

# My 1980s And Other Essays Ebook Wayne Koestenbaum

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## Body My House Hachette UK

Seventy-nine Short Essays on Design brings together the best of designer Michael Bierut's critical writing—serious or humorous, flattering or biting, but always on the mark. Bierut is widely considered the finest observer on design writing today. Covering topics as diverse as Twyla Tharp and ITC Garamond, Bierut's intelligent and accessible texts pull design culture into crisp focus. He touches on classics, like Massimo Vignelli and the cover of *The Catcher in the Rye*, as well as newcomers, like McSweeney's Quarterly Concern and color-coded terrorism alert levels. Along the way Nabakov's *Pale Fire*; Eero Saarinen; the paper clip; Celebration, Florida; the planet Saturn; the ClearRx pill bottle; and paper architecture all fall under his pen. His experience as a design practitioner informs his writing and gives it truth. In *Seventy-nine Short Essays on Design*, designers and nondesigners alike can share and revel in his insights.

## The Pink Trance Notebooks Penguin

'Personal inclination made me a historian. Personal encounter with public policy made me an activist.' Letters From Prison and Other Essays The Feminist Press at CUNY This anthology pays tribute to Allan Berube (1946-2007), a self-taught historian and MacArthur Fellow who was a pioneer in the study of lesbian and gay history in the United States. Best known for his Lambda Literary Award-winning book *Coming Out Under Fire: The History of Gay Men and Women in World War II* (1990), Berube also wrote extensively on the history of sexual politics in San Francisco and on the relationship between sexuality, class, and race. John D'Emilio and Estelle Freedman, who were close colleagues and friends of Berube, have selected sixteen of his most important essays, including hard-to-access articles and unpublished writing. The book provides a retrospective on Berube's life and work while it documents the emergence of a grassroots lesbian and gay community history movement in the 1970s and 1980s. Taken together, the essays attest to the power of history to mobilize individuals and communities to create social change.

## How To Write An Autobiographical Novel Macmillan + ORM

"Whatever his subject?favorites include porn, punctuation and the poetry of Frank O'Hara?the goal is always to jigger logic and language free of its moorings . . . His great and singular appeal is this fealty to his own desire and imagination . . . Figuring it out, after all, is a life sentence." —Parul Sehgal, *The New York Times* "Toward what goal do I aspire, ever, but collision? Always accident, concussion, bodies butting together . . . By collision I also mean metaphor and metonymy: operations of slide and slip and transfuse." Through a collection of intimate reflections (on art, punctuation, eyeglasses, color, dreams, celebrity, corpses, porn, and translation) and

"assignments" that encourage pleasure, attentiveness, and acts of playful making, poet, artist, critic, novelist, and performer Wayne Koestenbaum enacts twenty-six ecstatic collisions between his mind and the world. A subway passenger's leather bracelet prompts musings on the German word for "stranger"; Montaigne leads to the memory of a fourth-grade friend's stinky feet. Wayne dreams about a handjob from John Ashbery, swims next to Nicole Kidman, reclaims Robert Rauschenberg's squeegee, and apotheosizes Marguerite Duras as a destroyer of sentences. He directly proposes assignments to readers: "Buy a one-dollar cactus, and start anthropomorphizing it. Call it Sabrina." "Describe an ungenerous or unkind act you have committed." "Find in every orgasm an encyclopedic richness . . . Reimagine doing the laundry as having an orgasm, and reinterpret orgasm as not a tiny experience, temporally limited, occurring in a single human body, but as an experience that somehow touches on all of human history." *Figure It Out* is both a guidebook for, and the embodiment of, the practices of pleasure, attentiveness, art, and play from "one of the most original and relentlessly obsessed cultural spies writing today" (John Waters).

## Notes on Glaze Colchis Books

Tess Taylor's much-anticipated lyric debut is at once a sensuous reckoning with an ambiguous family history and a haunting meditation on national legacy. *The Forage House* explores how we make stories, and how stories—even painful ones—make us.

## Figure It Out Temple University Press

Wayne Koestenbaum returns with a zesty and hyper-literate collection of personal and critical essays on the 1980s, including essays on major cultural figures such as Andy Warhol and Brigitte Bardot. Wayne Koestenbaum has been described as "an impossible lovechild from a late-night, drunken three-way between Joan Didion, Roland Barthes, and Susan Sontag" (Bidoun). In *My 1980s and Other Essays*, a collection of extravagant range and style, he rises to the challenge of that improbable description. *My 1980s and Other Essays* opens with a series of manifestos—or, perhaps more appropriately, a series of impassioned disclosures, intellectual and personal. It then proceeds to wrestle with a series of major cultural figures, the author's own lodestars and lodestones: literary (John Ashbery, Roberto Bolaño, James Schuyler), artistic (Diane Arbus, Cindy Sherman, Andy Warhol), and simply iconic (Brigitte Bardot, Cary Grant, Lana Turner). And then there is the personal—the voice, the style, the flair—that is unquestionably Koestenbaum. It amounts to a kind of intellectual autobiography that culminates in a string of passionate calls to creativity; arguments in favor of detail and nuance, and attention; a defense of pleasure, hunger, and desire in culture and experience. Koestenbaum is perched on the cusp of being a true public intellectual—his venues are more mainstream than academic, his style is eye-catching, his prose unfailingly witty and passionate, his interests profoundly wide-ranging and popular. *My 1980s* should be the book that pushes Koestenbaum off that cusp and truly into the public eye.

## The 1980s Catapult

The first collection of critical essays on May Swenson and her literary universe, *Body My House* initiates an academic conversation about an unquestionably major poet of the middle and late twentieth century.

Includes many previously unpublished Swenson poems. Essays here address the breadth of Swenson's literary corpus and offer varied scholarly approaches to it. They reference Swenson manuscripts---poems, letters, diaries, and other prose---some of which have not been widely available before. Chapters focus on Swenson's work as a nature writer; the literary and social contexts of her writing; her national and international acclaim; her work as a translator; associations with other poets and writers (Bishop, Moore, and others); her creative process; and her profound explorations of gender and sexuality. The first full volume of scholarship on May Swenson, *Body My House* suggests an ambitious agenda for further work.

See What Can Be Done Farrar, Straus and Giroux

Wayne Koestenbaum considers the meaning of humiliation in this eloquent work of cultural critique and personal reflection. The lives of people both famous and obscure are filled with scarlet-letter moments when their dirty laundry sees daylight. In these moments we not only witness the reversibility of "success," of prominence, but also come to visceral terms with our own vulnerable selves. We can't stop watching the scene of shame, identifying with it and absorbing its nearness, and relishing our imagined immunity from its stain, even as we acknowledge the universal, embarrassing predicament of living in our own bodies. With an unusual, disarming blend of autobiography and cultural commentary, noted poet and critic Wayne Koestenbaum takes us through a spectrum of mortifying circumstances—in history, literature, art, current events, music, film, and his own life. His generous disclosures and brilliant observations go beyond prurience to create a poetics of abasement. Inventive, poignant, erudite, and playful, *Humiliation* plunges into one of the most disquieting of human experiences, with reflections at once emboldening and humane.

The Great Believers Semiotext(e)

Transcriptions of the scripts of Penny Arcade's (Susana Ventura's) V46 performance art and experimental theater works, accompanied by essays and an interview with the artist.

**My 1980s & Other Essays** Jossey-Bass

Collects twenty-five essays critiquing the modern novel, analyzing the works of such authors as Cormac McCarthy, Lydia Davis, and Aleksandar Hemon.

Garner's Quotations Picador

In his books and in a string of wide-ranging and inventive essays, Luc Sante has shown himself to be not only one of our pre-eminent stylists, but also a critic of uncommon power and range. *Kill All Your Darlings* is the first collection of Sante's...

*Forty-One False Starts* Catapult

WINNER OF THE CARNEGIE MEDAL FINALIST FOR THE PULITZER PRIZE FINALIST FOR THE NATIONAL BOOK AWARDS WINNER OF THE STONEWALL BOOK AWARD - BARBARA GITTINGS LITERATURE AWARD FINALIST FOR THE LA TIMES FICTION AWARD 'Stirring, spellbinding and full of life' Téa Obreht, New York Times bestselling author of *The Tiger's Wife* In 1985, Yale Tishman, the development director for an art gallery in Chicago, is about to pull off an amazing coup: bringing an extraordinary collection of 1920s paintings as a gift to the gallery. Yet as his career begins to flourish, the carnage of the AIDS epidemic grows around him. One by one, his friends are dying and after his friend Nico's funeral, he finds his partner is infected, and that he might even have the virus himself. The only person he has left is Fiona, Nico's little sister. Thirty years later, Fiona is in Paris tracking down her estranged daughter who disappeared into a cult. While staying with an old friend, a famous photographer who documented the Chicago epidemic, she finds herself finally grappling with the devastating ways the AIDS crisis affected her

life and her relationship with her daughter. Yale and Fiona's stories unfold in incredibly moving and sometimes surprising ways, as both struggle to find goodness in the face of disaster.

**My 1980s and Other Essays** Penguin

"In this collection commissioned by Amy Scholder, nine original essays explore the specific and personal impact of cultural icons." —Publishers Weekly Whose poster hung on your wall as a teenager? Whose record did you wear out? Whose life story could you not resist? Fascination works in mysterious ways—it can be born out of inspiration, or repulsion, or both. In these daring essays, some of the most provocative writers of our time offer a private view on a public figure. In the process, they reveal themselves in beautiful and unexpected ways, blurring the line between biography and memoir. Original essays include Introduction by Amy Scholder, Mary Gaitskill on Linda Lovelace, Rick Moody on Karen Dalton, Johanna Fateman on Andrea Dworkin, Danielle Henderson on bell hooks, Hanne Blank on MFK Fisher, Kate Zambreno on Kathy Acker, Justin Vivian Bond on Karen Graham, Jill Nelson on Aretha Franklin, and Zoe Pilger on Mary Gaitskill "A smart plunge into fandom's sober fringe." —Wayne Koestenbaum, author of *My 1980s and Other Essays*

The Fun Stuff Macmillan

Among the voices that speak to us from Poland today, the most important may be that of Adam Michnik. Michnik now sits in a jail belonging to the totalitarian regime, yet his first concern--and herein lies one of the keys to his thinking, and one should add, to his character--is with the quality of his own conduct, which, together with the conduct of other victims of the present situation, will, he is sure, one day set the tone for whatever political system follows the totalitarian debacle. His essays are the most valuable guide we have to the origins of the revolution, and, more particularly, to its innovative practices.

The Forage House Granta Books

Betty Fussell is an inspiring badass. She's not just the award-winning author of numerous books ranging from biography and memoir to cookbooks and food history; not just a winner of the James Beard Foundation's Journalism Award who was inducted into their "Who's Who of American Food and Beverage" in 2009; and not just an extraordinary person whose fifty years' worth of essays on food, travel, and the arts have appeared in scholarly journals, popular magazines and newspapers as varied as *The New York Times*, *The New Yorker*, *The Los Angeles Times*, *Saveur*, and *Vogue*. This is a woman who at eighty-two years old (and despite being half-blind) went deer hunting for the very first time in the Montana foothills with her son, Sam (as described in her 2010 essay for the *New York Times Magazine*.) She got her deer. This is a woman who declared in a 2005 essay for *Vogue* that she had to teach herself Latin and German from scratch (on top of teaching herself how to cook) as a young twenty-one year old bride, because "housewifery wasn't enough." Indeed, for Fussell one subject is never enough. Counterpoint is thrilled to be publishing this selected anthology of her diverse essays.

Collected Essays ReadHowYouWant.com

Named a Best Book of 2018 by *New York Magazine*, the *Washington Post*, *Publisher's Weekly*, *NPR*, and *Time*, among many others, this essay collection from the author of *The Queen of the Night* explores how we form identities in life and in art. As a novelist, Alexander Chee has been described as "masterful" by Roxane Gay, "incendiary" by the *New York Times*, and "brilliant" by the *Washington Post*. With his first collection of nonfiction, he's sure to secure his place as one of the finest essayists of his generation as well. *How to Write an Autobiographical Novel* is the author's manifesto on the entangling of life, literature, and politics, and how the lessons learned from a life spent reading and writing fiction have changed him. In these essays, he grows from student to teacher, reader to writer, and reckons with his identities as a son, a gay man, a Korean American, an artist, an activist, a lover, and a friend. He examines some of the most formative experiences of his life and the nation's history, including his father's death, the AIDS crisis, 9/11, the jobs that supported his writing?—?Tarot-reading,

bookselling, cater-waiting for William F. Buckley ?— ?the writing of his first novel, *Edinburgh*, and the election of Donald Trump. By turns commanding, heartbreaking, and wry, *How to Write an Autobiographical Novel* asks questions about how we create ourselves in life and in art, and how to fight when our dearest truths are under attack. Named a Best Book by: Time, Washington Post, Entertainment Weekly, NPR, Wired, Esquire, BuzzFeed, New York Public Library, Boston Globe, Paris Review, Mother Jones, The A.V. Club, Out Magazine, Book Riot, Electric Literature, PopSugar, The Rumpus, My Republica, Paste, Bitch, Library Journal, Flavorwire, Bustle, Christian Science Monitor, Shelf Awareness, Tor.com, Entertainment Cheat Sheet, Roads and Kingdoms, Chicago Public Library, Hyphen Magazine, Entropy Magazine, Chicago Review of Books, The Coil, iBooks, and Washington Independent Review of Books Winner of the Publishing Triangle's Randy Shilts Award for Gay Nonfiction \* Recipient of the Lambda Literary Trustees' Award \* Finalist for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay \* Finalist for a Lambda Literary Award for Gay Memoir/Biography

#### **What to Look for in a Classroom** Univ of California Press

The acclaimed and groundbreaking memoir from Wendy C. Ortiz

A darkly vibrant and daring memoir, Wendy C. Ortiz's

*Excavation* challenged the standard telling of abuse narratives when first published in 2014; over a decade later, it remains deeply prescient. Set in Los Angeles's San Fernando Valley in the late 1980s, the narrative follows the spiraling entanglement between Wendy and her eighth-grade English teacher as she becomes both victim to and participant in a simultaneously predatorial and impassioned relationship. Baited by initial praise and a false sense of control, Wendy tumbles into a dangerous dynamic that spans the duration of her teens. Artfully constructed from her own journals and decades of personal excavation, the story of this secret relationship has imprinted on Wendy and readers alike. A stunningly honest look at memory, agency, and power, *Excavation* will claim your whole heart.

#### [Kill All Your Darlings](#) Picador

*Hotel Theory* is two books in one: a meditation on the meaning of hotels, and a dime novel (*Hotel Women*) featuring Lana Turner and Liberace. Typical of Wayne Koestenbaum's invigoratingly inventive style, the two books — one fiction, one nonfiction — run concurrently, in twin columns, and the articles "a," "an," and "the" never appear. The nonfiction ruminations on hotels are divided into eight dossiers, composed of short takes on the presence of hotels in the author's dreams as well as in literature, film, and history. Guest stars include everyone from Oscar Wilde to Marilyn Monroe. *Hotel Theory* gives (divided) voice to an aesthetic of hyperaesthesia, of yearning. It is an oblique manifesto, the place where writing disappears. A new mode of theorizing — in fiction, in fragment, through quotation and palimpsest — arises in this dazzling work.

#### [Humiliation](#) Chronicle Books

Fans and scholars have long regarded the 1980s as a significant turning point in the history of comics in the United States, but most critical discussions of the period still focus on books from prominent creators such as Frank Miller, Alan Moore, and Art Spiegelman, eclipsing the work of others who also played a key role in shaping comics as we know them today. *The Other 1980s* offers a more complicated and multivalent picture of this robust era of ambitious comics publishing. The twenty essays in *The Other 1980s* illuminate many works hailed as innovative in their day that have nonetheless fallen from critical view, partly because they challenge the contours of conventional comics studies scholarship: open-ended serials that eschew the graphic-novel format beloved by literature departments; sprawling superhero narratives with no connection to corporate universes; offbeat and abandoned experiments by major publishers, including Marvel and DC; idiosyncratic and experimental independent comics; unusual genre exercises filtered through deeply personal sensibilities; and oft-neglected

offshoots of the classic "underground" comics movement of the 1960s and 1970s. The collection also offers original examinations of the ways in which the fans and critics of the day engaged with creators and publishers, establishing the groundwork for much of the contemporary critical and academic discourse on comics. By uncovering creators and works long ignored by scholars, *The Other 1980s* revises standard histories of this major period and offers a more nuanced understanding of the context from which the iconic comics of the 1980s emerged.

#### **Pink Triangle and Yellow Star, and Other Essays (1976-1982)** UNC Press Books

Selected essays from America's foremost literary journalist and essayist, featuring ruminations on writers and artists as diverse as Edith Wharton, Diane Arbus and the Bloomsbury Group. This charismatic and penetrating collection includes Malcolm's now iconic essay about the painter David Salle.