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# 7 Miles Second David Wojnarowicz

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 The Life and Times of David Wojnarowicz

*7 Miles Second  
 David  
 Wojnarowicz*

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**WILCOX HOPE**

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Gaylord Phoenix 7 Miles a

SecondClose to the  
 KnivesA Memoir of  
 Disintegration

A stunning memoir of a mother and her daughter's survival in WWII and their subsequent lifelong struggle with faith. In this captivating and elegantly illustrated graphic memoir, Miriam Katin retells the story of her and her mother's escape on foot from the Nazi invasion of Budapest. With her father off fighting for the Hungarian army and the German troops quickly approaching, Katin and her mother are forced to flee to the countryside after faking their deaths. Leaving behind all of their belongings and loved ones, and unable to tell anyone of their whereabouts, they disguise themselves as a Russian servant and illegitimate child, while literally staying a few steps ahead of the German soldiers. *We Are on Our Own* is a woman's attempt to rebuild her earliest childhood trauma in order to come to an understanding of her lifelong questioning of faith. Katin's faith is shaken as she wonders how God could create and tolerate such a wretched world, a world of fear and hiding, bargaining and theft, betrayal and abuse. The complex and horrific

experiences on the run are difficult for a child to understand, and as a child, Katin saw them with the simple longing, sadness, and curiosity she felt when her dog ran away or a stranger made her mother cry. Katin's ensuing lifelong struggle with faith is depicted throughout the book in beautiful full-color sequences. *We Are on Our Own* is the first full-length graphic novel by Katin, at the age of sixty-three.

**In the Shadow of the American Dream** MIT Press

*7 Miles a Second* Close to the Knives A Memoir of Disintegration Open Road Media  
*Post York* Smithsonian Institution  
 A New York Times Notable Book of 2011, included on Amazon.com, Publishers Weekly, and NPR'S Best Comics lists. A haunting postmodern fable, *Big Questions* is the magnum opus of Anders Nilsen, one of the brightest and most talented young cartoonists working today. This beautiful minimalist story, collected here for the first time, is the culmination of ten years and more than six hundred pages of work that details the metaphysical quandaries of the occupants of an

endless plain, existing somewhere between a dream and a Russian steppe. A downed plane is thought to be a bird and the unexploded bomb that came from it is mistaken for a giant egg by the group of birds whose lives the story follows. The indifferent, stranded pilot is of great interest to the birds--some doggedly seek his approval, while others do quite the opposite, leading to tensions in the group. Nilsen seamlessly moves from humor to heartbreak. His distinctive, detailed line work is paired with plentiful white space and large, often frameless panels, conveying an ineffable sense of vulnerability and openness. *Big Questions* has roots in classic fables--the birds and snakes have more to say than their human counterparts, and there are hints of the hero's journey, but here the easy moral that closes most fables is left open and ambiguous. Rather than lending its world meaning, Nilsen's parable lets the questions wander where they will.  
[The Life & Art of Mort Meskin](#) Macmillan  
 The "fierce, erotic, haunting, truthful" memoirs of an

extraordinary artist, activist, and iconoclast who lit up late-twentieth-century New York (Dennis Cooper). One of the New York Times' "50 Best Memoirs of the Past 50 Years" David Wojnarowicz's brief but eventful life was not easy. From a suburban adolescence marked by neglect, drugs, prostitution, and abuse to a squalid life on the streets of New York City, to fame—and infamy—as an activist and controversial visual artist whose work was lambasted in the halls of Congress, all before his early death from AIDS at age thirty-seven, Wojnarowicz seemed to be at war with a homophobic "establishment" and the world itself. Yet what emerged from the darkness was a truly extraordinary artist and human being—an angry young man of remarkable poetic sensibilities who was inordinately sympathetic to those who, like him, lived and struggled outside society's boundaries. *Close to the Knives* is his searing yet strangely beautiful account told in a collection of powerful essays. An author whom reviewers have compared

to Kerouac and Genet, David Wojnarowicz mesmerizes, horrifies, and delights in equal measure with his unabashed honesty. At once savage and funny, poignant and sexy, compassionate and unforgiving, his words and stories cut like knives, leaving indelible marks on all who read them. *History Keeps Me Awake at Night* Sourcebooks, Inc. The experience of illness (both mental and physical) figures prominently in the critical thought and activism of the 1960s and 1970s, though it is largely overshadowed by practices of sexuality. Lisa Diedrich explores how and why illness was indeed so significant to the social, political, and institutional transformation beginning in the 1960s through the emergence of AIDS in the United States. A rich intervention—both theoretical and methodological, political and therapeutic—*Indirect Action* illuminates the intersection of illness, thought, and politics. Not merely a revision of the history of this time period, *Indirect Action* expands the historiographical boundaries through which illness and health activism in the United States have been viewed. Diedrich

explores the multiplicity illness-thought-politics through an array of subjects: queering the origin story of AIDS activism by recalling its feminist history; exploring health activism and the medical experience; analyzing psychiatry and self-help movements; thinking ecologically about counterpractices of generalism in science and medicine; and considering the experience and event of epilepsy and the witnessing of schizophrenia. *Indirect Action* places illness in the leading role in the production of thought during the emergence of AIDS, ultimately showing the critical interconnectedness of illness and political and critical thought. *Close to the Knives* Open Road Media Gaylord Phoenix follows the danger-fraught journeys of the gaylord phoenix, a creature willing to sacrifice anything for love and self-knowledge. Confronting unexpected manifestations of sexual connection and romantic possession, the gaylord phoenix searches for his lost love, his origins and his place in a world where transformations, magic and sex are part of the everyday fabric of life.

Original.

**The Lightkeeper's Wife**

Pantheon

Fear of contagion, isolated patients, a surge of overwhelming and unpreventable deaths, and the frontline healthcare workers who shouldered the responsibility of seeing us through a deadly epidemic: as we continue to confront the global pandemic caused by COVID-19, *Taking Turns* reminds us that we've been through this before. Only a few decades ago, the world faced another terrifying and deadly health crisis: HIV/AIDS. Nurse MK Czerwiec began working at the Illinois Masonic Medical Center's HIV/AIDS Care Unit 371 in the 1990s—a pivotal time in the history of AIDS. Deaths from the disease in the United States peaked in 1995 and then dropped drastically in the following years, with the release of effective drug treatments. In this graphic memoir, Czerwiec provides an insider's view of the lives of healthcare workers, patients, and loved ones from Unit 371. With humor, insight, and emotion, MK shows how the patients and staff cared for one another, how the sick faced their deaths, and how the

survivors looked for hope in what seemed, at times, like a hopeless situation. Drawn in a restrained, inviting style, *Taking Turns* is an open, honest look at suffering, grief, and resilience among a community of medical professionals and patients at the heart of the AIDS epidemic.

**And Other Animals**

Roaring Brook Press

A mesmerizing, heartbreaking graphic novel of immigrant life on New York's Lower East Side at the turn of the twentieth century, as seen through the eyes of twin sisters whose lives take radically and tragically different paths. For six-year-old Esther and Fanya, the teeming streets of New York's Lower East Side circa 1910 are both a fascinating playground and a place where life's lessons are learned quickly and often cruelly. In drawings that capture both the tumult and the telling details of that street life, *Unterzakhn* (Yiddish for "Underthings") tells the story of these sisters: as wide-eyed little girls absorbing the sights and sounds of a neighborhood of struggling immigrants; as teenagers taking their own tentative steps into

the wider world (Esther working for a woman who runs both a burlesque theater and a whorehouse, Fanya for an obstetrician who also performs illegal abortions); and, finally, as adults battling for their own piece of the "golden land," where the difference between just barely surviving and triumphantly succeeding involves, for each of them, painful decisions that will have unavoidably tragic repercussions.

*White Fur* Critical  
Cartoons

"*The Lightkeeper's Wife* is a beautiful, stirring novel full of captivating mystery and clear-eyed emotion. The luminous characters are beacons that guide the reader through a narrative as thrilling, expansive, and dangerous as the sea at night."—Bret Anthony Johnston, author of *Remember Me Like This* and *Corpus Christi* When Hannah Rescues Billy From a Shipwreck, She Will Change Both Their Lives Forever. Hannah Snow shouldn't be in the water, saving shipwrecked sailors. Her husband would be furious—it's his job to tend to the lighthouse at Dangerfield, to warn the ships off the rocks. Sailors know that the Dangerfield

coastline is treacherous, but the waves constantly pull them down into the deep anyway. But when the ship Cynthia Rose runs aground, John is away buying supplies, and Hannah rushes out into the storm. She can only fish one sailor out of the icy water—weatherworn, half-drunk Billy. When Hannah gets word that John will not return home to her, she sinks into grief so deep that she feels she may never surface again. With Billy's help, she continues to man the lighthouse, keeping the lamps blazing even during her darkest hours. But Billy is not all that he seems. And Hannah starts to doubt whether anything she knew about this strange man—or herself—is true.

*Or, what Happens when a Serial Comic Becomes a Graphic Novel* Knopf

A revealing and gripping investigation into how social media platforms police what we post online--and the large societal impact of these decisions This engaging and richly illustrated book comprehensively examines the life and art of David Wojnarowicz (1954-1992), who came to prominence in New York's East Village art world of the 1980s, actively

embracing all media and forging an expansive range of work both fiercely political and highly personal. First displayed in raw storefront galleries, his work achieved national attention at the same moment that the AIDS epidemic was affecting a generation of artists, himself included. In a thoughtful overview essay, David Breslin looks at the breadth of the artist's work as well as Wojnarowicz's broad range of interests and influences, situating the artist in the art-historical canon and pushing beyond the biographical focus that has characterized much of the scholarship on Wojnarowicz to fully assess his paintings, photographs, installations, performances, and writing. A close examination of groups of works by David Kiehl sheds new light on the artist's process and the context in which the works were created. Essays by Julie Ault, Gregg Bordowitz, C. Carr, Marvin Taylor, and National Book Award finalist Hanya Yanagihara investigate the relationship between artistic production and cultural activism during

the AIDS crisis, as well as provide a necessary accounting and close evaluation of divergent practices that have frequently been subsumed under broad labels like "East Village," "queer," "postmodern," and "neo-expressionist."

**Comic Velocity** Open Road Media

"A poetic account of self-discovery and self-loathing"--Amazon.com.

**Sounds in the Distance**

Fantagraphics Books

From Shadow to Light:

The Life and Art of Mort

Meskin is a coffee table

art book and critical

biography of one of the

twentieth century's most

influential comic book

artists. Meskin's career

spanned both the Golden

and Silver ages of comics,

from the 1940s to the

1960s. His drawing,

chiaroscuro technique,

and storytelling are

considered by

connoisseurs of the form

to be among the most

sophisticated of his time.

His passion for his artwork

was equaled by his skill,

and the quality of his

overall oeuvre blurs the

artificial distinction

between high and low art.

Yet he is known mostly

among hard-core

aficionados today,

eclipsed by many of his

peers, some of whom he

profoundly influenced. Among Meskin's fans and admirers are Jim Steranko, Joe Kubert, Alex Toth, Carmine Infantino, Steve Ditko, Jerry Robinson, and Jack Kirby. From Shadow to Light: The Life and Art of Mort Meskin will finally give this neglected artist the recognition he's due.

I Am J Drawn and Quarterly  
A sweet, funny contemporary teen romance for the inner geek in all of us from graphic novelist Faith Erin Hicks. Miriam's family should be rich. After all, her grandfather was the co-creator of smash-hit comics series The TomorrowMen. But he sold his rights to the series to his co-creator in the 1960s for practically nothing, and now that's what Miriam has: practically nothing. And practically nothing to look forward to either-how can she afford college when her family can barely keep a roof above their heads? As if she didn't have enough to worry about, Miriam's life gets much more complicated when a cute boy shows up in town . . . and turns out to be the grandson of the man who defrauded Miriam's grandfather, and heir to the TomorrowMen

fortune. In her endearing debut novel, cartoonist Faith Erin Hicks pens a sensitive and funny Romeo and Juliet tale about modern romance, geek royalty, and what it takes to heal the long-festering scars of the past (Spoiler Alert: love).

*Ed Vs. Yummy Fur* Little Brown & Company  
Panoramic and provocative in its scope, this handbook is the definitive guide to contemporary issues associated with male sex work and a must read for those who study masculinities, male sexuality, sexual health, and sexual cultures. This groundbreaking volume will have a powerful impact on our understanding of this challenging, elusive subject. While the internet has brought the previously hidden worlds of male sex work more starkly into public view, academic research has often remained locked into descriptions of male sex workers and their clients as perverse. Drawing from a variety of regions, the chapters provide insights into the historical, popular cultural, social, and economic aspects of sex work, as well as demographic patterns,

health outcomes, and policy issues. This approach shifts thought on male sex work from a hidden "social problem" to a publicly acknowledged "social phenomenon." The book challenges myths and reconceptualizes male sex work as a discrete field. Importantly, it provides a vehicle for the voices of male sex workers and new and established scholars. This richly detailed, humane, and innovative collection retrieves male sex work from silence and invisibility on the one hand and its association with scandal and stigma on the other. The findings within have profound implications for how governments approach public health and regulation of the sex industry and for how society can make sense of the complexities of human sexualities. A compelling scholarly read and a major contribution to a commercial sector that is often neglected in policy debates on sex work, this handbook will be of great interest to scholars of criminology, sociology, gender studies, and cultural studies and all those interested in male sex work.

*Stories from HIV/AIDS Care Unit 371* Rizzoli

International Publications David Wojnarowicz's fractured scrapbook of dream journals, political critique and collage--an ultra-rare document of 1980s New York subculture David Wojnarowicz's *In the Shadow of Forward Motion* was originally published as a photocopied zine/artist's book to accompany an exhibition of the same name at PPOW Gallery in 1989. Despite its meager print run of just 50 copies, the publication has garnered a legendary status, and for good reason. In it we find, for the first time, Wojnarowicz's writing and visual art, two mediums for which he is renowned, playing off each other in equal measure. We glimpse the artist's now iconic mixed-media works, with motifs of ants, locomotives, money, tornados and dinosaurs, juxtaposed with journal-like texts or "notes towards a frame of reference" that examine historical and global mechanisms of power symbolized through the technology of their times. Wojnarowicz uses the fractured experience of his day-to-day life (including dreams, which he recorded fastidiously) to expose these

technologies as weapons of class, cultural and racial oppression. The artist's experience living with HIV is a constant subject of the work, used to shed light on the political and social mechanisms perpetuating discrimination against not only himself, but against women and people of color, who faced additional barriers in their efforts to receive treatment for the illness. Rooted in the maelstrom of art, politics, religion and civil rights of the 1980s, the book provides a startling glimpse into an American culture that we have not yet left behind. Félix Guattari provides an introduction. Painter, photographer, writer, filmmaker, performance artist, songwriter and activist, David Wojnarowicz was born in Redbank, New Jersey, in 1954 and died of AIDS in New York in 1992. The author of five books--most famously *Close to the Knives: A Memoir of Disintegration*--Wojnarowicz attained national prominence as a writer and advocate for AIDS awareness, and for his stance against censorship. *Dinner with Lenny* MIT Press  
In Hito Steyerl's writing

we begin to see how, even if the hopes and desires for coherent collective political projects have been displaced onto images and screens, it is precisely here that we must look frankly at the technology that seals them in. The *Wretched of the Screen* collects a number of Steyerl's landmark essays from recent years in which she has steadily developed her very own politics of the image. Twisting the politics of representation around the representation of politics, these essays uncover a rich trove of information in the formal shifts and aberrant distortions of accelerated capitalism, of the art system as a vast mine of labor extraction and passionate commitment, of occupation and internship, of structural and literal violence, enchantment and fun, of hysterical, uncontrollable flight through the wreckage of postcolonial and modernist discourses and their unanticipated openings. *e-flux journal Series* edited by Julieta Aranda, Brian Kuan Wood, Anton Vidokle  
**The Routledge Handbook of Male Sex Work, Culture, and Society** Bloomsbury Publishing USA

Audio journals that document Wojnarowicz's turbulent attempts to understand his anxieties and passions, and tracking his thoughts as they develop in real time. In these moments I hate language. I hate what words are like, I hate the idea of putting these preformed gestures on the tip of my tongue, or through my lips, or through the inside of my mouth, forming sounds to approximate something that's like a cyclone, or something that's like a flood, or something that's like a weather system that's out of control, that's dangerous, or alarming.... It just seems like sounds that have been uttered back and forth maybe now over centuries. And it always boils down to the same meaning within those sounds, unless you're more intense uttering them, or you precede them or accompany them with certain forms of violence. —from *The Weight of the Earth* Artist, writer, and activist David Wojnarowicz (1954–1992) was an important figure in the downtown New York art scene. His art was preoccupied with sex, death, violence, and the limitations of language. At the height of the AIDS

epidemic, Wojnarowicz began keeping audio journals, returning to a practice he'd begun in his youth. *The Weight of the Earth* presents transcripts of these tapes, documenting Wojnarowicz's turbulent attempts to understand his anxieties and passions, and tracking his thoughts as they develop in real time. In these taped diaries, Wojnarowicz talks about his frustrations with the art world, recounts his dreams, and describes his rage, fear, and confusion about his HIV diagnosis. Primarily spanning the years 1987 and 1989, recorded as Wojnarowicz took solitary road trips around the United States or ruminated in his New York loft, the audio journals are an intimate and affecting record of an artist facing death. By turns despairing, funny, exalted, and angry, this volume covers a period largely missing from Wojnarowicz's written journals, providing us with an essential new record of a singular American voice. *David Wojnarowicz: In the Shadow of Forward Motion* Fantagraphics Books The author of *Ghost World* presents an offbeat tour of the sleepy Midwestern town of Ice Haven and its

unusual inhabitants, including Random Wilder, the narrator and would-be poet laureate of the town; his arch-rival Ida Wentz; the lovelorn Violet Van der Plazt and Vida Wentz; Mr. and Mrs. Ames, a detective team; and others. Mature.

*David Wojnarowicz* U of Minnesota Press

A stunning star-crossed love story set against the glitz and grit of 1980s New York City When Elise Perez meets Jamey Hyde on a desolate winter afternoon, fate implodes, and neither of their lives will ever be the same. Although they are next-door neighbors in New Haven, they come from different worlds. Elise grew up in a housing project without a father and didn't graduate from high school; Jamey is a junior at Yale, heir to a private investment bank fortune and beholden to high family expectations. Nevertheless, the attraction is instant, and what starts out as sexual obsession turns into something greater, stranger, and impossible to ignore. The couple moves to Manhattan in search of a new life, and *White Fur* follows them as they wander through Newport mansions and East Village dives, WASP-

establishment yacht clubs  
and the grimy streets  
below Canal Street,  
fighting the forces  
determined to keep them  
apart. White Fur combines  
the electricity of Less  
Than Zero with the

timeless intensity of  
Romeo and Juliet in this  
searing, gorgeously  
written novel that  
perfectly captures the  
ferocity of young love.  
*From Shadow to Light*  
Drawn & Quarterly  
To define Nigeria is to tell

a half-truth. Many have  
tried, but most have  
concluded that it is  
impossible to capture the  
true scope and  
significance of Africa's  
most populous nation  
through words or images.

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