle to make sense of their surroundings by whatever means are available to them: sex, romance, and drugs; literature and fashion; art, theater, and critical theory. *DOUBLE TEENAGE* is the definitive book of *The Young Girl*. It's also a definitive book about NAFTA, the Ciudad Juarez femicides, spectacular serial killings, culture and class, and the comforting media-lull of repetition. In an effort to understand, if not everything, at least those things that surround her protagonists, Murphy writes with an unforced and calm beauty. *DOUBLE TEENAGE* is a stunning first novel, moving with stealth and intelligence against the North American landscape."—Chris Kraus "'In this world / there were two kinds of girls, / Celine and Julie were neither.'" Joni Murphy's *DOUBLE TEENAGE* is a novel of shadowy doubles, tracking the ghosts of adolescent girlhood between America's "true west" and western civilization itself. At once sober and elegiac, Murphy's novel snakes from southern New Mexico to Chicago, from the confusions of adolescent sex to the ruins of love in adulthood, from real murder to its images in tv and literature and, yes, theory—passing in and out of a Ciudad Juarez of the mind. Is it possible to survive girlhood? Are dead women the only kind our culture wants or understands? Joni Murphy's searching new novel is a book of questions which have no answer, questions begged as much by the obscenity of facts as by the record of our phantasms: our movies, our TV, our Bola ñ o, our borders. Read it."—Ariana Reines "Joni Murphy speaks to us directly. She speaks to us from a place of borders, of countries, and of languages that are strange to her and in need of reinvention. Through her ear and her eye, through her transmissions from these dusklands, we recognize something actual, an event or place, but cross-examined, rendered and remixed. Sometimes theatrical, sometimes cinematic, always urgent and painted on a broad canvas, unafraid of the depth of each landscape, of the mountains that we cannot see that lie beyond the mountains that we can. Her monologues follow the flow of thought—visual, critical, poetic, nostalgic. She speaks to where we are now—when the "we" is the individual and the body politic, in this historical moment, where this marginal place, through the thought of her writing, becomes the

centre."—Matthew Goulish "Joni Murphy has made a series of portraits, depictions not ultimately of people, but rather of a specific ambition, the only ambition that she feels is real, or can be real. Here there is an urge toward knowledge, but never knowledge that can be completely obtained. That which can be had completely cannot be trusted, says Murphy. Truth must be partial, glimpsed in bent glass, or found in its afterimage, wounding. Trysts, bodies, beds, books, they function as spurs. Here they are never what they are, but only road signs pointing elsewhere... not to a place but to a sort of journey."—Jesse Ball "DOUBLE TEENAGE is undoubtedly a feminist text, but it isn't one that offers a pretty picture of its characters overcoming male-dominated systems of power. The book ends with that cryptic line: "This is a spell for getting out of girlhood alive." Either this is Murphy's metaphor for the entire book and the instructions are hidden within its pages, or it is a nihilistic gesture to show that the systems of patriarchy are embedded so deeply within every aspect of our society that only something as impossible as magic can fix it."—Shannon Tien, *Maisonneuve* "Murphy seems to suggest this interpersonal connection that endures despite external and internalized misogyny is magic and is its own dizzying and overlapping network of survival and creation. In a culture mostly interested in the spectacle of dead girls, DOUBLE TEENAGE is a formally provocative counter spell to the facts of violence."—Adèle Barclay, *The Rusty Toque*

Ice Little, Brown

"Moskovich (*Virtuoso*) mystifies with this vivid story of a pair of estranged siblings who immigrated to Milwaukee from the Soviet Union as children in 1991... The dynamic style and psychological depth make this an engaging mind bender." —Publishers Weekly In *Yelena Moskovich's* spellbinding new novel, *A Door Behind A Door*, we meet Olga, who immigrates as part of the Soviet diaspora of '91 to Milwaukee, Wisconsin. There she grows up and meets a girl and falls in love, beginning to believe that she can settle down. But a phone call from a bad man from her past brings to life a haunted childhood in an apartment building in the Soviet Union: an unexplained murder in her block, a supernatural stray dog, and the mystery of her beloved brother Moshe, who lost an eye and later vanished. We get pulled into Olga's past as she puzzles her way through an underground Midwestern Russian mafia, in pursuit of a string of mathematical stabbings. "Yelena Moskovich returns with her latest work, *A Door Behind a Door*, bearing many of the hallmarks — the post-Soviet diaspora, the mesmeric blending of past and present, desire and violence — of her previous novels, *Virtuoso* and *The Natshas*. This time we are in Milwaukee, Wisconsin, where the protagonist Olga receives a phone call opening up a Pandora's box of haunting memories and unsolved puzzles from her Soviet past." —Matt Janney, *The Calvert Journal*, "Books to look forward to in 2021"

[Kill Marguerite and Other Stories](#) Penguin Classics

On the ongoing project of writing about grief; Zambreno's addendum to *Book of Mutter*. "I came up with the idea of writing these notes, or talks, out of a primary desire to not read from *Book of Mutter*, and instead to keep gesturing to its incompleteness and ongoingness, which connects, for me, to the fragmentary project of literature, and what I long for in writing." —from Appendix Project Inspired by the lectures of Roland Barthes, Anne Carson, and Jorge Luis Borges, *Kate Zambreno's* Appendix Project collects eleven talks and essays written in the course of the year following the publication of *Book of Mutter*, Zambreno's book on her mother that took her over a decade to write. These surprising and moving performances, underscored by the sleeplessness of the first year of her child's life, contain Zambreno's most original and dazzling thinking and writing to date. In Appendix Project Zambreno thinks through the work of On Kawara, Roland Barthes, W.G. Sebald, Bhanu Kapil, Walter Benjamin, Theresa Hak Kyung Cha, Marguerite Duras, Marlene Dumas, Louise Bourgeois, Doris Salcedo, Jenny Holzer, and more.

Good Morning, Midnight Semiotext

The haunting debut novel that put Kate Zambreno on the map, *O Fallen Angel*, is a provocative, voice-driven story of a family in crisis—and, more broadly, the crisis of the American family—now repackaged and with a new introduction by Lidia Yuknavitch. Inspired by Francis Bacon's *Three Studies for Figures at the Base of a Crucifixion*, *Kate Zambreno's* brilliant novel is a triptych of modern-day America set in a banal Midwestern landscape, told from three distinct, unforgettable points of view. There is "Mommy," a portrait of housewife psychosis, fenced in by her own small mind. There is "Maggie," Mommy's unfortunate daughter whom she infects with fairytales. Then there is the mysterious martyr-figure Malachi, a Cassandra in army fatigues, the Septimus Smith to Mommy's Mrs. Dalloway, who stands at the foot of the highway holding signs of fervent prophecy, gaping at the bottomless abyss of the human condition, while SUVs scream past. Deeply poignant, sometimes hilarious, and other times horrifying, *O Fallen Angel* is satire at its best.

[The Tusk That Did the Damage](#) Anchor

"A lyrical, fragmentary, and heartfelt story about the beauty and difficulty of artistic isolation." —Kirkus Reviews (starred review) Named a Best Book of the Year by *The Paris Review*, *Elle*, *Harper's Bazaar*, *Esquire*, *Vulture*, and *Refinery29*

"Reading all Zambreno feels like the jolt one gets from a surprise cut or burn in the kitchen, that sudden recognition that you're in a body and the body can be hurt." —Alicia

Kennedy, Refinery29 Haunting and compulsively readable, *Drifts* is an intimate portrait of reading, writing, and creative obsession. At work on a novel that is overdue, spending long days walking neighborhood streets with her restless terrier, corresponding ardently with fellow writers, the narrator grows obsessed with the challenge of writing the present tense, of capturing time itself. Entranced by the work of Rainer Maria Rilke, Albrecht Dürer, Chantal Akerman, and others, she photographs the residents and strays of her neighborhood, haunts bookstores and galleries, and records her thoughts in a yellow notebook that soon subsumes her work on the novel. As winter closes in, a series of disturbances—the appearances and disappearances of enigmatic figures, the burglary of her apartment—leaves her distracted and uncertain . . . until an intense and tender disruption changes everything. A story of artistic ambition, personal crisis, and the possibilities and failures of literature, *Drifts* is the work of an exhilarating and vital writer. *Book of Mutter* Flatiron Books

What is so radical about not having sex? To answer this question, this collection of essays explores the feminist and queer politics of asexuality. Asexuality is predominantly understood as an orientation describing people who do not experience sexual attraction. In this multidisciplinary volume, the authors expand this definition of asexuality to account for the complexities of gender, race, disability, and medical discourse. Together, these essays challenge the ways in which we imagine gender and sexuality in relation to desire and sexual practice. Asexualities provides a critical reevaluation of even the most radical queer theorizations of sexuality. Going beyond a call for acceptance of asexuality as a legitimate and valid sexual orientation, the authors offer a critical examination of many of the most fundamental ways in which we categorize and index sexualities, desires, bodies, and practices. As the first book-length collection of critical essays ever produced on the topic of asexuality, this book serves as a foundational text in a growing field of study. It also aims to reshape the directions of feminist and queer studies, and to radically alter popular conceptions of sex and desire.

Including units addressing theories of asexual orientation; the politics of asexuality; asexuality in media culture; masculinity and asexuality; health, disability, and medicalization; and asexual literary theory, Asexualities will be of interest to scholars and students in sexuality, gender, sociology, cultural studies, disability studies, and media culture.

The Exhibition of Persephone Q New Directions Publishing Enter the strange and haunting world of Anna Kavan, author of mind-bending stories that blend science fiction and the author's own harrowing experiences with drug addiction, in this new collection of her best short stories. Anna Kavan is one of the great originals of twentieth-century fiction, comparable to Leonora Carrington and Jean Rhys, a writer whose stories explored the inner world of her imagination and plumbed the depths of her long addiction to heroin. This new selection of Kavan's stories gathers the best work from across the many decades of her career, including oblique and elegiac tales of breakdown and institutionalization from *Asylum Piece* (1940), moving evocations of wartime from *I Am Lazarus* (1945), fantastic and surrealist pieces from *A Bright Green Field* (1958), and stories of addiction from *Julia and the Bazooka* (1970).

Kavan's turn to science fiction in her final novel, *Ice*, is reflected in her late stories, while "Starting a Career," about a mercenary dealer of state secrets, is published here for the first time. Kavan experimented throughout her writing career with results that are moving, funny, bizarre, poignant, often unsettling, always unique. *Machines in the Head* offers American readers the first full overview of the work of a fearless and dazzling literary explorer.

The Art of Fielding Penguin

A *New York Times* Book Review Editors' Choice A WALL STREET JOURNAL AND VOGUE MOST ANTICIPATED BOOK OF 2020 "A triumph of tone and intelligence. Percy Q's perspective is skewed and searching at once, and through her eyes, we see afresh not only New York's post-9/11 landscape but also the world of art, and love, and the process of becoming." —Rivka Galchen, author of *Atmospheric Disturbances* Percy is pregnant. She hasn't told a soul. Probably she should tell her husband—certainly she means to—but one night she wakes up to find she no longer recognizes him. Now, instead of sleeping, Percy is spending her nights taking walks through her neighborhood, all the while fretting over her marriage, her impending motherhood, and the sinister ways the city is changing. Amid this alienation—from her husband, home, and rapidly changing body—a package arrives. In it: an exhibition catalog for a photography show. The photographs consist of a series of digitally manipulated images of a woman lying on a bed in a red room. It takes a moment for even Percy to notice that the woman is herself . . . but no one else sees the resemblance. Percy must now come to grips with the fundamental question of identity in the digital age: To what extent do we own our own image, and to what extent is that image shaped by the eyes of others? Capturing perfectly the haunted atmosphere of Manhattan immediately after 9/11—and the simmering insanity of America ever since—Jessi Jezewska Stevens's *The Exhibition of Persephone Q* is a darkly witty satire about how easy it is to lose ownership of our own selves.

Does Not Love Vintage

From the critically acclaimed author of *Atlas of Unknowns* and *Aerogrammes*, a tour de force set in South India that plumbs the

moral complexities of the ivory trade through the eyes of a poacher, a documentary filmmaker, and, in a feat of audacious imagination, an infamous elephant known as the Gravedigger. Orphaned by poachers as a calf and sold into a life of labor and exhibition, the Gravedigger breaks free of his chains and begins terrorizing the countryside, earning his name from the humans he kills and then tenderly buries. Manu, the studious younger son of a rice farmer, loses his cousin to the Gravedigger's violence and is drawn, with his wayward brother Jayan, into the sordid, alluring world of poaching. Emma is a young American working on a documentary with her college best friend, who witnesses the porous boundary between conservation and corruption and finds herself in her own moral gray area: a risky affair with the veterinarian who is the film's subject. As the novel hurtles toward its tragic climax, these three storylines fuse into a wrenching meditation on love and betrayal, duty and loyalty, and the vexed relationship between man and nature. With lyricism and suspense, Tania James animates the rural landscapes where Western idealism clashes with local reality; where a farmer's livelihood can be destroyed by a rampaging elephant; where men are driven to poaching. In James' arrestingly beautiful prose, *The Tusk That Did the Damage* blends the mythical and the political to tell a wholly original, utterly contemporary story about the majestic animal, both god and menace, that has mesmerized us for centuries. This eBook edition includes a Reading Group Guide.