

## Mean Free Path Ben Lerner

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Away from Me McSweeney's Books

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  
Body by God FSG Originals

Following a relational, Indigenous-led approach grounded in 25 years of collaborative work, this book looks to weather and climate, tracing the embodied, emplaced and affective ways weather co-constitutes people, place and time/s raising critical questions of ethics, politics and becoming. Becoming weather leads the reader through a reflexive engagement with weather, seeking to shed light on pressing issues around climate change and its entanglements: from the body where contours of weather are intimately felt and known, to the ways that agencies of weather are implicated in the construction of nations, to global topologies of climate (in)justice. Reflecting on deep and ongoing collaborative work undertaken with Indigenous-led research collectives in Australia and the Philippines, the book traces contours of response-ability, learning from weathery relationships to speak back to constructions of climate that see it as aer nullius, belonging to no-one, and that deny ongoing responsibilities, becomings and belongings. The book aims to support more-than-human and relational understandings of weather that situate us all within an ethics of differential becoming and that demand attention to the connections that bind and co-constitute. The book is intended for those interested in thinking differently about weather and climate, particularly those who feel an urgent dissatisfaction with mainstream responses and understandings. It will be beneficial for those who would learn from weather, from and with place, in ways led by Indigenous scholars and their allies though an engaged, reflexive, more-than-human and ethnographic account. It does not shy away from critical engagement, nor the changes desperately needed to learn and unlearn, to attend to positionalities and responsibilities, and to engage with what it means to weather on unceded Indigenous land.

**No Art** Bloomsbury Publishing

The Quarry presents new and pivotal Susan Howe prose pieces. A powerful selection of Susan Howe's previously uncollected essays, The Quarry moves backward chronologically, from her brand-new "Vagrancy in the Park" (about Wallace Stevens) through such essential texts as "The Disappearance Approach," "Personal Narrative," "Sorting Facts," "Frame Structures," and "Where Should the Commander Be," and ending with her seminal early criticism, "The End of Art." The essays of The Quarry map the intellectual territory of one of America's most important and vital avant-garde poets.

Leaving the Atocha Station Copper Canyon Press

A brand-new novel set in Niven's Known Space, two hundred years before the discovery of the Ringworld.

**Flow Chart** New York Review of Books

Winner of the Hayden Carruth Award uses "broken sonnets" to explore complex juxtapositions of contemporary culture.

*Schnee über Venedig* Yale University Press

"The novelist and poet Ben Lerner argues that our hatred of poetry is ultimately a sign of its nagging relevance"--

*The Plains* Univ of California Press

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 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.

*Remains* Open Road Media

Best-selling poet and painter Richard Siken uses strong, bold strokes to reveal a world abstract, concrete, and exquisitely complex.

*The Expectations* Copper Canyon Press

The legendary critic and author of *Mystery Train* "ingeniously retells the tale of rock and roll" (Publishers Weekly, starred review). Unlike previous versions of rock 'n' roll history, this book omits almost every iconic performer and ignores the storied events and turning points everyone knows. Instead, in a daring stroke, Greil Marcus selects ten songs and dramatizes how each embodies rock 'n' roll as a thing in itself, in the story it tells, inhabits, and acts out—a new language, something new under the sun. "Transmission" by Joy Division. "All I Could Do Was Cry" by Etta James and then Beyoncé. "To Know Him Is to Love Him," first by the Teddy Bears and almost half a century later by Amy Winehouse. In Marcus's hands these and other songs tell the story of the music, which is, at bottom, the story of the desire for freedom in all its unruly and liberating glory. Slipping the constraints of chronology, Marcus braids together past and present, holding up to the light the ways that these striking songs fall through time and circumstance, gaining momentum and meaning, astonishing us by upending our presumptions and prejudices. This book, by a founder of contemporary rock criticism—and its most gifted and incisive practitioner—is destined to become an enduring classic. "One of the epic figures in rock writing."—The New York Times Book Review "Marcus is our greatest cultural critic, not only because of what he says but also, as with rock-and-roll itself, how he says it."—The Washington Post Winner of the Deems Taylor Virgil Thomson Award in Music Criticism, given by the American Society of Composers, Authors & Publishers

**Three Poems** Taylor & Francis

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 Polish Rider Random House

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.

**NO ART** New Directions Publishing

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 Children's Bach** Macmillan

Winner of the Griffin International Poetry Prize A collection in five parts, Susan Howe's electrifying new book opens with a preface by the poet that lays out some of Debths' inspirations: the art of Paul Thek, the Isabella Stewart Gardner collection, and early American writings; and in it she also addresses memory's threads and galaxies, "the rule of remoteness," and "the luminous story surrounding all things noumenal." Following the preface are four sections of poetry: "Titian Air Vent," "Tom Tit Tot" (her newest collage poems), "Periscope," and "Debths." As always with Howe, Debths brings "a not-being-in-the-no."

The Quarry: Essays Copper Canyon Press

"In this illuminating collection of prose, Dan Beachy-Quick broaches "a hazy line, a faulty boundary" between our daily world, "where we who have appetites must fill our mouths, we who have thoughts must fill our minds," and another side, "within the world and beyond it, where appetite isn't to be sated, where desire is not to be fulfilled, and where thoughts refuse to lead to knowledge." Touching on the works of Emerson, Thoreau, and Proust, among others, Beachy-Quick explores the problem of duality -- the separation of the mind and body, word and referent, intelligence and mystery -- striving throughout to overcome this false separation, and to celebrate the notion that "wonder is the fact that the world has never ceased to be real." Combining a rich critical intelligence and the lyricism that has made him "one of America's most significant young poets" (Lyn Hejinian), *Wonderful Investigations* is a wonder unto itself"--Front flap.

Mean Free Path Wesleyan University Press

The New York Times Book Review Editors' Choice • Now in a new edition with a foreword by Rumaan Alam, a modern classic from one of Australia's greatest writers • "It's high time American readers knew her generous, category-defying imagination."—New York Times "The Children's Bach is [Garner's] masterpiece."—Public Books Set in suburban Melbourne in the early 1980s, The Children's Bach centers on Dexter and Athena Fox, their two sons, and the insulated world they've built together. Despite the routine challenges of domestic life, they are largely happy. But when a friend from Dexter's past resurfaces and introduces the couple to the city's bohemian underground—unbound by routine and driven by desire—Athena begins to wonder if life might hold more for her, and the tenuous bonds that tie the Foxes together start to fray. A literary institution in Australia, Helen Garner's perfectly formed novels embody the tumultuous 1970s and 1980s. Drawn on a small canvas and with a subtle musical backdrop, The Children's Bach is "a jewel" (Ben Lerner) within Garner's revered catalogue, a beloved work that solidified her place among the masters of modern letters, a finely etched masterpiece that weighs the burdens of commitment against the costs of liberation.

*The Topeka School* Macmillan

\_\_\_\_\_ 'Unexpectedly funny' - New York Times 'Full of imagination, humour and invention ... A glorious debut' - Irish Times 'Mesmerising ... She writes with a heartbreaking clarity ... and is dexterously able to evoke emotional extremity through pitch-perfect narrative compression' - The Times

\_\_\_\_\_ THE EXQUISITE DEBUT NOVEL FROM THE AUTHOR OF WEATHER,

SHORTLISTED FOR THE WOMEN'S PRIZE FOR FICTION 2020 To eight-year-old Grace Davitt, her mother, Anna, is a puzzling yet wonderful mystery. This is a woman who has seen a sea serpent in the lake, who paints a timeline of the universe on the sewing-room wall, and who teaches her daughter a secret language which only they can speak. For Grace's father, however, the only truth is science, and increasingly he finds himself shut out by Anna as she draws Grace deeper and deeper into a strange world of myth and obsession. \_\_\_\_\_ Selected as a Book of the Year in Guardian, Telegraph, Observer, Irish Times and New York Times 'The charisma and damage of madness lend a desperate glamour' - Elle 'A gem of a book' - Tatler 'Brilliantly captures the confusion of childhood' - Red

**Debths** HMH

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This book brings together for the first time Ben Lerner's three acclaimed volumes of poetry, along with a handful of newer poems, to present a decade-long exploration of the relationship between form and meaning, between private experience and public expression. *No Art* is an exhilarating argument both with America and with poetry itself, in which online slang is juxtaposed with academic idiom, philosophy collides with advertising, and the language of medicine and the military is overlaid with echoes of Whitman and Keats. Here, clichés are cracked open and made new, made strange, and formal experiments disclose new possibilities of thought and feeling. *No Art* confirms Ben Lerner as one of the most searching and ambitious poets working today.

The Hatred of Poetry New Directions Publishing

Poetry. In the poems of Feng Chen's darkly spellbinding debut collection, *BUTCHER'S TREE*, the page evokes and provokes legendary creatures, kills them and puts on their skin--then cures the meat. This startling and unusual book is a medium that channels damned and contaminated creatures such as Grendel, Wukong, and Prometheus. It reconsiders what it means to construct a myth; to mold around a hollow space a materiality of shape that depends on contours without content. Life that has no life. These are love poems whose monstrous repetition demystifies these once powerful beings while at the same time plunging deeper into insensible consciousness, where the human ceases to retain its proper form. "Like a thousand tiny teeth gnawing through language's tender membranes, *BUTCHER'S TREE* eats through the gloom of the visible world. Nocturnal, feral, and foraging, Chen's is a poetry whose 'purity strips the meat from inside.' Inside these mesmeric vaults, skins fuse and 'the cored body' grows rhizomes, burrowing into everything. The echolocating clicks and pops of Chen's alchemical practice make audible the astounding sound of our own 'hearts...growing teeth.'"--Lara Glenum "*BUTCHER'S TREE* is animal, foody, and thick with the materials of local and ancient and visionary worlds. My favorite parts feel ripped from the myths and tales and fables I might have known once upon a time, waving like strange numinous laundry on the line of Feng Sun Chen."--Ariana Reines

**The Hatred of Poetry** Copper Canyon Press

Thalia Field's third book with New Directions is a tour de force of blending literary genres (poetry, prose, essay, and drama) and examining our control of the natural world. *Bird Lovers*, *Backyard* continues Thalia Field's interrogation of the act of storytelling and her experimentation with literary genre. Field's illuminating essays, or stories, in poetic form, place scientists, philosophers, animals, even the military, in real and imagined events. Her open questioning brings in subjects as diverse as pigeons, chat rooms, nuclear testing, the building of the Kennedy Space Center, the development of seaside beaches, Konrad Lorenz, the American author and animal trainer Vicki Hearne, and the Swiss zoologist Heini Hediger. Throughout, she intermingles fact and fiction, probing the porous boundaries between human and animal, calling into question "what we are willing to do with words," and spinning a world where life is haunted by echoes. Story and event survive through daring language, and the elegies of history.

Lyric Shame Open Road Media

"The Expectations announces a dazzling new voice in American fiction." --Jennifer Egan, author of *Manhattan Beach* St. James is an exclusive New England boarding school known for grooming generations of leaders. Ben Weeks is a true insider -- his ancestors helped found St. James, his older brother taught him all the slang, and he's just won a national championship in squash. But after fourteen long years of waiting, Ben arrives at school only to find that the reality of St. James doesn't quite match up with his imaginings. At the same time, his new roommate, Ahmed Al-Khaled, the son of a fabulously wealthy Emirati sheik, can't navigate the unspoken rules of New England blue bloods. Even as Ben and Ahmed struggle to prove themselves in the place they have revered for so long, each of them must face losing it forever. *The Expectations* is at once a finely drawn portrait of American privilege and a subtle exploration of class, race, and tradition. Above all, it is a tender, sharp, and evocative debut about the pain and treachery of adolescence, and the difficulty--wherever one finds oneself--of truly belonging.