

## The Cow Ariana Reines

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### LUCIANO BENTLEY

**An Anthology of Conceptual Writing** The Cow "Beyond brilliant, THE COW is a manifesto of the paradoxical girl-state in which disappearance beckons through presence." --Chris Kraus  
 A Sand Book

Fiction. DOUBLE TEENAGE tells the story of Celine and Julie, two girls coming of age in the 1990s in a desert town close to the US-Mexico border. Starting from their shared love of theater, the girls move into a wider world that shimmers with intellectual and artistic possibility, but at the same time, is dense with threat. This unrelenting novel shines a spotlight on paradoxes of Western culture. It asks impossible questions about the media's obsession with sexual violence as it twins with a social unwillingness to look at real pain. It asks what it feels like to be a girl, simultaneously a being and a thing, feeling in a marketplace. Wherever they are—whether in a dance club in El Paso or an art lecture in Vancouver—these characters find themselves in a brutal landscape. This is a portrait of the recent past, seen through the cloudy lens of now, of friends struggling within

self-destructive realities. Part bildungsroman, part performance, part passionate essay, part magic spell, what DOUBLE TEENAGE ultimately offers is a way to see through violence into an emotionally alive place beyond the myriad traps of girlhood. "Like the Celine and Julie of Jacques Rivette's film, Joni Murphy's protagonists are highly attuned to magical forces. But, growing up Las Cruces, New Mexico—a town that they separately flee for points north—the magic they see is infused with unfathomable violence. From the micro-inflections of "self harm" to the criminal and systemic violence that surrounds them, they struggle to make sense of their surroundings by whatever means are available to them: sex, romance, and drugs; literature and fashion; art, theater, and critical theory. DOUBLE TEENAGE is the definitive book of The Young Girl. It's also a definitive book about NAFTA, the Ciudad Juarez femicides, spectacular serial killings, culture and class, and the comforting media-lull of repetition. In an effort to understand, if not everything, at least those things that surround her protagonists, Murphy writes with an unforced and calm beauty. DOUBLE TEENAGE is a stunning first novel, moving with stealth and intelligence against the North American landscape."—Chris Kraus ""In this world / there were two kinds of girls, / Celine and Julie were neither." Joni Murphy's DOUBLE TEENAGE is a novel of shadowy doubles, tracking the ghosts of

adolescent girlhood between America's "true west" and western civilization itself. At once sober and elegiac, Murphy's novel snakes from southern New Mexico to Chicago, from the confusions of adolescent sex to the ruins of love in adulthood, from real murder to its images in tv and literature and, yes, theory—passing in and out of a Ciudad Juarez of the mind. Is it possible to survive girlhood? Are dead women the only kind our culture wants or understands? Joni Murphy's searching new novel is a book of questions which have no answer, questions begged as much by the obscenity of facts as by the record of our phantasms: our movies, our TV, our Bolaño, our borders. Read it."—Ariana Reines "Joni Murphy speaks to us directly. She speaks to us from a place of borders, of countries, and of languages that are strange to her and in need of reinvention. Through her ear and her eye, through her transmissions from these dusklands, we recognize something actual, an event or place, but cross-examined, rendered and remixed. Sometimes theatrical, sometimes cinematic, always urgent and painted on a broad canvas, unafraid of the depth of each landscape, of the mountains that we cannot see that lie beyond the mountains that we can. Her monologues follow the flow of thought—visual, critical, poetic, nostalgic. She speaks to where we are now—when the "we" is the individual and the body politic, in this historical moment,

where this marginal place, through the thought of her writing, becomes the centre."—Matthew Goulish "Joni Murphy has made a series of portraits, depictions not ultimately of people, but rather of a specific ambition, the only ambition that she feels is real, or can be real. Here there is an urge toward knowledge, but never knowledge that can be completely obtained. That which can be had completely cannot be trusted, says Murphy. Truth must be partial, glimpsed in bent glass, or found in its afterimage, wounding. Trysts, bodies, beds, books, they function as spurs. Here they are never what they are, but only road signs pointing elsewhere... not to a place but to a sort of journey."—Jesse Ball "DOUBLE TEENAGE is undoubtedly a feminist text, but it isn't one that offers a pretty picture of its characters overcoming male-dominated systems of power. The book ends with that cryptic line: "This is a spell for getting out of girlhood alive." Either this is Murphy's metaphor for the entire book and the instructions are hidden within its pages, or it is a nihilistic gesture to show that the systems of patriarchy are embedded so deeply within every aspect of our society that only something as impossible as magic can fix it."—Shannon Tien, *Maisonneuve* "Murphy seems to suggest this interpersonal connection that endures despite external and internalized misogyny is magic and is its own dizzying and overlapping network of survival and creation. In a culture mostly interested in the spectacle of dead girls, DOUBLE TEENAGE is a formally provocative counter spell to the facts of violence."—Adèle Barclay, *The Rusty Toque* [An Anatomy of Dirt](#) Salmon Publishing Limited

*The Global Industrial Complex: Systems of Domination*, is a groundbreaking collection of essays by leading scholars from wide scholarly and activist backgrounds who examine the entangled array of contemporary industrial complexes—what the editors refer to as "the power complex"—that was first analyzed by C. Wright Mills in his 1956 classic work, *The Power Elite*.

[The Global Industrial Complex](#) MIT Press

A reissue of this instant cult-classic love poem—an investigation of poetic address—by Ariana Reines, a commanding young poet.

*Mad Like Artaud* Tin House Books

Poems both punishing and radiant. No one is writing like Minnis, and no one should dare.

[Coeur de Lion](#) University of Iowa Press

"Beyond brilliant, THE COW is a manifesto of the paradoxical girl-state in which disappearance beckons through presence." --Chris Kraus

**Wendy Cope** Tin House Books

'Eunoia', which means 'beautiful thinking', is the shortest English word to contain all five vowels.

This book also contains them all, except that each one appears by itself in its own chapter. A unique personality for each vowel soon emerges: A is courtly, E is elegiac, I is lyrical, O is jocular, U is obscene. A triumphant feat, seven years in the making, Eunoia is as playful as it is awe-inspiring. [Ghosts](#) U of Minnesota Press

LONGLISTED FOR THE 2021 RATHBONES FOLIO PRIZE In *Strangers*, Rebecca Tamás explores where the human and nonhuman meet, and why this delicate connection just might be the most important relationship of our times. From 'On Watermelon' to 'On Grief', Tamás's essays are exhilarating to read in their radical and original exploration of the links between the environmental, the political, the folkloric and the historical. From thinking stones, to fairgrounds, from colliding planets to transformative cockroaches, Tamás's lyrical perspective takes the reader on a journey between body, land and spirit—exploring a new ecological vision for our fractured, fragile world. Essays: On Watermelon • On Hospitality • On Panpsychism • On Greenness • On Pain • On Grief • On Mystery A fascinating, lyrical exploration of the eco-political, from human and non-human bodies to landscapes. Tamás' essays are deeply rooted in folklore and the fragility of existence. A stunning work of enquiry and eloquence. — Sinéad Gleeson So full of insight, compassion and reason. – Anthony Anaxagorou Rebecca Tamás creates a shifting perspective in her essays which illuminates while giving unexpected pleasure. – Amit Chaudhuri Bursting with intellectual generosity. Deep wide roots and radical shoots. — Max Porter To read Rebecca Tamás is to feel weirdly, uncannily creaturely, and to see all around us as pulsing with meaning. — Katherine Angel *Strangers* is a much-needed lesson in how to love—unconditionally and immeasurably—a dying world. — Jessica J. Lee Erudite yet intimate, moving yet fierce, Rebecca Tamás' hungry exploration of the world – occurring at the porous boundary between literary forms – made me rethink what it means to be humane. — Olivia Sudjic Rebecca Tamás writes searingly on loss, transformation, art and the body. Her writing is tender and sharp, brimming with heat. — Nina Mingya Powles *Strangers* is an extraordinary, essential book. Both quiet and loud. Strange yet explicit. — Sara Baume exciting and clear-eyed. — Melissa Harrison These essays are sharp,

purposeful, moving and strange: necessary writing for now. — Jenn Ashworth 'he writing in these essays is luminous and urgent, intensely intimate and wildly global. *Strangers* is an intricate exploration of environmental precarity, literary strangeness, and the importance of the nonhuman. — Naomi Booth *Strangers* is a work of generous, optimistic curiosity, one which forgoes the easy promise of a world to come and invites us instead into a relationship of charged "feral intimacy" with a world that is already here. — Sam Byers Tamás builds a world so intimate for us here, teaching us how to unlearn and relearn, relive and relove. – Supriya Kaur Dhaliwal This text is an echoing, unstoppable bell. – Caught by the River (book of the month) A passionate and poetic exercise in empathy for everything. – Between Two Books a beautiful exploration of our relationship with nature. – Idler intriguing and generous. – New Statesman The essays appear not as fragments but as portals, dropping deep into the currents of contemporary ecological thought and lived experience... – Amy Clarkson, SPAM

**Everyone Knows Your Mother Is a Witch** Wave Books

"This astonishing young poet-still in her twenties-is surely destined to be one of the crucial voices of her generation."-Michael Silverblatt, *Bookworm* Composed in the direct, accessible, consciousness-piercing style readers of Ariana Reines' first two books are wildly enamored of, Mercury comprises a group of long poems. These interlocking works speak to the substance and essence of what is said, transmitted, transacted, "communicated" between persons. Reines proposes that substance and essence are opposites, and explores this in contexts including commercial cinema and internet porn. Your music makes me feel lonely Your music makes me feel lonely Your music Makes me feel lonely Picking a lemon Late at night My heart tightens! fear nature Your music makes me feel lonely I must be responsible for it! I'm alive! have this hair helmet on! I'm so alive! say yes to the megaplex You say it's awful isn't it awful say yeah So what. Something sentimental This place I agree Huge We're gonna go into the movie. . . The day is long enough The day is long enough The day is so long enough To contain all this and more

**A Philosophy of Dirt** Northwestern University Press

Poetry. Get kinky in the momodrome with Lara Glenum's second book, MAXIMUM GAGA. In scenic Catatonia, the Normopath snoozles, the Cherubim applaud, King Minus lies face-down, the Visual Mercenaries burst in, Icky and his school-boy minions race past, and the Queen Naked Mole Rat climbs inside the miraculating machine. Reworking the tabloid maximalism of Jacobean drama, this book investigates the politics of aesthetics and prosthetics, gender and power. With original cover art by Swedish artist Mia Makila. Lara Glenum's first book, THE HOUNDS OF NO, is also available from SPD.

**A Belated Primer** Makina Books

Reflections of a "revolutionary whore" and champion of sexual freedom and prostitutes' rights. They have to come back to us, because we know every detail of their orgasms, their little caprices, their little weaknesses and strengths. We know all of them. I mean, where do you expect them to go? They'll be disappointed anywhere else. Except for with us, because we know them like the back of our hand. As soon as they get in the door, it's like we'd made them ourselves. We know all the right things to say, all the gestures, there're no surprises. —from *The Little Black Book of Grisélidis Réal* *The Little Black Book of Grisélidis Réal* is the portrait of a true humanist who made a career out of compassion. Hailed as a virtuoso writer and a "revolutionary whore," Grisélidis Réal (1929-2005) chanced into prostitution at thirty-one after an upper-class upbringing in Switzerland. Serving clients from all walks of life, Réal applied the anarcho-Marxist dictum "from each according to his abilities, to each according to his needs" to her profession, charging sliding-scale fees determined by her client's incomes and complexity of their sexual tastes. Réal went on to become a militant champion of sexual freedom and prostitutes' rights. She has described prostitution as "an art, and a humanist science," noting that "the only authentic prostitution is that mastered by great technical artists...who practice this form of native craft with intelligence, respect, imagination, heart..." This volume includes lengthy dialogues from 1979-1981 with Réal conducted by journalist and author Jean-Luc Henning, in which she eloquently discusses the theoretical implications of sex-positive whoring and relates her experiences both inside and outside the profession: from her lengthy love affair with the "Berber" to such "psychological" and "special" clients as the "moldy rhinoceros." The "Little Black Book" that rounds out this book is drawn from the logs in which Réal kept track of her many clients, from "Pedro, hilarious fat Spaniard, devoted, simple, honest, fat peasant face, 70F" to "Pierre 8 (from Basel), blue eyes, fifties, slightly balding, cultivated, sweet-violent...licks my finger after I remove it from his anus...100-400F." It is a journal that not only chronicles Réal's working life, but offers a clinically direct, investigative sociological

analysis of the sexual subcultures of her time.

*Zirconia* ..... *Bad Bad* New York Review of Books

Radiant and tender, *My Baby First Birthday* is a collection that examines innocence, asking us who gets to be loved and who has to deplete themselves just to survive. Jenny Zhang writes about accepting pain, about the way we fetishize womanhood and motherhood, and reduce women to their violations, traumas, and body parts. She questions the way we feminize and racialize nurturing, and live in service of other people's dreams. How we idealize birth and being baby, how it's only in our mothers' wombs that we're still considered innocent, blameless, and undamaged, because it's only then that we don't have to earn love. Her poems explore the obscenity of patriarchy, whiteness, and capitalism, the violence of rescue and heroism. The magic trick in *My Baby First Birthday* is that despite all these themes, the book never feels like some jeremiad. Zhang uses friendship as a lyric. She seeks tenderness, radiant beauty, and having love for your mistakes. Through all this, she writes about being alone—really alone, like why-was-I-ever-born alone—and trying, despite everything, to reach out and touch something—skin to skin, animal to animal.

**Maximum Gaga** Univ of California Press

This poet's rapt, driven affect and glazed wit heralded a new strategy in the mitigation of female self-hatred in poetry.

**Ecopoetics** Vintage

What is dirt, and what does it really mean to be dirty or clean? Dirt and cleaning are often associated with ideas of guilt, otherness, and social control, but also with living responsibly and in harmony with the environment. In this learned, innovative study, Olli Lagerspetz offers a persuasive discussion of dirt and its ramifications across philosophy and culture. Writing with wit and grit, he argues that questions of dirt and soiling can neither be reduced to hygiene nor to ritual pollution. Instead, they are integral to almost every human activity. As participants in material culture, we not only produce things and dispose of them, but we also engage with them practically, aesthetically, and morally. Everything, in essence, comes back to dirt and waste. Ranging through subjects and times, from Heraclitus of Ephesus to the Renaissance (via Heidegger and Mary Douglas), from the hygienic products of modernity to abject art, Lagerspetz constantly questions current thinking on all subjects most foul. Proposing a new view of dirt based on our physical engagement with the world, *A Philosophy of Dirt* is essential reading for all students of philosophy and for anyone who's felt soiled—and wants to know why.

[Strangers](#) Canongate Books

*Ecopoetics: Essays in the Field* makes a formidable intervention into the emerging field of ecopoetics. The volume's essays model new and provocative methods for reading twentieth and twenty-first century ecological poetry and poetics, drawing on the insights of ecocriticism, contemporary philosophy, gender and sexuality studies, black studies, Native studies, critical race theory, and disability studies, among others. Contributors offer readings of a diverse range of poets, few of whom have previously been read as nature writers—from midcentury Beat poet Michael McClure, Objectivist poet George Oppen, and African American poets Melvin Tolson and Robert Hayden; to contemporary writers such as Diné poet Sherwin Bitsui, hybrid/ collage poets Claudia Rankine and Evelyn Reilly, emerging QPOC poet Xandria Phillips, and members of the *Olimpias* disability culture artists' collective. While addressing preconceptions about the categories of nature writing and ecopoetics, contributors explore, challenge, and reimagine concepts that have been central to environmental discourse, from apocalypse and embodiment to toxicity and sustainability. This collection of essays makes the compelling argument that ecopoetics should be read as "coextensive with post-1945 poetry and poetics," rather than as a subgenre or movement within it. It is essential reading for any student or scholar working on contemporary literature or in the environmental humanities today. Contributors: Joshua Bennett, Rob Halpern, Matt Hooley, Angela Hume, Lynn Keller, Petra Kuppers, Michelle Niemann, Gillian Osborne, Samia Rahimtoola, Joan Retallack, Joshua Schuster, Jonathan Skinner.

**Preliminary Materials for a Theory of the Young-Girl** MIT Press

A new anthology of wicked, subversive young women poets

[Spaces and Fictions of the Weird and the Fantastic](#) Strange Light

"This book will break your heart and heal it." - E.J. Levy, author of *The Cape Doctor* "If you're lucky enough to see a moose, chances are, it'll change your life." - Marcia Butler, *KenyonReview.org* A pregnant moose walks into a rural Maine town called Oslo, looking for food and a place to deliver her calf. Just as when strangers run into each other on the street, the movement of the moose

determines the fate of three families in the town as they grapple with trauma, marriage, ambition, and their fraught relationship with the natural world. Meet Pierre Roy, a brilliant twelve-year-old, who loses his memory in an accident. Then Claude Roy, Pierre's blustery and proud fourth-generation Maine father who cannot, or will not, acknowledge the too-real and frightening fact of his son's injury. And his wife, Celine, a once-upon-a-time traditional housewife and mother who descends into pills as a way of coping. Enter Sandra and Jim Kimbrough, musicians and recent Maine transplants who scrape together a meager living as performers while shoring up the loose ends by attempting to live off the grid. Finally, the wealthy widow "from away," Edna Sibley, whose dependent adult grandson is addicted to 1980's Family Feud episodes. Their disparate backgrounds and views on life make for, at times, uneasy neighbors. But when Sandra begins to teach Pierre the violin, forces beyond their control converge. The boy discovers that through sound he can enter a world without pain from the past nor worry for the future. He becomes a preadolescent existentialist and invents an unconventional method to come to terms with his memory loss, all the while attempting to protect, and then forgive, those who've failed him. Oslo, Maine is a character driven novel exploring class and economic disparity. It inspects the strengths and limitations of seven average yet extraordinary people as they reckon with their considerable collective failure around Pierre's accident. Alliances unravel. Long held secrets are exposed. And throughout, the ever-present moose is the linchpin that drives this richly drawn story, filled with heartbreak and hope, to its unexpected conclusion. "(T)he flawed but deeply relatable characters in Butler's second novel ... exude an authentic sense of humanity, making this a sure-fire recommendation for Fredrik Backman fans." —Carol Haggas, Booklist A seductive, imaginative,

and utterly unique story / an astute and compassionate foray into the intersecting lives of characters who are both ordinary and exceptional, saintly and deeply flawed." —Karen Dionne, #1 internationally bestselling author of *The Wicked Sister*

*In Search of Duende* Cambridge University Press

A theoretical dissection of capitalism's ultimate form of merchandise: the living spectacle of the Young-Girl. The Young-Girl is not always young; more and more frequently, she is not even female. She is the figure of total integration in a disintegrating social totality. —from *Theory of the Young-Girl* First published in France in 1999, *Preliminary Materials for a Theory of the Young-Girl* dissects the impossibility of love under Empire. The Young-Girl is consumer society's total product and model citizen: whatever "type" of Young-Girl she may embody, whether by whim or concerted performance, she can only seduce by consuming. Filled with the language of French women's magazines, rooted in Proust's figure of Albertine and the amusing misery of (teenage) romance in Witold Gombrowicz's *Ferdydurke*, and informed by Pierre Klossowski's notion of "living currency" and libidinal economy, *Preliminary Materials for a Theory of the Young-Girl* diagnoses—and makes visible—a phenomenon that is so ubiquitous as to have become transparent. In the years since the book's first publication in French, the worlds of fashion, shopping, seduction plans, makeover projects, and eating disorders have moved beyond the comparatively tame domain of paper magazines into the perpetual accessibility of Internet culture. Here the Young-Girl can seek her own reflection in corporate universals and social media exchanges of "personalities" within the impersonal realm of the marketplace. Tracing consumer society's colonization of youth and sexuality through the Young-Girl's "freedom" (in magazine terms) to do whatever she wants with

her body, *Tiqqun* exposes the rapaciously competitive and psychically ruinous landscape of modern love.

**Essays on the Human and Nonhuman** Tin House Books

The interrelated essays in this book explore the coming together of ethics and poetics in literatures that engage with their contemporary moments to become wagers on the future of meaning. The central concern of *The Poethical Wager* is the relation of poetics to agency in a chaotic world.

*A History* Reaktion Books

Dark, cutting, and coursed through with bright flashes of humour, crystalline imagery, and razor-sharp detail, *I Become a Delight to My Enemies* is a gut-wrenchingly powerful, breathtakingly beautiful meditation on the violence and shame inflicted on the female body and psyche. An experimental fiction, *I Become a Delight to My Enemies* uses many different voices and forms to tell the stories of the women who live in an uncanny Town, uncovering their experiences of shame, fear, cruelty, and transcendence. Sara Peters combines poetry and short prose vignettes to create a singular, unflinching portrait of a Town in which the lives of girls and women are shaped by the brutality meted upon them and by their acts of defiance and yearning towards places of safety and belonging. Through lucid detail, sparkling imagery and illumination, Peters' individual characters and the collective of *The Town* leap vividly, fully formed off the page. A hybrid in form, *I Become a Delight to My Enemies* is an awe-inspiring example of the exquisite force of words to shock and to move, from a writer of exceptional talent and potential.

*Affect and Literature* University of Michigan Press

An exploration of poetry as an expression of biology

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