

Unica Zurn Dark Spring

Traces the efforts of a small Iowa community to counter the pervasiveness of crystal methamphetamine, in an account that offers insight into the drug's appeal while chronicling the author's numerous visits with the town's doctor, the local prosecutor and a long-time addict. Reprint. A best-selling book.

The best way to learn history is to visualize it! Since 1998, Josh MacPhee has commissioned and produced over one hundred posters by over eighty artists that pay tribute to revolution, racial justice, women's rights, queer liberation, labor struggles, and creative activism and organizing. Celebrate People's History! presents these essential moments—acts of resistance and great events in an often hidden history of human and civil rights struggles—as a visual tour through decades and across continents, from the perspective of some of the most interesting and socially engaged artists working today. Celebrate People's History includes artwork by Cristy Road, Swoon, Nicole Schulman, Christopher Cardinale, Sabrina Jones, Eric Drooker, Klutch, Carrie Moyer, Laura Whitehorn, Dan Berger, Ricardo Levins Morales, Chris Stain, and more.

One of the first Swiss performance artists, Manon has fashioned a career for herself out of the identities of others. Whether exploring the limits of gender or the beauty of decay, Manon—through her personas, installations, and performance pieces—continually foregrounds the instability of place and self. Her most recent project, *She Was Once MISS RIMINI*, is one of her most brutal and touching. Here, she literally depicts imagined futures for an aging beauty queen. Each exquisite image in this pictorial essay teases out the possible paths Miss Rimini—an alter-ego for Manon who “happened” upon a beauty pageant in the early 1970s and walked away with the crown—could have taken. A small-town diva? A hypersensitive viola player? Perhaps even a psychiatric patient? *She Was Once MISS RIMINI* is a trenchant meditation on the art, or artifice, of growing older. Costume, lipstick, lighting, attitude—all aspects of self-presentation are in concert here with quiet critiques of social and economic systems that limit the options of older women. Accompanied by an enlightening introduction by art theorist Brigitte Ulmer, *She Was Once MISS RIMINI* is the first and only documentation of Miss Rimini and one of the first books in English on Manon.

“A dream of a debut, by turns troubling and glorious, angry and wise.” —Junot Diaz? *Hope and Other Dangerous Pursuits*, the debut of Pulitzer Prize and National Book Award finalist Laila Lalami, evokes the grit and enduring grace that is modern Morocco. The book begins as four Moroccans illegally cross the Strait of Gibraltar in an inflatable boat headed for Spain. What has driven them to risk their lives? And will the rewards prove to be worth the danger? There's Murad, a gentle, unemployed man who's been reduced to hustling tourists around Tangier; Halima, who's fleeing her drunken husband and the slums of Casablanca; Aziz, who must leave behind his devoted wife in hope of securing work in Spain; and Faten, a student and religious fanatic whose faith is at odds with an influential man determined to destroy her future. Sensitively written with beauty and boldness, this is a gripping book about what propels people to risk their lives in search of a better future.

Roland Topor's nightmare vision of paranoia, with a new introduction by famed horror writer Thomas Ligotti.

Diagnosed with schizophrenia in the 1950s, German writer and artist Unica Zürn produced a wealth of remarkable textual and visual material within psychiatric institutions across Germany and France. While Zürn is often discussed in relation to her partner, the controversial artist Hans Bellmer, this innovative book moves beyond the familiar model of the overlooked 'significant other' and re-introduces her as a member of the French Surrealist group. This is the first monograph on the life and work of the Unica Zürn in English. Esra Plumer presents Zürn's life and work in light of the artist's individual experiences with WWII, Post-war Surrealism and mental illness, at the same time revealing wider aspects of her artistic practice in relation to her contemporaries. She also reveals how the techniques of anagrams and automatism (writing and drawing methods designed to unlock the subconscious mind) form the pillars of Zürn's artistic creative output, which carry her work into the wider theoretical circles of psychoanalytic theory and post-structuralist thought.

After seven goblins try to steal it, the Rainbow is careful never again to touch the earth.

The riveting, exclusive true story of an Iraq whistleblower who continues to be betrayed by his country, as told by an international bestselling author. Gregory Ford, an intelligence agent and medic, was in Iraq for only a short time—from the invasion in March 2003 until early June of the same year, when he was strapped to a stretcher, drugged, and “renditioned” out of Iraq in a clandestine and criminal operation at the behest of his command, who were frantically trying to silence him. But why? *Midnight in Samarra* is the shocking true story of one soldier's attempt to speak up and report the abuse and torture he saw being inflicted on the local population, as well as secret, incriminating Iraqi arms stores of American-made weapons with bills of lading implicating, among others, famous political families. His warnings about simmering anti-American fury of the local populace were ignored and suppressed by his command; hundreds of millions of dollars in cash seized in the home of Saddam Hussein's main banker as a result of Ford's intelligence work vanished without a trace. Ford's information about Hussein's location, which could have led to the dictator's capture six months earlier, was also ignored and suppressed. As Ford was filing charges against his superior officers, they seized his weapons (illegal in a war zone), tried to declare him insane, abducted him by force, administered a dangerous mind-altering drug during a Medevac flight, and tried to interrogate him while he was under. Years later, Gregory Ford is still trying to get justice. His command—and high-ups in both the military and the government—lied, dissembled, obfuscated, danced, and dodged while Ford endured libel, slander, and innuendo, feared for his life, and, nearly a decade after the drugging on the plane, learned that the chemical injected into him had done permanent damage to his brain and heart. *Midnight in Samarra* is the story of one man's courage and conviction, and the horrifying truths of one of our most trusted and honored institutions.

Nadja, originally published in France in 1928, is the first and perhaps best Surrealist romance ever written, a book which defined that movement's attitude toward everyday life.

The principal narrative is an account of the author's relationship with a girl in the city of Paris, the story of an obsessional presence haunting his life. The first-person narrative is supplemented by forty-four photographs which form an integral part of the work -- pictures of various surreal people, places, and objects which the author visits or is haunted by in *naja's* presence and which inspire him to mediate on their reality or lack of it. The *Nadja* of the book is a girl, but, like Bertrand Russell's definition of electricity as not so much a thing as a way things happen, *Nadja* is not so much a person as the way she makes people behave. She has been described as a state of mind, a feeling about reality, k a kind of vision, and the reader sometimes wonders whether she exists at all. yet it is *Nadja* who gives form and structure to the novel.

The artists' book *'How To Shoplift Books'* by David Horvitz is a guide on how to steal books. It details 80 ways in which one can steal a book, from the very practical, to the witty, imaginative, and romantic ways. Originally published in 2013, this paperback re-issue is making this sought after title available again and is published in an English, Spanish and French version. 17 more languages will be released successively.

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. *Bachelors* attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

In writing *Le Livre de Promethea* Hélène Cixous set for herself the task of bridging the immeasurable distance between love and language. She describes a love between two women in its totality, experienced as both a physical presence and a sense of infinity. The result is a stunning example of *écriture féminine* that won kudos when published in France in 1983. Its translation into English by Betsy Wing will extend the influence of a writer already famous for her novels and contributions to feminist theory. In her introduction Betsy Wing notes the contemporary emphasis on "fictions of presence." Cixous, in *The Book of Promethea*, works to "repair the separation between fiction and presence, trying to chronicle a very-present love without destroying it in the writing."

In 1970, Unica Zurn, the companion and lover of the Surrealist artist Hans Bellmer, threw herself from the sixth floor window of their apartment in Paris. Her suicide was the culmination of thirteen years of mental crises which are described with disarming lucidity in *The Man Of Jasmine*, subtitled *Impressions from a Mental Illness*. Zurn's mental collapse was initiated when she encountered in the real world her childhood fantasy figure "the man of jasmine": he was the writer Henri Michaux, and her meeting him plunged her into a world of hallucination in which visions of her desires, anxieties and events from her unresolved past overwhelmed her present life. Her return to "reality" was constantly interrupted by alternate visionary and depressive periods. Zurn's compelling narrative also reveals her uneasy relationship with words and language, which she attempted to resolve by the compulsive writing of anagrams. Anagrams allowed her to dissect the language of everyday, to personalise it, and to make it reveal hidden at its core astonishing messages, threats and evocations. They formed the basis of her interpretation of the split between her inner & outer lives and underpin the texts included in this selection. *The Man of Jasmine* is certainly one of the greatest descriptions of mental collapse, but it is much more. Zurn's familiarity with Surrealist conceptions of the psyche, and her extraordinary self-possession during the most alarming experiences are allied to vivid descriptive powers which make this a literary as well as a psychological masterpiece.

Literary Nonfiction. Memoir. Women's Studies. **BLACKFISHING THE IUD** is a daring and demanding memoir by author, Caren Beilin, about reproductive health and the IUD, gendered illness, medical gaslighting, and activism in the chronic illness community. Rhapsodic and unabashedly polemical, Beilin scrutinizes the literary, artistic, and medical history of Rheumatoid Arthritis, as she considers the copper IUD's role in triggering her sudden onset of chronic autoimmunity. As the title makes abundantly clear, the book is an argument that the copper IUD is sickening quite a lot of women--and that we listen first and foremost to women's testimony to begin to resolve it. "BLACKFISHING THE IUD is a necessary and searing polemic. Deftly shifting between literary history and emerging scientific research, Caren Beilin defiantly insists on the truth of her own experience--and demands that medicine take the anecdotal reports of women like her seriously."--Maya Dusenbery As I read I thought of alchemy, Beilin is an alchemist. She transmutes metal, in this case copper, into something that flames and sings and questions and fights. It's a supranatural work that quests after healing but also finds and makes sense in its paradoxes."--Johanna Hedva "'Love does leave you open,' Caren Beilin proves in this heart-breaking, book-breaking work. Beilin opens her memoir of illness to the voices of others harmed by the IUD, a medical device that makes the writer's daily living and thinking into a story of autoimmune disease. Beilin and others who know the risks of being heard and treated as women include us in their generous acts of rage, empathy, gratitude, and information. Reading and writing are witchwork, transforming the isolation of suffering into a tender and common ground. This book reminds us that our bodies are sites of language we can trust and love and offer in forms more radical than we know."--Hilary Plum "In **BLACKFISHING THE IUD**, Caren Beilin takes on a crucial topic heretofore only broached in online forums--the serious, ongoing health problems associated with the copper IUD--and explodes her investigation into a creative work like no other: rich with wide-ranging references but also retaining the urgency and intimacy of raw, personal forum posts. Dissatisfied with the non-answers offered by medicine, Beilin seeks to understand the harm done by the IUD through philosophy, literature, and daily life. By writing the IUD through literature, philosophy, bookselling, and birdwatching, she identifies it as a problem that reaches far beyond 'women's health' into society at large."--Amy Berkowitz

Functional organic and organometallic polymers and materials have gained much attention as versatile materials for energy interconversions and optoelectronic/photonic applications, including electrical energy generation in photovoltaic cells and light generation in organic light-emitting diodes, as they offer a low cost, light weight and simple option for device fabrication. *Molecular Design and Applications of Photofunctional Polymers and Materials*, presents a critical perspective of the current field, with emphasis on fundamental concepts and current applications in optoelectronics, electronics and nanotechnology. The book also covers photochemically degradable polymers, electrochromic

and photochromic materials, biosensing and bioimaging materials, and low- and high-refractive index materials. With contributions from leading experts in the field, this timely book will provide a valuable contribution to the community enabling new synthetic methods to be developed to produce new materials with specific functional roles.

Joseph, hired to become an inventor's new assistant, arrives one rainy Monday morning at Technical Engineer Karl Tobler's splendid hilltop villa: he is at once pleased and terribly worried, a state soon followed by even stickier psychological complexities

Fiction. Winner of the 2015 Noemi Press Fiction Award. *UNCOUNTRY: A MYTHOLOGY* is a collection of narratives that aim to expand creative pathways into historical space, particularly histories of migration and displacement. It is divided into four Histories: Ash, Breath, Hunger and Blood. The four Histories explore the gaps between "remembered" official history and the more unreliable spaces of private memory and unspoken unofficial history. The storylines re-contextualize and re-imagine content from mythic spaces, such as German folktales and Eastern European Jewish lore, historical narratives as well as anecdotes from oral family memory. *UNCOUNTRY* furthermore explores the notion of invisible landscapes; an accumulation of stories, memories, dreams and desires, over-layering the visible place: a record of the human, animal and geographical history that we move through.

Surrealist Women displays the range and significance of women's contributions to surrealism. Penelope Rosemont, affiliated with the Paris Surrealist Group in the 1960s and now a Chicago poet and painter, has assembled nearly three hundred texts by ninety-six women from twenty-eight countries. She opens the book with a succinct summary of surrealism's basic aims and principles, followed by a discussion of the place of gender in the origins of the movement. The texts are organised into historical periods ranging from the 1920s to the present, with introductions describing trends in the movement for each period; and each surrealist's work is prefaced by a brief biographical statement. Authors include El Allailly, Bruna, Cunard, Carrington, Cesaire, Gauthier, Giovanna, van Hirtum, Kahlo, Levy, Mansour, Mitrani, Pailthorpe, Joyce Peters, Rahon, Svankmajerova, Taub, Zangana

Dark Spring

Black Shuck Books presents *REMEMBER THE DEAD AT HALLOWEEN AND CHRISTMAS*, edited by British Fantasy Award winner J.A. Mains. An all-new anthology of 'lost' Victorian and Edwardian stories set or published during the two seasons where the dead like us to remember them the most... Editor Mains has spent four years researching and bringing this book to life and with a previously unknown Edith Nesbit tale, *REMEMBER THE DEAD* showcases the very best of early supernatural fiction and is a must for any serious lover of the genre.

"An enjoyable, well-crafted little book."—The Complete Review Translated from the Italian, this winner of the Prix Medicis Etranger for 1987 is an enigmatic novel set in modern India. Roux, the narrator, is in pursuit of a mysterious friend named Xavier. His search, which develops into a quest, takes him from town to town across the subcontinent.

"Sarduy's 'inventory of marks,' both physical and mnemonic, is a collection of 26 essays that, in Sarduy's words, 'outline a possible autobiography.' Afterword by collaborative translators Suzanne Jill Levine and Carol Maier"--Handbook of Latin American Studies, v. 58.

Zanele Muholi: *Somnyama Ngonyama, Hail the Dark Lioness* features over ninety of Muholi's evocative self-portraits, each image drafted from material props in Muholi's immediate environment. These portraits reflect the journey, self-image, and possibilities of a black woman in today's global society. With more than twenty written contributions from curators, poets, and authors, alongside luxurious tritone reproductions of Muholi's images, this title is as much a manifesto of resistance as it is an autobiographical, artistic statement.

For more than three decades, Lucien 'one of the most notorious characters in the history of the novel' has haunted the imaginations of readers around the world. Remarkably, the astounding protagonist of Gabrielle Wittkop's lyrical 1972 novella, *The Necrophiliac*, has never appeared in English until now. This new translation introduces readers to a masterpiece of French literature, striking not only for its astonishing subject matter but for the poetic beauty of the late author's subtle, intricate writing. Like the best writings of Edgar Allan Poe or Baudelaire, Wittkop's prose goes far beyond mere gothic horror to explore the melancholy in the loneliest depths of the human condition, forcing readers to confront their own mortality with an unprecedented intimacy.

A window into a life of insatiable desire and uninhibited sex - this is Parisian art critic Catherine M.'s account of her sexual awakening and her unrestrained pursuit of pleasure. From the glamorous singles clubs of Paris to the Bois de Boulogne, she describes her erotic experiences in precise and beautiful detail. A phenomenal bestseller throughout Europe, *The Sexual Life of Catherine M.*, like *Fifty Shades of Grey*, breaks with accepted ideas of sex and examines many alternative manifestations of desire. Told in spare, elegant prose, her story will shock, enlighten and liberate you.

Pleasure palaces from a turbulent past, *"Dark Pools: Historic Swimming Pools of Berlin"* dives into 100 years of German history as seen through the city's elaborately designed swimming pools. In a nation that idolised its swimmers, its pools were often built to high standards, with styles ranging from Roman bath to minimalist Bauhaus. Striking photos of the site of the infamous Nazi Olympics show the pool still in use and looking much as it did in 1936.

Jason Polan is on a mission to draw every person in New York, from cab drivers to celebrities. He draws people eating at Taco Bell, admiring paintings at the Museum of Modern Art, and sleeping on the subway. With a foreword by Kristen Wiig, *Every Person in New York, Volume 1* collects thousands of Polan's energetic drawings in one chunky book. As

full as a phone book and as invigorating as a walk down a bustling New York street, this is a new kind of love letter to a beloved city and the people who live there.

A series of dialogues are created between Asian-German authors, such as Yoko Tawada, Pham Thi Hoài, and Anna Kim, with an earlier generation of German-speaking authors and artists whose works engaged with «Asia, » including W.G. Sebald, Peter Weiss, and Joseph Beuys. Asian-German voices are here shown to reshape the German cultural landscape.

New edition of this major work examining the development of neoliberalism In this established classic, sociologists Luc Boltanski and Eve Chiapello get to the heart of contemporary capitalism. Delving deep into the latest management texts informing the thinking of employers, the authors trace the contours of a new spirit of capitalism. They argue that beginning in the mid-1970s, capitalism abandoned the hierarchical Fordist work structure and developed a new network-based form of organization founded on employee initiative and autonomy in the workplace—a putative freedom bought at the cost of material and psychological security. This was a spirit in tune with the libertarian and romantic currents of the period (as epitomized by dressed-down, cool capitalists such as Bill Gates and Ben and Jerry) and, as the authors argue, a more successful, pernicious, and subtle form of exploitation. In this new edition, the authors reflect on the reception of the book and the debates it has stimulated.

The 50th anniversary edition of Metcalf's extraordinary novel, a reckoning with Columbus, America, myth, and his great-grandfather Herman Melville.

First published in French in 1983, *The Cathedral of Mistis* a collection of stories from the last of the great Francophone Belgian fantasists: distilled tales of distant journeys, buried memories and impossible architecture. Described here are the emotionally disturbed architectural plan for a palace of emptiness; the experience of snowfall in a bed in the middle of a Finnish forest; the memory chambers that fuel the marvelous futility of the endeavor to write; the beautiful woodland church, built of warm air currents and fog, scattering in storms and taking renewed shape at dusk, that gives this book its title. *The Cathedral of Mist* offers the sort of ethereal narratives that might have come from the pen of a sorrowful, distinctly Belgian Italo Calvino. It is accompanied by two meditative essays on reading and writing that fall in the tradition of Marcel Proust and Julien Gracq. Paul Willems (1912–97) published his first novel, *Everything Here Is Real*, in 1941. Three more novels and, toward the end of his life, two collections of short stories bracketed his career as a playwright.

'Emmett William's *Sweethearts* is a breakthrough. It is to concrete poetry as *Wuthering Heights* is to the English novel; as *Guernica* is to modern art. *Sweethearts* is the first large scale lyric masterpiece among the concrete texts, compelling in its emotional scope, readable, a sweetly heartfelt, jokey, crying, laughing, tender expression of love. It moves. Miraculously, the formal limitations of *Sweethearts* enabled Emmett to prove that, with both hands tied behind his back, gagged, just nudging letters out of a regular grid with his nose (look, no mirrors), a real artist can write the *Book of Life* all over again.' - (Richard Hamilton)

Today fans still remember and love the British girls' comic *Misty* for its bold visuals and narrative complexities. Yet its unique history has drawn little critical attention. Bridging this scholarly gap, Julia Round presents a comprehensive cultural history and detailed discussion of the comic, preserving both the inception and development of this important publication as well as its stories. *Misty* ran for 101 issues as a stand-alone publication between 1978 and 1980 and then four more years as part of *Tammy*. It was a hugely successful anthology comic containing one-shot and serialized stories of supernatural horror and fantasy aimed at girls and young women and featuring work by writers and artists who dominated British comics such as Pat Mills, Malcolm Shaw, and John Armstrong, as well as celebrated European artists. To this day, *Misty* remains notable for its daring and sophisticated stories, strong female characters, innovative page layouts, and big visuals. In the first book on this topic, Round closely analyzes *Misty*'s content, including its creation and production, its cultural and historical context, key influences, and the comic itself. Largely based on Round's own archival research, the study also draws on interviews with many of the key creators involved in this comic, including Pat Mills, Wilf Prigmore, and its art editorial team Jack Cunningham and Ted Andrews, who have never previously spoken about their work. Richly illustrated with previously unpublished photos, scripts, and letters, this book uses *Misty* as a lens to explore the use of Gothic themes and symbols in girls' comics and other media. It surveys existing work on childhood and Gothic and offers a working definition of Gothic for Girls, a subgenre which challenges and instructs readers in a number of ways.

Translated and with an Introduction by Caroline Rupprecht.

Poetry. A *CRUEL NIRVANA* both is and is not a new Jerome Rothenberg collection. In other words, almost everything in this collection has been published before. Each of the three major sections (Narratives and Real Theater Pieces, The Notebooks, and Conversations) was originally published individually. A *CRUEL NIRVANA* brings together these long out-of-print smaller gatherings in a way that illuminates their important place in Rothenberg's crucial contribution to Twentieth- and Twenty-first Century poetics. Returning to these poems, properly contextualized, one finds them communicating in one field of immanence. If we feel exhausted by meaningless violence and marketing, A *CRUEL NIRVANA* shows us wellsprings of meaning and power we missed or just couldn't see in our exhaustion or disaffection.

"That Person's Work" has developed out of Matt Mullican's hypnosis performances and photography, drawing and object making that he has created during a trance state. This is an idea book made by 'that person' and contains over 700 pages of drawings and collages. It also contains an interview between Matt Mullican and a practitioner of hypnosis.

"Edited by Max Schumann, Director of Printed Matter, and with a foreword and afterword by art writer and Colab member Walter Robinson, the book traces the output of Collaborative Projects Inc. (aka Colab), the highly energetic gathering of young New York downtown artists active from the late 1970's through the mid 1980's."--Printed Matter website.

We defy augury. There's a special providence in the fall of a sparrow. If it be now, 'tis not to come ... the readiness is all. Under the sign of Hamlet's last act, Hélène Cixous, in her eightieth year, launched her new book--and the latest chapter in her *Human Comedy*, her *Search for Lost Time*. Surely one of the most delightful, in its exposure of the seams of her extraordinary craft,

We Defy Augury finds the reader among familiar faces. In these pages we encounter Eve, the indomitable mother; Jacques Derrida, the faithful friend; children, neighbors; and always the literary forebears: Montaigne, Diderot, Proust, and, in one moving passage, Erich Maria Remarque. We Defy Augury moves easily from Cixous's Algerian childhood, to Bacharach in the Rhineland, to, eerily, the Windows on the World restaurant atop the World Trade Center, in the year 2000. In one of the most astonishing passages in this tour-de-force performance of the art of digression, Cixous proclaims: "My books are free in their movements and in their choice of routes [...] They are the product of many makers, dreamed, dictated, cobbled together." This unique experience, which could only have come from the pen of Cixous, is now available in English, and readers are sure to delight in this latest work by one of France's most celebrated writer-philosophers.

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