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## Mean Free Path Ben Lerner

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One Minute Wellness Bloomsbury Publishing  
Insightful, biting, and masterfully crafted, this collection of poems seeks to assess the pressing ecological, spiritual, and political crises of the modern era. Tracking the mysterious central and repeating character named Tony, elegant verse combines with the end-time rhetoric of contemporary fundamentalism. In a canonical meter, meditations are offered on the rise of fountain drinks and the use of artificial color as a means to investigate humanity 's social fabric. Richly blending cutting social criticism with poetic lyricism, Cyrus Console comes to terms with the social continua on which sugar substitutes are manufactured by pharmaceutical giants and weaponized defoliants evolve into bestselling agrichemicals—all while breaking new ground on the role of poetry in an industrialized society.  
**A Schoolboy's Diary and Other**

### Stories Text Publishing

In the winter of 2015, Ben Lerner wrote a short story, 'The Polish rider', incorporating fictionalized elements of the life and work of the artist Anna Ostoya, who had recently lost two of her canvases in the back of an Uber. As the narrator of the story helps the artist search for the missing canvases, he fantasizes about "recuperating the lost paintings through prose," about how the verbal might take the place of the visual. After the story was published in 'The New Yorker', Ostoya painted the painting Lerner had invented based on her earlier work, transforming the fiction without changing any of the words. Ostoya went on to produce a series of compositions that respond to the story she'd helped inspire. 'The Polish Rider' is the result of this ongoing conversation across media and genres. In addition to the story, this volume includes an essay by Lerner that describes how Ostoya's actual body of work catalyzed the fiction, as well as the contingencies and uncanny correspondences that have shaped their exchange. Ostoya's compositions -- both those that prompted Lerner's writing and those that take it up -- are

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never merely illustrative. Instead, they keep literature from having the last word. In this unclassifiable volume, the boundaries between fact and fiction, original and reproduction, text and image, flicker as you read and look. Blossom New Directions Publishing Winner of the Hayden Carruth Award uses "broken sonnets" to explore complex juxtapositions of contemporary culture.

**No Art** Omnidawn Pub

Jesús Castillo has created a sprawling contemporary epic that channels the mighty voices of the past (Ovid, Sappho) into a plainspoken song of our times. In a deft, generous style, Castillo takes hold of the stuff of our everyday lives and converts it into modern manna. The book is lovingly relentless, quietly piercing. It is a terrifyingly recognizable call: it is filled with all of our voices, our panic, our modern love, our screens, our roommate's cough, our melting icebergs, our planes and malls and frailties. Castillo writes, This is a test. A set of margins created for company. For waiting in train stations or asking a stranger the time. You're allowed to freak out this much only. There's a green car parked outside, by the curb, near the bike racks. An old man is asking people to put change in his plastic cup, and I remember my name contains both my father's and grandfather's stories. The table I'm sitting at is made of steel and marble.

It's cold and it's spring. In the song on the radio, a noise...

The Lichtenberg Figures Bilingual Press Having passed a year marked by unlikely literary success, a potentially fatal medical diagnosis and a friend's request to help her conceive a child, a man explores his prospects in a New York that is overwhelmed by frequent superstorms and social unrest. By the award-winning author of *Leaving the Atocha Station*.

10:04 AuthorHouse

' His best novel yet ... A Middlemarch-like triumph ' Telegraph

Ghostly Figures New York Review of Books

Keeping the mathematics to a minimum yet losing none of the required rigor, *Understanding Solid State Physics, Second Edition* clearly explains basic physics principles to provide a firm grounding in the subject. This new edition has been fully updated throughout, with recent developments and literature in the field, including graphene and the use of quasicrystalline materials, in addition to featuring new journalistic boxes and the reciprocal lattice. The author underscores the technological applications of the physics discussed and emphasizes the multidisciplinary nature of scientific research. After introducing students to solid state physics, the text examines the various ways in which atoms bond together to form crystalline and amorphous solids. It also describes the measurement of mechanical properties and the means by which the mechanical properties of solids can be altered or supplemented for particular applications. The author discusses how electromagnetic radiation interacts with the periodic array of atoms that make up a crystal and how solids react to heat on both atomic and macroscopic scales. She then focuses on conductors, insulators, semiconductors, and superconductors, including some basic semiconductor devices. The final chapter addresses the magnetic properties of solids as well as applications of magnets and magnetism. This accessible textbook provides a useful introduction to solid state physics for undergraduates who feel daunted by a highly mathematical approach. By relating the theories and concepts to practical

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applications, it shows how physics is used in the real world. Key features: Fully updated throughout, with new journalistic boxes and recent applications Uses an accessible writing style and format, offering journalistic accounts of interesting research, worked examples, self-test questions, and a helpful glossary of frequently used terms Highlights various technological applications of physics, from locomotive lights to medical scanners to USB flash drives

Leaving the Atocha Station Open Road Media A NEW YORK TIMES, TIME, GQ, Vulture, and WASHINGTON POST TOP 10 BOOK OF THE YEAR ONE OF BARACK OBAMA'S FAVOURITE BOOKS OF THE YEAR Finalist for the Los Angeles Times Book Prize, and the National Book Critics Circle Award Shortlisted for the Rathbones Folio Prize Winner of the Hefner Heitz Kansas Book Award From the award-winning author of 10:04 and Leaving the Atocha Station, a tender and expansive family drama set in the American Midwest at the turn of the century, hailed by Maggie Nelson as Ben Lerner's "most discerning, ambitious, innovative, and timely novel to date." Adam Gordon is a senior at Topeka High School, class of '97. His mother, Jane, is a famous feminist author; his father, Jonathan, is an expert at getting "lost boys" to open up. They both work at a psychiatric clinic that has attracted staff and patients from around the world. Adam is a renowned debater, expected to win a national championship before he heads to college. He is one of the cool kids, ready to fight or, better, freestyle about fighting if it keeps his peers from thinking of him as weak. Adam is also one of the seniors who bring the loner Darren Eberheart--who is, unbeknownst to Adam, his father's patient--into the social scene, to disastrous effect. Deftly shifting perspectives and time periods, *The Topeka School* is the story of a family, its struggles and its strengths: Jane's reckoning with the legacy of an abusive father, Jonathan's marital transgressions, the challenge of raising a good son in a culture of toxic masculinity. It is also a riveting prehistory of the present: the collapse of public speech, the trolls and tyrants of the New Right, and the ongoing

crisis of identity among white men.

*The Topeka School* Copper Canyon Press

Scott Alvin can't live with himself. Returning home from near death at a drive-by shooting, Scott finds his roommate, Jase, talking to... Scott Alvin. Jase, a burnout pot-dealing tattoo artist, assumes this other Scott must be a twin. No such luck. This Scott Two is something else, and he's none too pleased with the way that Scott Alvin's life-or, rather, their life-has gone. Existential ennui has replaced the orgy of their youth far too soon. From skateboarding girl-swooning partier to their current state as stagnant, complacent, baked-out pornography tech gurus, the new Scott Two has plans to change. The problem for Scott Alvin is that Scott Two has the freedom to do everything they never did. To make radical changes in all aspects. To use Scott's bed, his clothes, to hang out with his friends, and to go after his lover, all while using his face and not even paying the rent! One thing's clear-you can only tolerate so much of yourself before things turn nasty. This world just isn't big enough for two Scott Alvin's. *Scott Too* by Victor Giannini, magical realism set in Brooklyn, is a novella about living with your "better" self, who just happens to use your stuff, your bed, your girlfriend, and who slowly begins to appropriate your past until you feel like you no longer truly exist. Hey, what can go wrong?

Angle of Yaw Thomas Nelson

With the supposed shortening of our attention spans, what future is there for fiction in the age of the internet? *Contemporary Fictions of Attention* rejects this discourse of distraction-crisis which suggests that the future of reading is in peril, and instead finds that contemporary writers construct 'fictions of attention' that find some value in states or moments of inattention. Through discussion of work by a diverse selection of writers, including Joshua Cohen, Ben Lerner, Tom McCarthy, Ali Smith, Zadie Smith, and David Foster Wallace, this book identifies how fiction prompts readers to become peripherally aware of their own attention. *Contemporary Fictions of Attention* locates a common interest in attention within 21st-century fiction and connects this interest to a series of debates surrounding ethics, temporality, the everyday,

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boredom, work, and self-discipline in contemporary culture.

Contemporary Fictions of Attention Farrar, Straus and Giroux

A quintessentially American epic poem that rewrites all the rules of epic poetry—starting with the one that says epic poetry can't be about the writing of epic poetry itself. The appearance of *Flow Chart* in 1991 marked the kickoff of a remarkably prolific period in John Ashbery's long career, a decade during which he published seven all-new books of poetry as well as a collected series of lectures on poetic form and practice. So it comes as no surprise that this book-length poem—one of the longest ever written by an American poet—reads like a rocket launch: charged, propulsive, mesmerizing, a series of careful explosions that, together, create a radical forward motion. It's been said that *Flow Chart* was written in response to a dare of sorts: Artist and friend Trevor Winkfield suggested that Ashbery write a poem of exactly one hundred pages, a challenge that Ashbery took up with plans to complete the poem in one hundred days. But the celebrated work that ultimately emerged from its squared-off origin story was one that the poet himself called "a continuum, a diary." In six connected, constantly surprising movements of free verse—with the famous "sunflower" double sestina thrown in, just to reinforce the poem's own multivarious logic—Ashbery's poem maps a path through modern American consciousness with all its attendant noise, clamor, and signal: "Words, however, are not the culprit. They are at worst a placebo, / leading nowhere (though nowhere, it must be added, can sometimes be a cozy / place, preferable in many cases to somewhere)."

The Children's Bach National Geographic Books  
Composed of two alternating sequences, a collection of poems explores how mass culture influences language.

*Flow Chart* Univ of California Press

*Mean Free Path*

*A Broken Thing* McSweeney's Books

National Book Award finalist's third volume is layered with quick changes, false starts, and continuous reorientation

*What Weaponry* University of Iowa Press

In Madrid on a fellowship, a young American poet examines his ambivalence about authenticity

*The Plains Mean Free Path* Composed of two alternating sequences, a collection of poems explores how mass culture influences language. *Mean Free Path*

Poetry. Fiction. Hybrid Genre. "Colen is not timid about addressing the perversities of American culture head-on... The subjects are dark, generating perhaps more discomfort than comfort, but Colen reminds us that the human heart is still quite functional."—D. A. Powell

*The Odicy* University of Iowa Press

From Sylvia Plath's depictions of the Holocaust as a group of noncohering

"bits" to AIDS elegies' assertions that the dead posthumously persist in ghostly form and Susan Howe's insistence that the past can be conveyed only through juxtaposed "scraps," the condition of being too late is one that haunts post-World War II American poetry. This is a poetry saturated with temporal delay, partial recollection of the past, and the revelation that memory itself is accessible only in obstructed and manipulated ways. These postwar poems do not merely describe the condition of lateness: they enact it literally and figuratively by distorting chronology, boundary, and syntax, by referring to events indirectly, and by binding the condition of lateness to the impossibility of verifying the past. The speakers of these poems often indicate that they are too late by repetitively chronicling distorted events, refusing closure or resolution, and forging ghosts out of what once was tangible. *Ghostly Figures* contends that this poetics of belatedness, along with the way it is bound to

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questions of poetic making, is a central, if critically neglected, force in postwar American poetry. Discussing works by Sylvia Plath, Adrienne Rich, Jorie Graham, Susan Howe, and a group of poets responding to the AIDS epidemic, Ann Keniston draws on and critically assesses trauma theory and psychoanalysis, as well as earlier discussions of witness, elegy, lyric trope and figure, postmodernism, allusion, and performance, to define the ghosts that clearly dramatize poetics of belatedness throughout the diverse poetry of post – World War II America.

Becoming Weather Dalkey Archive Press

A Schoolboy ' s Diary brings together more than seventy of Robert Walser ' s strange and wonderful stories, most never before available in English. Opening with a sequence from Walser ' s first book, “ Fritz Kocher ' s Essays, ” the complete classroom assignments of a fictional boy who has met a tragically early death, this selection ranges from sketches of uncomprehending editors, overly passionate readers, and dreamy artists to tales of devilish adultery, sexual encounters on a train, and Walser ' s service in World War I. Throughout, Walser ' s careening, confounding, delicious voice holds the reader transfixed.

Schnee ü ber Venedig Granta Books

Gillian White argues that the poetry wars among critics and practitioners are shaped by “ lyric shame ” —an unspoken but pervasive embarrassment over what poetry is, should be, and fails to be. “ Lyric ” is less a specific genre than a way to project subjectivity onto poems—an idealized poem that is nowhere and yet everywhere.

The Topeka School Copper Canyon Press

In the last year, the narrator of 10:04 has enjoyed unlikely literary success, has been diagnosed with a potentially fatal medical condition, and has been asked by his best friend to help her conceive a child. In a New York of increasingly frequent superstorms and social unrest, he must reckon with his own

mortality and the prospect of fatherhood in a city that might soon be underwater. A writer whose work Jonathan Franzen has called “hilarious . . . cracklingly intelligent . . . and original in every sentence,” Lerner captures what it's like to be alive now, during the twilight of an empire, when the difficulty of imagining a future is changing our relationship to both the present and the past.