

I Love Dick Chris Kraus

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Talks and Essays Knopf

From the Man Booker Prize Finalist comes the third novel in her Seasonal Quartet—a New York Times Notable Book and longlisted for the Orwell Prize for Political Fiction 2020 What unites Katherine Mansfield, Charlie Chaplin, Shakespeare, Rilke, Beethoven, Brexit, the present, the past, the north, the south, the east, the west, a man mourning lost times, a woman trapped in modern times? Spring. The great connective. With an eye to the migrancy of story over time and riffing on Pericles, one of Shakespeare's most resistant and rollicking works, Ali Smith tell the impossible tale of an impossible time. In a time of walls and lockdown, Smith opens the door. The time we're living in is changing nature. Will it change the nature of story? Hope springs eternal.

Spring HarperCollins

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

[A Novel from Life](#) Profile Books

A novel that describes, with devastating, darkly comic clarity, its narrator's experience of being

diagnosed with AIDS. First published by Gallimard in 1990, *To the Friend Who Did Not Save My Life* describes, with devastating, darkly comic clarity, its narrator's experience of being diagnosed with AIDS. Guibert chronicles three months in the penultimate year of the narrator's life as, in the wake of his friend Muzil's death, he goes from one quack doctor to another, describing the progression of the disease and recording the reactions of his many friends. The novel scandalized the French media, which quickly identified Muzil as Guibert's close friend Michel Foucault. *To the Friend* became a bestseller, and Guibert a celebrity. Guibert continued to document the daily experiences of his body in a series of novels and diaries, mostly published posthumously. *To the Friend* has since attained a cult following for its intimate and candid tone, its fragmented and slippery form. As Edmund White observed, “[Guibert's] very taste for the grotesque, this compulsion to offend, finally affords him the necessary rhetorical panache to convey the full, exhilarating horror of his predicament.” In his struggle to piece together a language suited to his suffering, Hervé Guibert catapulted himself into notoriety and sealed his reputation for uncompromising, transgressive prose.

[Eat My Heart Out](#) Simon and Schuster

Essays by former editor of Gawker.com—and the new female voice of her generation. In *And the Heart Says Whatever*, Emily Gould tells the truth about becoming an adult in New York City in the first decade of the twenty-first century, alongside bartenders, bounty hunters, bloggers, bohemians, socialites, and bankers. These are essays about failing at pet parenthood, suspending lust during the long moment in which a dude selects the perfect soundtrack from his iTunes library, and leaving one life behind to begin a new one (but still taking the G train back to visit the old one sometimes). For everyone who has ever had a job she wishes she didn't, felt inchoate ambition sour into resentment, ended a relationship, regretted a decision, or told a secret to exactly the wrong person, these stories will be achingly familiar. At once a road map of what not to do and a document of what's possible, this book heralds the arrival of a writer who decodes the new challenges of our post-private lives, and the age-old intricacies of the human heart.

[Cut 'n' Mix](#) MIT Press

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

[Hatred of Capitalism](#) Vintage

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

[Torpor](#) Routledge

First published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

[Aliens & Anorexia](#) Mute Publishing

Jean Baudrillard meets Cookie Mueller in this gathering of French theory and new American fiction.

Compiled in 2001 to commemorate the passing of an era, *Hatred of Capitalism* brings together highlights of Semiotext(e)'s most beloved and prescient works. Semiotext(e)'s three-decade history mirrors the history of

American thought. Founded by French theorist and critic Sylvère Lotringer as a scholarly journal in 1974, *Semiotext(e)* quickly took on the mission of melding French theory with the American art world and punk underground. Its *Foreign Agents*, *Native Agents*, *Active Agents* and *Double Agents* imprints have brought together thinkers and writers as diverse as Gilles Deleuze, Assata Shakur, Bob Flanagan, Paul Virillio, Kate Millet, Jean Baudrillard, Michelle Tea, William S. Burroughs, Eileen Myles, Ulrike Meinhof, and Fanny Howe. In *Hatred of Capitalism*, editors Kraus and Lotringer bring these people together in the same volume for the first time.

The Man who Fell in Love with the Moon Catapult

The story of the tragic Brontë family is familiar to everyone: we all know about the half-mad, repressive father, the drunken, drug-addled wastrel of a brother, wildly romantic Emily, unrequited Anne, and "poor Charlotte." Or do we? These stereotypes of the popular imagination are precisely that - imaginary - created by amateur biographers such as Mrs. Gaskell who were primarily novelists and were attracted by the tale of an apparently doomed family of genius. Juliet Barker's landmark book is the first definitive history of the Brontës. It demolishes the myths, yet provides startling new information that is just as compelling - but true. Based on first-hand research among all the Brontë manuscripts, including contemporary historical documents never before used by Brontë biographers, this book is both scholarly and compulsively readable. The Brontës is a revolutionary picture of the world's favorite literary family.

Appendix Project I Love Dick

From the guitarist of the pioneering band Sleater-Kinney, the book Kim Gordon says "everyone has been waiting for" and a *New York Times* Notable Book of 2015-- a candid, funny, and deeply personal look at making a life--and finding yourself--in music. Before Carrie Brownstein became a music icon, she was a young girl growing up in the Pacific Northwest just as it was becoming the setting for one of the most important movements in rock history. Seeking a sense of home and identity, she would discover both while moving from spectator to creator in experiencing the power and mystery of a live performance. With Sleater-Kinney, Brownstein and her bandmates rose to prominence in the burgeoning underground feminist punk-rock movement that would define music and pop culture in the 1990s. They would be cited as "America's best rock band" by legendary music critic Greil Marcus for their defiant, exuberant brand of punk that resisted labels and limitations, and redefined notions of gender in rock. *HUNGER MAKES ME A MODERN GIRL* is an intimate and revealing narrative of her escape from a turbulent family life into a world where music was the means toward self-invention, community, and rescue. Along the way, Brownstein chronicles the excitement and contradictions within the era's flourishing and fiercely independent music subculture, including experiences that sowed the seeds for the observational satire of the popular television series *Portlandia* years later. With deft, lucid prose Brownstein proves herself as formidable on the page as on the stage. Accessibly raw, honest and heartfelt, this book captures the experience of being a young woman, a born performer and an outsider, and ultimately finding one's true calling through hard work, courage and the intoxicating power of rock and roll.

Philosophical Toys Black Dog Pub Limited

It's 1996, and Chris Kraus is in Berlin, seeking a distributor for her film *Gravity & Grace*, described alternately as 'an experimental 16mm film about hope, despair, religious feeling and conviction' and 'an amateur intellectual's home video expanded to bulimic lengths' ... It's 1942 in Marseille, and Simone Weil is waiting for the US entry visa that will save her from the Holocaust, while writing work described alternately as a 'radical philosophy of sadness' and 'immoral, trite, irrelevant and paradoxical' ... It's the late 90s, the millennium is approaching, and Chris Kraus is in Los Angeles, not eating, waiting for her s/m partner to reply to her emails ... It's 1943, and Simone Weil is in London, completing her project of transcendence by dying of starvation ... Filled with Chris Kraus' trademark wit and frankness, unfolding to reveal the lives of ecstatic visionaries and failed artists, *Aliens & Anorexia* is an audacious novel about failure, empathy and sadness.

To the Friend Who Did Not Save My Life Penguin

A self-described failed filmmaker falls obsessively in love with her theorist-husband's colleague: a manifesto for a new kind of feminism and the power of first-person narration. In *I Love Dick*, published in 1997, Chris

Kraus, author of *Aliens & Anorexia*, *Torpor*, and *Video Green*, boldly tore away the veil that separates fiction from reality and privacy from self-expression. It's no wonder that *I Love Dick* instantly elicited violent controversies and attracted a host of passionate admirers. The story is gripping enough: in 1994 a married, failed independent filmmaker, turning forty, falls in love with a well-known theorist and endeavors to seduce him with the help of her husband. But when the theorist refuses to answer her letters, the husband and wife continue the correspondence for each other instead, imagining the fling the wife wishes to have with Dick. What follows is a breathless pursuit that takes the woman across America and away from her husband and far beyond her original infatuation into a discovery of the transformative power of first person narrative. *I Love Dick* is a manifesto for a new kind of feminist who isn't afraid to burn through her own narcissism in order to assume responsibility for herself and for all the injustice in world and it's a book you won't put down until the author's final, heroic acts of self-revelation and transformation.

New Narrative Writing 1977-1997 MIT Press

I Love Dick Semiotext

A Memoir W. W. Norton & Company

Essays on and around art and art practices by the author of *I Love Dick*. A border isn't a metaphor. Knowing each other for over a decade makes us witnesses to each other's lives. My escape is his prison. We meet in a bar and smoke Marlboros. —from *Social Practices* Mixing biography, autobiography, fiction, criticism, and conversations among friends, with *Social Practices* Chris Kraus continues the anthropological exploration of artistic lives and the art world begun in 2004 with *Video Green: Los Angeles Art and the Triumph of Nothingness*. *Social Practices* includes writings from and around the legendary "Chance Event—Three Days in the Desert with Jean Baudrillard" (1996), and "Radical Localism," an exhibition of art and media from Puerto Nuevo's Mexicali Rose that Kraus co-organized with Marco Vera and Richard Birkett in 2012. Attuned to the odd and the anomalous, Kraus profiles Elias Fontes, an Imperial Valley hay merchant who has become an important collector of contemporary Mexican art, and chronicles the demise of a rural convenience store in northern Minnesota. She considers the work of such major contemporary artists as Jason Rhoades, Channa Horowitz, Simon Denny, Yayoi Kusama, Henry Taylor, Julie Becker, Ryan McGinley, and Leigh Ledare. Although Kraus casts a skeptical eye at the genre that's come to be known as "social practice," her book is less a critique than a proposition as to how art might be read through desire and circumstance, delirium, gossip, coincidence, and revenge. All art, she implies, is a social practice.

I Love Dick Semiotext(e)

At twenty-three, Ann-Marie is single, broke, and furious, and convinced that love—sweet love!—is the answer to all of her problems. Then she meets legendary second wave feminist Stephanie Haight, who becomes obsessed with the idea that she can save Ann-Marie and her entire generation. From Little Mermaid-themed warehouse parties and ritual worship ceremonies summoning ancient goddesses to disastrous one-night stands with strikingly unsuitable men, Ann-Marie hurtles through London and life. Fiercely clever and unapologetically wild, *Eat My Heart Out* is the satire for our narcissistic, hedonistic, post-postfeminist era.

A Novel HarperCollins

A provocative, moving, kinky, and often absurdly funny memoir about Shakespeare, love, obsession, and spanking. When it came to understanding love, a teenage Jillian Keenan had nothing to guide her—until a production of *The Tempest* sent Shakespeare's language flowing through her blood for

the first time. In *Sex with Shakespeare*, she tells the story of how the Bard's plays helped her embrace her unusual sexual identity and find a love story of her own. Four hundred years after Shakespeare's death, Keenan's smart and passionate memoir brings new life to his work. With fourteen of his plays as a springboard, she explores the many facets of love and sexuality—from desire and communication to fetish and fantasy. In *A Midsummer Night's Dream*, Keenan unmaskes Helena as a sexual masochist—like Jillian herself. In *Macbeth*, she examines criminalized sexual identities and the dark side of “privacy.” *The Taming of the Shrew* goes inside the secret world of bondage, domination, and sadomasochism, while *King Lear* exposes the ill-fated king as a possible sexual predator. Moving through the canon, Keenan makes it abundantly clear that literature is a conversation. In *Sex with Shakespeare*, words are love. As Keenan wanders the world in search of connection, from desert dictatorships to urban islands to disputed territories, Shakespeare goes with her—and provokes complex, surprising, and wildly important conversations about sexuality, consent, and the secrets that simmer beneath our surfaces.

Culture, Identity and Caribbean Music The Feminist Press at CUNY

From Pulitzer Prize – winning historian: a searing study of the British Empire that probes the country's pervasive use of violence throughout the twentieth century and traces how these practices were exported, modified, and institutionalized in colonies around the globe. Sprawling across a quarter of the world's land mass and claiming nearly seven hundred million people, Britain's twentieth-century empire was the largest empire in human history. For many Britons, it epitomized their nation's cultural superiority, but what legacy did the island nation deliver to the world? Covering more than two hundred years of history, Caroline Elkins reveals an evolutionary and racialized doctrine that espoused an unrelenting deployment of violence to secure and preserve the nation's imperial interests. She outlines how ideological foundations of violence were rooted in the Victorian era calls for punishing recalcitrant “natives,” and how over time, its forms became increasingly systematized. And she makes clear that when Britain could no longer maintain control over the violence it provoked and enacted, it retreated from empire, destroying and hiding incriminating evidence of its policies and practices. Drawing on more than a decade of research on four continents, *Legacy of Violence* implicates all sides of Britain's political divide in the creation, execution, and cover-up of imperial violence. By demonstrating how and why violence was the most salient factor underwriting Britain's empire and the nation's imperial identity at home, Elkins upends long-held myths and sheds new light on empire's role in shaping the world today.

Women Who Work Simon and Schuster

“One of the finest writers of the new nonfiction” (*Harper's Bazaar*) explores the role of art in our tumultuous modern era. In this remarkable, inspiring collection of essays, acclaimed writer and critic Olivia Laing makes a brilliant case for why art matters, especially in the turbulent political weather of the twenty-first century. *Funny Weather* brings together a career's worth of Laing's writing about art and culture, examining their role in our political and emotional lives. She profiles Jean-Michel Basquiat and Georgia O'Keeffe, reads Maggie Nelson and Sally Rooney, writes love letters to David Bowie and Freddie Mercury, and explores loneliness and technology, women and alcohol, sex and the body. With characteristic originality and compassion, she celebrates art as a force of resistance and repair, an antidote to a frightening political time. We're often told that art can't change anything. Laing argues that it can. Art changes how we see the world. It makes plain inequalities and it offers fertile new ways of living.

The Brontës Penguin

Nina, a young drifter from Spain, finds that the strangest of stories is hiding in her father's loft in Almería: there she finds ninety-five pairs of shoes, and this discovery propels her into a series of adventures, inquiries, and reflections on the material world. Was her father a pervert? What's the difference between fetishism and consumerism, anyway?

Philosophical Toys is a naughtily cerebral novel about our relationship with objects, filled with ruminations on sexuality, money, and Luis Buñuel.

Funny Weather: Art in an Emergency Henry Holt and Company

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