

## Chronology Water Memoir Lidia Yuknavitch

LONGLISTED FOR THE STORY PRIZE Named one of the Best Books of the Year by Bustle and Lit Hub A fiercely empathetic group portrait of the marginalized and outcast in moments of crisis, from one of the most galvanizing voices in American fiction. Lidia Yuknavitch is a writer of rare insight into the jagged boundaries between pain and survival. Her characters are scarred by the unchecked hungers of others and themselves, yet determined to find salvation within lives that can feel beyond their control. In novels such as *The Small Backs of Children* and *The Book of Joan*, she has captivated readers with stories of visceral power. Now, in *Verge*, she offers a shard-sharp mosaic portrait of human resilience on the margins. The landscape of *Verge* is peopled with characters who are innocent and imperfect, wise and endangered: an eight-year-old black-market medical courier, a restless lover haunted by memories of his mother, a teenage girl gazing out her attic window at a nearby prison, all of them wounded but grasping toward transcendence. Clear-eyed yet inspiring, *Verge* challenges us with moments of uncomfortable truth, even as it urges us to place our faith in the flimsy guardrails of society but in the memories held—and told—by our own individual bodies.

“Nothing is more brilliant and juicy to me than a woman stepping fully into her self—mind, body, and spirit, full throttle, without apology. Kimberly Dark has been illuminating the path for a long time. This book is a triumph. This book is a jailbreak from cultural inscriptions meant to keep us locked up, shut up, and conforming.” —Lidia Yuknavitch, author of *The Chronology of Water* and *The Book of Joan Fat, Pretty, and Soon to be Old* is a moving, funny, and startlingly frank collection of personal essays about what it means to look a certain way. Or rather, certain ways. Navigating Kimberly Dark’s experience of being fat since childhood—as well as queer, white-privileged, a gender-confirming “girl with a pretty face,” active then disabled, and inevitably aging—each piece blends storytelling and social analysis to deftly coax readers into a deeper understanding of how appearance privilege (and stigma) function in everyday life and how the architecture of this social world constrains us. At the same time, she provides a blueprint for how each of us can build a more just social world, one interaction at a time. Includes an afterword by Health at Every Size expert, Linda Bacon. Kimberly Dark is a writer, professor, and raconteur. She has written award-winning plays, and taught and performed for a wide range of audiences in various countries over the past two decades. She is the author of *The Daddies*, *Love and Errors*, and co-editor of the anthology *Ways of Being in Teaching*.

Despite her parents' struggles with addiction, Lilly Dancyger always thought of her childhood as a happy one. But what happens when a journalist interrogates her own rosy memories to reveal the instability around the edges? Dancyger's father, Joe Schactman, was part of the iconic 1980s East Village art scene. He created provocative sculptures out of found materials like animal bones, human hair, and broken glass, and brought his young daughter into his gritty, iconoclastic world. She idolized him—despite the escalating heroin addiction that sometimes overshadowed his creative passion. When Schactman died suddenly, just as Dancyger was entering adolescence, she went into her own self-destructive spiral, raging against a world that had taken her father away. As an adult, Dancyger began to question the mythology she'd created about her father—the brilliant artist, struck down in his prime. Using his sculptures, paintings, and prints as a guide, Dancyger sought out the characters from his world who could help her decode the language of her father's work to find the truth of who he really was.

INTRODUCTION BY CHELSEA CAIN:: This is not your mother's memoir. In *The Chronology of Water*, Lidia Yuknavitch expertly moves the reader through issues of gender, sexuality, violence, and the family from the point of view of a lifelong swimmer turn..

A Memoir of Moods, Masochism, and Murder

Liberty's Excess

Liar

Frida Kahlo and My Left Leg

Heartsick

Heavy

"It was...unnecessary for me to fret about who the murderer was: Everybody was." A haunting, never-before-translated, autobiographical novella by the 2002 Nobel Prize winner. An unnamed narrator recounts a simple anecdote, his sighting of the Union Jack—the British Flag—during the Hungarian Revolution of 1956, in the few days preceding the uprising's brutal repression by the Soviet army. In the telling, partly a digressive meditation on "the absurd order of chance," he recalls his youthful self, and the epiphanies of his intellectual and spiritual awakening—an awakening to a kind of radical subjectivity. In his Nobel address Kertész remembered: "I, on a lovely spring day in 1955 suddenly came to the realization that there exists only one reality, and that is me, my life, this fragile gift bestowed for an uncertain time, which had been seized, expropriated by alien forces, and circumscribed, marked up, branded—and which I had to take back from 'History', this dreadful Moloch, because it was mine and mine alone..." The Contemporary Art of the Novella series is designed to highlight work by major authors from around the world. In most instances, as with Imre Kertész, it showcases work ne

before published; in others, books are reprised that should never have gone out of print. It is intended that the series feature many well-known authors and some exciting new discoveries. And as with the original series, *The Art of the Novella*, each book is a beautifully packaged and inexpensive volume meant to celebrate the form and its practitioners.

Aleksandar Hemon's lives begin in Sarajevo, a small, blissful city where a young boy's life is consumed with street soccer with the neighborhood kids, resentment of his younger sister, and trips abroad with his engineer-cum-beekeeper father. Here, a young man's life is about poking at the pretensions of the city's elders with American music, bad poetry, and slightly better journalism. And then, his life in Chicago: watching from afar as war breaks out in Sarajevo and the city comes under siege, no way to return home; his parents and sister fleeing Sarajevo with the family dog, leaving behind all else they had ever known; and Hemon himself starting a new life, his own family, in this new city. And yet this is not really a memoir. *The Book of My Lives*, Hemon's first book of nonfiction, defies convention and expectation. It is a love song to two different cities; it is a heartbreaking paean to the bonds of family; it is a stirring exhortation to go out and play soccer—and for the exercise. It is a book driven by passions but built on fierce intelligence, devastating experience, and sharp insight. And like the best narratives, it is a book that will leave you a different reader—a different person, with a new way of looking at the world—when you are finished. For fans of Hemon's fiction, *The Book of My Lives* is simply indispensable; for

the uninitiated, it is the perfect introduction to one of the great writers of our time. *A* Kirkus Reviews Best Nonfiction Book of 2013

A self-defined misfit makes a powerful case for not fitting in—for recognizing the beauty and difficulty, in forging an original path. A misfit is a person who missed fitting in, a person who fits in badly, or this: a person who is poorly adapted to new situations and environments. It's a shameful word, a word no one typically tries to own. Until now. Lidia Yuknavitch is a proud misfit. That wasn't always the case. It took Lidia a long time to not simply accept, but appreciate, her misfit status. Having flunked out of college twice (and maybe even a third time that she's not going to tell you about), with two epic divorces under her belt, an episode of rehab for drug use, and two stints in jail, she felt like she would never fit in. She was a hopeless misfit. She'd failed as daughter, wife, mother, scholar—and yet the dream of being a writer was stuck like "a small sad stone" in her throat. The feeling of not fitting in is universal. *The Misfit's Manifesto* is for misfits around the world—the rebels, the eccentrics, the oddballs, and anyone who has ever felt like she was messing up. It's Lidia's love letter to all those who can't ever seem to find the "right" path. She won't tell you how to stop being a misfit—quite the opposite. In her charming, poetic, funny, and frank style, Lidia will reveal why being a misfit is not something to overcome, but something to embrace. Lidia also encourages her fellow misfits not to be afraid of pursuing goals, how to stand up, how to ask for the things they want most. Misfits belong in the room, too, she reminds us, even if their path to that room

bumpy and winding. An important idea that transcends all cultures and countries, this book has created a brave and compassionate community for misfits, a place where everyone can belong.

Transgressive fiction authors write stories some are afraid to tell. Stories with taboo subjects, unique voices, shocking images—nothing safe or dry. *Burnt Tongues* is a collection of transgressive stories selected by a rigorous nomination and vetting process and hand selected by Chuck Palahniuk, author of *Fight Club*, as the best of The Cult workshop. These stories run the gamut from horrific and fantastic to humorous and touching, but each leaves a lasting impression. Some may say even a scar.

A Memoir of Waking Up, Living Real, and Listening Hard

The Book of Joan

Fictions

The Book of My Lives

Origin: A Novel

A Makeover for Self and Society

***Jun 1, 8:47 pm Hi, I'm Meg. I'm a highly freckled, ethical slut seeking medium-commitment fun. I like to play (but not necessarily lose at) word games. The following bits from your profile caught my attention: exciting spankings, handcuffs, and your writerly love of books. When Meg Weber - a recently divorced, queer, single parent - realizes she's ready to date again, she comes across the profile of Mr. Lucky; a smart dominant with similar interests. But not all goes as planned. In her memoir, A Year Of Mr. Lucky, Meg takes us through her journey of erotic encounters, pain and pleasure,***

*explorations of self-worth, submission, yearning, and healing."Owning me was written into the game, but not like this. Not a splintered heart and brittle distance. Not unmet longing. I wasn't supposed to fall in love."*

*Damaged Portland detective Archie Sheridan spent ten years tracking Gretchen Lowell, a beautiful serial killer, but in the end she was the one who caught him. Two years ago, Gretchen kidnapped Archie and tortured him for ten days, but instead of killing him, she mysteriously decided to let him go. She turned herself in, and now Gretchen has been locked away for the rest of her life, while Archie is in a prison of another kind---addicted to pain pills, unable to return to his old life, powerless to get those ten horrific days off his mind. Archie's a different person, his estranged wife says, and he knows she's right. He continues to visit Gretchen in prison once a week, saying that only he can get her to confess as to the whereabouts of more of her victims, but even he knows the truth---he can't stay away. When another killer begins snatching teenage girls off the streets of Portland, Archie has to pull himself together enough to lead the new task force investigating the murders. A hungry young newspaper reporter, Susan Ward, begins profiling Archie and the investigation, which sparks a deadly game between Archie, Susan, the new killer, and even Gretchen. They need to catch a killer, and maybe somehow then Archie can free himself from Gretchen, once and for all. Either way, Heartsick makes for one of the most extraordinary suspense debuts in recent memory.*

*Named One of the Best Books of the year by: Esquire, Refinery29, BookRiot, Medium, Electric Literature, The Brooklyn Rail, Largehearted Boy, The Coil and The Cut. Winner of the Lambda Literary Jeanne Cordova Prize for Lesbian/Queer Nonfiction Finalist, Lambda Literary Award for Lesbian Memoir/Biography Finalist, Publishing Triangle's Judy Grahn Award for Lesbian Nonfiction An Indie Next Pick For readers of Maggie Nelson and Leslie Jamison, a fierce and dazzling personal*

*narrative that explores the many ways identity and art are shaped by love and loss. In her critically acclaimed memoir, Whip Smart, Melissa Febos laid bare the intimate world of the professional dominatrix, turning an honest examination of her life into a lyrical study of power, desire, and fulfillment. In her dazzling Abandon Me, Febos captures the intense bonds of love and the need for connection -- with family, lovers, and oneself. First, her birth father, who left her with only an inheritance of addiction and Native American blood, its meaning a mystery. As Febos tentatively reconnects, she sees how both these lineages manifest in her own life, marked by compulsion and an instinct for self-erasure. Meanwhile, she remains closely tied to the sea captain who raised her, his parenting ardent but intermittent as his work took him away for months at a time. Woven throughout is the hypnotic story of an all-consuming, long-distance love affair with a woman, marked equally by worship and withdrawal. In visceral, erotic prose, Febos captures their mutual abandonment to passion and obsession -- and the terror and exhilaration of losing herself in another. At once a fearlessly vulnerable memoir and an incisive investigation of art, love, and identity, Abandon Me draws on childhood stories, religion, psychology, mythology, popular culture, and the intimacies of one writer's life to reveal intellectual and emotional truths that feel startlingly universal.*

*From the debris of her troubled early life, Lidia Yuknavitch weaves an astonishing tale of survival. It is a life that navigates, and transcends, abuse, addiction, self-destruction and the crushing loss of a stillborn child. A kind of memoir that is also a paean to the pursuit of beauty, self-expression, desire -- for men and women -- and the exhilaration of swimming, The Chronology of Water lays a life bare.*

*A Memoir of Submission, Loss, & Longing*

*Mean*

*Memoirs*

*Abandon Me*

*Between Nowhere and Happiness*

*The 13th Gift*

\*Named a Best Book of 2018 by the New York Times, Publishers Weekly, NPR, Broadly, BuzzFeed (Nonfiction), The Undeclared, Library Journal (Biography/Memoirs), The Washington Post (Nonfiction), Southern Living (Southern), Entertainment Weekly, and The New York Times Critics\* In this powerful, provocative, and universally lauded memoir—winner of the Andrew Carnegie Medal and finalist for the Kirkus Prize—genre-bending essayist and novelist Kiese Laymon “provocatively meditates on his trauma growing up as a black man, and in turn crafts an essential polemic against American moral rot” (Entertainment Weekly). In *Heavy*, Laymon writes eloquently and honestly about growing up a hard-headed black son to a complicated and brilliant black mother in Jackson, Mississippi. From his early experiences of sexual violence, to his suspension from college, to time in New York as a college professor, Laymon charts his complex relationship with his mother, grandmother, anorexia, obesity, sex, writing, and ultimately gambling. *Heavy* is a “gorgeous, gutting...generous” (The New York Times) memoir that combines personal stories with piercing intellect to reflect both on the strife of American society and on Laymon’s experiences with abuse. By attempting to name secrets and lies he and his mother spent a lifetime avoiding, he asks us to confront the terrifying possibility that few in this nation actually know how to responsibly love, and

even fewer want to live under the weight of actually becoming free. “A book for people who appreciated Roxane Gay’s memoir *Hunger*” (Milwaukee Journal Sentinel), *Heavy* is defiant yet vulnerable, an insightful, often comical exploration of weight, identity, art, friendship, and family through years of haunting implosions and long reverberations.

“You won’t be able to put [this memoir] down...It is packed with reminders of how black dreams get skewed and deferred, yet are also pregnant with the possibility that a kind of redemption may lie in intimate grappling with black realities” (The Atlantic).

A contemporary coming-of-age story is based on Freud's famous case study, retold and revamped through Dora's point of view, with shotgun blasts of dark humor and sexual play. Original. 10,000 first printing.

The Chronology of Water A Memoir Hawthorne Books

Short fictions that examine meaning through a cinematic lens. With an intelligence that scalds every pretense and surface, Lidia Yuknavitch's camera pans across subjects as varied as Keanu Reeves and Siberian prison laborers. She zooms in on drug addiction, crime, sex of all flavors, trauma, torture, rock and roll, and art, all the while revealing untried angles and alien shapes. She traces the inner lives of characters teetering on edges-death, birth, love, understanding-but never flinching at the spectacle of their violent descent. This collection represents a verbal cinematographer at her best as she captivates the reader with a prose style that is mesmerizing and fluid, deep and dangerous.

The Chronology of Water

Real to Reel

Dora: A Headcase

The Gifts of the Body

A Memoir

Burnt Tongues

Chelsea Cain's novels featuring Portland detective Archie Sheridan and serial killer Gretchen Lowell have captivated fans through two nail-biting entries, *Heartsick* and *Sweetheart*, both of them multiweek bestsellers in *The New York Times*, *USA Today*, and *Publishers Weekly*. Gretchen Lowell is still on the loose. These days, she's more of a cause célèbre than a feared killer, thanks to sensationalist news coverage that has made her a star. Her face graces magazine covers weekly and there have been sightings of her around the world. Most shocking of all, Portland Herald reporter Susan Ward has uncovered a bizarre kind of fan club, which celebrates the number of days she's been free. Archie Sheridan hunted her for a decade, and after his last ploy to catch her went spectacularly wrong, remains hospitalized months later. When they last spoke, they entered a détente of sorts---Archie agreed not to kill himself if she agreed not to kill anyone else. But when a new body is found accompanied by Gretchen's trademark heart, all bets are off and Archie is forced back into action. Has the Beauty Killer returned to her gruesome ways, or has the cult surrounding her created a whole new evil? Chelsea Cain continues to deliver heart-stopping thrills and chills in the latest entry in this dynamic bestselling series.

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In interconnected and mutually enfolding texts protagonists face off with some deformation of being: psychological, sexual, political, philosophical. Plots play out across the body, as if formed, deformed, reformed by culture. Drugs, violence, and sex inscribe the literal flesh of "figures" standing in for what formerly passed for character. In these fictions a woman is more likely to appear with a needle in her arm than a baby. Sometimes a woman cannot be distinguished from a man at all. Cutting from subject to object, severing the eye/I from skin, these fictions bring America back to its body. In *Liberty's Excess*, capitalism and individualism lose their cover stories, releasing desire all over culture's deadening hum. Yuknavitch is both master and mistress of this dis-formed beauty, creating a landscape neither *Waste Land* nor *Kansas* nor *Pomo Glitter*.

This collection of essays offers twelve innovative approaches to contemporary literary criticism. The contributors, women scholars who range from undergraduate students to contingent faculty to endowed chairs, stage a critical dialogue that raises vital questions about the aims and forms of criticism— its discourses and politics, as well as the personal, institutional, and economic conditions of its production. Offering compelling feminist and queer readings of avant-garde twentieth- and twenty-first-century texts, the essays included here are playful, performative, and theoretically savvy. Written for students, scholars, and professors in literature and creative writing, *Reading and Writing Experimental Texts* provides examples for doing literary scholarship in innovative ways. These provocative readings invite conversation and community, reminding us that if the stakes of critical innovation are high, so are the pleasures.

The *Chronology of Water* traces the effect of extreme grief on a young woman's developing

## Read PDF Chronology Water Memoir Lidia Yuknavitch

sexuality. With candour and humility, Yuknavitch chronicles her early experiences as a survivor of childhood abuse at the hands of her father and then the birth, just out of her teens, of a stillborn child. From the shattered parts she weaves a narrative shining with the healing power of art, beauty, writing, sibling love, romantic attachment - to men and women - and swimming. It is a journey of addiction, self-destruction, and ultimately survival that finally comes together in the shape of love.

A Novel

Reading and Writing Experimental Texts

An American Memoir

Reality Hunger

Dora

A Headcase : a Novel

"Intro to Poetry Writing is always like this: a long labor, a breech birth, or, obversely, mining in the dark. You take healthy young Americans used to sunshine (aided sometimes by Xanax and Adderall), you blindfold them and lead them by the hand into a labyrinth made from bones. Then you tell them their assignment: 'Find the Grail. You have a New York minute to get it.'"--The Poetry Lesson The Poetry Lesson is a hilarious account of the first day of a creative writing course taught by a "typical fin-de-siècle salaried beatnik"--one with an antic imagination, an outsized personality and libido, and an endless store of entertaining literary anecdotes, reliable or

otherwise. Neither a novel nor a memoir but mimicking aspects of each, *The Poetry Lesson* is pure Andrei Codrescu: irreverent, unconventional, brilliant, and always funny. Codrescu takes readers into the strange classroom and even stranger mind of a poet and English professor on the eve of retirement as he begins to teach his final semester of Intro to Poetry Writing. As he introduces his students to THE TOOLS OF POETRY (a list that includes a goatskin dream notebook, hypnosis, and cable TV) and THE TEN MUSES OF POETRY (mishearing, misunderstanding, mistranslating . . . ), and assigns each of them a tutelary "Ghost-Companion" poet, the teacher recalls wild tales from his coming of age as a poet in the 1960s and 1970s, even as he speculates about the lives and poetic and sexual potential of his twenty-first-century students. From arguing that Allen Ginsberg wasn't actually gay to telling about the time William Burroughs's funeral procession stopped at McDonald's, *The Poetry Lesson* is a thoroughly entertaining portrait of an inimitable poet, teacher, and storyteller.

**\*A NEW YORK TIMES BESTSELLER\*** For Sarah Hepola, alcohol was "the gasoline of all adventure." She spent her evenings at cocktail parties and dark bars where she proudly stayed till last call. Drinking felt like freedom, part of her birthright as a strong, enlightened twenty-first-century woman. But there was a price. She often blacked out, waking up with a blank space

where four hours should be. Mornings became detective work on her own life. What did I say last night? How did I meet that guy? She apologized for things she couldn't remember doing, as though she were cleaning up after an evil twin. Publicly, she covered her shame with self-deprecating jokes, and her career flourished, but as the blackouts accumulated, she could no longer avoid a sinking truth. The fuel she thought she needed was draining her spirit instead. A memoir of unblinking honesty and poignant, laugh-out-loud humor, **BLACKOUT** is the story of a woman stumbling into a new kind of adventure--the sober life she never wanted. Shining a light into her blackouts, she discovers the person she buried, as well as the confidence, intimacy, and creativity she once believed came only from a bottle. Her tale will resonate with anyone who has been forced to reinvent or struggled in the face of necessary change. It's about giving up the thing you cherish most--but getting yourself back in return. \*Includes Reading Group Guide\*

"Queer, dirty, insightful, and so funny" (Andrea Lawlor), this coyly revolutionary debut story collection imagines new origins and futures for its cast of unforgettable protagonists--almost all of whom are named Sarah.

**NAMED A MOST ANTICIPATED BOOK OF 2021 BY THE MILLIONS \* OPRAH MAGAZINE \* LAMBDA LITERARY \* ELECTRIC LITERATURE \* REFINERY29 \* COSMO \* THE ADVOCATE \* ALMA \* PAPERBACK PARIS \* WRITE OR DIE TRIBE**

\* READS RAINBOW In Sarahland, Sam Cohen brilliantly and often hilariously explores the ways in which traditional stories have failed us, both demanding and thrillingly providing for its cast of Sarahs new origin stories, new ways to love the planet and those inhabiting it, and new possibilities for life itself. In one story, a Jewish college Sarah passively consents to a form-life in pursuit of an MRS degree and is swept into a culture of normalized sexual violence. Another reveals a version of Sarah finding pleasure--and a new set of problems--by playing dead for a wealthy necrophiliac. A Buffy-loving Sarah uses fan fiction to work through romantic obsession. As the collection progresses, Cohen explodes this search for self, insisting that we have more to resist and repair than our own personal narratives. Readers witness as the ever-evolving "Sarah" gets recast: as a bible-era trans woman, an aging lesbian literally growing roots, a being who transcends the earth as we know it. While Cohen presents a world that will clearly someday end, "Sarah" will continue. In each Sarah's refusal to adhere to a single narrative, she potentially builds a better home for us all, a place to live that demands no fixity of self, no plague of consumerism, no bodily compromise, a place called Sarahland.

Every day can be Christmas. After the unexpected death of her husband, Joanne Huist Smith had no idea how she would keep herself together and be

strong for her three children - especially with the holidays approaching. The cheerfulness of the season made her feel more alone than ever, no matter how much she wanted to reach out to her children and find some way to comfort them. But thirteen days before Christmas, a poinsettia appeared on the Smiths' doorstep. The next day, another gift arrived ... then another, and another. Each present was accompanied by a note with lyrics to the carol "The Twelve Days of Christmas" rewritten to fit the gift and signed, "Your true friends." Although Jo resisted the intrusion at first, the gifts began to work a kind of magic on her and the kids. As they puzzled over the mystery together - who were the true friends? when would the next delivery arrive? could anyone catch the gift givers in the act? - their grieving hearts began to heal. The 13th Gift is a true story about the everyday miracles that can occur during the holiday season. It is a heartwarming reminder that with love, community, and family, even the most broken of hearts can be mended.

Clown Girl

The Poetry Lesson

The Misfit's Manifesto

The Union Jack

Sarahland

## Thrust

*This is not your mother's memoir. In The Chronology of Water, Lidia Yuknavitch, a lifelong swimmer and Olympic hopeful escapes her raging father and alcoholic and suicidal mother when she accepts a swimming scholarship which drug and alcohol addiction eventually cause her to lose. What follows is promiscuous sex with both men and women, some of them famous, and some of it S&M, and Lidia discovers the power of her sexuality to help her forget her pain. The forgetting doesn't last, though, and it is her hard-earned career as a writer and a teacher, and the love of her husband and son, that ultimately create the life she needs to survive.*

*A novel of two sisters in postwar England that lets you "step into the Jane Austen-like lives of Harriet and Belinda Bede" (The Christian Science Monitor). Belinda and Harriet Bede live together in a small English village. Shy, sensible Belinda has been secretly in love with Henry Hoccleve—the poetry-spouting, married archdeacon of their church—for thirty years. Belinda's much more confident, forthright younger sister Harriet, meanwhile, is ardently pursued by Count Ricardo Bianco. Although she has turned down every marriageable man who proposes, Harriet still welcomes any new curate with dinner parties and flirtatious conversation. And one of the newest arrivals, the reverend Edgar*

*Donne*, has everyone talking. A warm, affectionate depiction of a postwar English village, *Some Tame Gazelle* perfectly captures the quotidian details that make up everyday life. With its vibrant supporting cast, it's also a poignant story of unrequited love.

*Dora: A Headcase* is a contemporary coming-of-age story based on Freud's famous case study—retold and revamped through Dora's point of view, with shotgun blasts of dark humor and sexual play. Ida needs a shrink . . . or so her philandering father thinks, and he sends her to a Seattle psychiatrist. Immediately wise to the head games of her new shrink, whom she nicknames Sigg, Ida begins a coming-of-age journey. At the beginning of her therapy, Ida, whose alter ego is Dora, and her small posse of pals engage in "art attacks." Ida's in love with her friend Obsidian, but when she gets close to intimacy, she faints or loses her voice. Ida and her friends hatch a plan to secretly film Sigg and make an experimental art film. But something goes wrong at a crucial moment—at a nearby hospital Ida finds her father suffering a heart attack. While Ida loses her voice, a rough cut of her experimental film has gone viral, and unethical media agents are hunting her down. A chase ensues in which everyone wants what Ida has. *National Bestseller* A masterful literary talent explores the treacherous, often violent borders between war and sex, love and art. With the flash of a camera,

*one girl's life is shattered, and a host of others altered forever. . . In a war-torn village in Eastern Europe, an American photographer captures a heart-stopping image: a young girl flying toward the lens, fleeing a fiery explosion that has engulfed her home and family. The image wins acclaim and prizes, becoming an icon for millions—and a subject of obsession for one writer, the photographer's best friend, who has suffered a devastating tragedy of her own. As the writer plunges into a suicidal depression, her filmmaker husband enlists several friends, including a fearless bisexual poet and an ingenuous performance artist, to save her by rescuing the unknown girl and bringing her to the United States. And yet, as their plot unfolds, everything we know about the story comes into question: What does the writer really want? Who is controlling the action? And what will happen when these two worlds—east and west, real and virtual—collide? A fierce, provocative, and deeply affecting novel of both ideas and action that blends the tight construction of Julian Barnes's *The Sense of an Ending* with the emotional power of Anthony Marra's *A Constellation of Vital Phenomena*, Lidia Yuknavitch's *The Small Backs of Children* is a major step forward from one of our most avidly watched writers.*

*A Year of Mr. Lucky*  
*The Adderall Diaries*

*The Small Backs of Children*

*Blackout*

*Some Tame Gazelle*

*Remembering the Things I Drank to Forget*

"A painfully timely story . . . an artful memoir . . . a powerful, vital book about damage and ghostly afterlives of abuse." —Los Angeles Review of Books True crime, memoir, and ghost story, *Mean* is the bold and hilarious tale of Myriam Gurba's coming of age as a queer, race Chicana. Blending radical formal fluidity and caustic humor, Gurba takes on sexual violence, small towns, and race, turning what might be tragic into piercing, revealing comedy. This is a confident, intoxicating, brassy book that takes the cost of sexual assault, racism, misogyny, and homophobia deadly seriously. We act mean to defend ourselves from boys and from those who would chop off our breasts. We act mean to defend our clubs and institutions. We act mean because we like to laugh. Being mean to boys is fun and a second-wave feminist duty. Being rude to men who deserve it is a holy mission. Sisterhood is powerful, but being a bitch is more exhilarating . . . "Mean calls for a fat, fluorescent trigger war to start to finish—and I say this admiringly. Gurba likes the feel of radioactive substances on bare hands." —The New York Times "Gurba uses the tragedies, both small and large, she has lived around her to illuminate the realities of systemic racism and misogyny, and the ways in which we can try to escape what society would like to tell us is our fate." —Nylon "With its interesting wedding of lyricism and prose, and unflinching look at personal and public demons, Gurba

introspective memoir is brave and significant." —Kirkus Reviews "Mean will make you LO  
break your heart." —The Millions

"Finally, a novel of literary suspense that gets almost everything right—forensically and  
psychologically." —Sarah Weinman, Baltimore Sun Secretly, in her heart of hearts, Lena  
Dawson hides the strangest of beliefs about her childhood. Hiding behind a cool compe  
a superb fingerprint analyst in a crime lab in snowy Syracuse, New York, she feels tota  
place in the ordinary world of human interaction. Especially since the controlling husbar  
guided and protected her, then cheated and left her (though now he wants her back).  
uncanny ability to read a crime scene draws her into investigating a mysterious series  
deaths—but ultimately the most difficult puzzle she must solve is the one of her own o  
Diana Abu-Jaber, a "gifted and graceful writer" (Chicago Tribune), masterfully "transcend  
formula" (Kirkus Reviews) as "the tension of Origin escalates, shaped as much by beaut  
nuanced prose as menacing events" (New York Daily News).

An emotionally wrenching work of fiction about a health-care worker who tenders com  
and love to victims of AIDS, by an author who "strips her language of convention to lay  
ferocious rituals of love and need."--New York Times Book Review

Clown Girl lives in Baloneytown, a seedy neighborhood where drugs, balloon animals, an  
rubber chickens contribute to the local currency. Against a backdrop of petty crime, sh  
struggles to live her dreams, calling on cultural masters Charlie Chaplin, Kafka, and da V  
for inspiration. In an effort to support herself and her layabout performance-artist boy

Clown Girl finds herself unwittingly transformed into a "corporate clown," trapping herself in a cycle of meaningless, high-paid gigs that veer dangerously close to prostitution. Monica has created a novel that riffs on the high comedy of early film stars — most notably Charlie Chaplin and W. C. Fields — to raise questions of class, gender, economics, and prejudice. Resisting easy genre classification, this debut novel blends the bizarre, the humorous, and the gritty with stunning skill.

A True Story of a Christmas Miracle

On Being Human

Critical Innovations

Fat, Pretty, and Soon to be Old

Evil at Heart

**A landmark book, "brilliant, thoughtful" (The Atlantic) and "raw and gorgeous" (LA Times), that fast-forwards the discussion of the central artistic issues of our time, from the bestselling author of The Thing About Life Is That One Day You'll Be Dead. Who owns ideas? How clear is the distinction between fiction and nonfiction? Has the velocity of digital culture rendered traditional modes obsolete? Exploring these and related questions, Shields orchestrates a chorus of voices, past and present, to reframe debates about the veracity of memoir and the relevance of the novel. He argues that our culture is obsessed with**

“reality,” precisely because we experience hardly any, and urgently calls for new forms that embody and convey the fractured nature of contemporary experience.

Internationally bestselling author Lidia Yuknavitch offers a re-imagined Joan of Arc poised to save a world ravaged by war, in this genre-defying masterpiece.

INSTANT NATIONAL BESTSELLER THRUST IS: “Epic.” –The New York Times “A triumph.” –Elle “Stunningly beautiful.” –The Daily Beast “Both of the moment and utterly timeless.” –Chicago Review of Books “A book to take in wide-eyed.” –Rebecca Makkai NAMED A BEST BOOK OF THE SUMMER BY TIME, THE LOS ANGELES TIMES, ELLE, THE DAILY BEAST, BUSTLE, LITHUB, and GIZMODO As rising waters—and an encroaching police state—endanger her life and family, a girl with the gifts of a “carrier” travels through water and time to rescue vulnerable figures from the margins of history Lidia Yuknavitch has an unmatched gift for capturing stories of people on the margins—vulnerable humans leading lives of challenge and transcendence. Now, Yuknavitch offers an imaginative masterpiece: the story of Laisv?, a motherless girl from the late 21st century who is learning her power as a carrier, a person who can harness the power of meaningful objects to carry her through time. Sifting through the detritus of a fallen city known as the Brook, she discovers a talisman that will mysteriously connect her with a series

of characters from the past two centuries: a French sculptor; a woman of the American underworld; a dictator's daughter; an accused murderer; and a squad of laborers at work on a national monument. Through intricately braided storylines, *Lies* must dodge enforcement raids and find her way to the present day, and then, finally, to the early days of her imperfect country, to forge a connection that might save their lives--and their shared dream of freedom. A dazzling novel of body, spirit, and survival, *Thrust* will leave no reader unchanged. An intense memoir about mental illness, memory and storytelling, from an acclaimed novelist. When Rob Roberge learns that he's likely to have developed a progressive memory-eroding disease from years of hard living and frequent concussions, he is terrified by the prospect of becoming a walking shadow. In a desperate attempt to preserve his identity, he sets out to (somewhat faithfully) record the most formative moments of his life--ranging from the brutal murder of his childhood girlfriend, to a diagnosis of rapid-cycling bipolar disorder, to opening for famed indie band Yo La Tengo at The Fillmore in San Francisco. But the process of trying to remember his past only exposes just how fragile the stories that lay at the heart of our self-conception really are. As *Lies* twists and turns through Roberge's life, it turns the familiar story of sex, drugs, and rock 'n' roll on its head. Darkly funny and brutally frank, it offers a remarkable

portrait of a down and out existence cobbled together across the country, from musicians' crashpads around Boston, to seedy bars popular with sideshow freaks in Florida, to a painful moment of reckoning in the scorched Wonder Valley desert of California. As Roberge struggles to keep addiction and mental illness from destroying the good life he has built in his better moments, he is forced to acknowledge the increasingly blurred line between the lies we tell others and the lies we tell ourselves.

Negative Space

Her Other Mouths

A Thriller

Verge

**The Chronology of Water (Large Print 16pt)**

An inspirational memoir about how Jennifer Pastiloff's years of waitressing taught her to seek out unexpected beauty, how hearing loss taught her to listen fiercely, how being vulnerable allowed her to find love, and how imperfections can lead to a life full of wild happiness. Centered around the touchstone stories Jen tells in her popular workshops, *On Being Human* is the story of how a starved person grew into the exuberant woman she was meant to be all along by battling the demons within and winning. Jen did not intend to become a yoga teacher, but when she was given the opportunity to host her own retreats, she left her thirteen-year waitressing job and said "yes," despite crippling fears of her inexperience and her own potential. After years of feeling depressed, anxious, and hopeless,

in a life that seemed to have no escape, she healed her own heart by caring for others. She has learned to fiercely listen despite being nearly deaf, to banish shame attached to a body mass index, and to rebuild a family after the debilitating loss of her father when she was eight. Through her journey, Jen conveys the experience most of us are missing in our lives: being heard and being told, "I got you." Exuberant, triumphantly messy, and brave, *On Being Human* is a celebration of happiness and self-realization over darkness and doubt. Her complicated yet imperfectly perfect life path is an inspiration to live outside the box and to reject the all-too-common belief of "I am not enough." Jen will help readers find, accept, and embrace their own vulnerability, bravery, and humanness.

In the spring of 2007, a brilliant computer programmer named Hans Reiser stands accused of murdering his estranged wife, Nina. Despite a mountain of circumstantial evidence against him, he proclaims his innocence. The case takes a twist when Nina's former lover, and Hans's former best friend, Sean Sturgeon, confesses to eight unrelated murders that no one has ever heard of. At the time of Sturgeon's confession, Stephen Elliot is paralyzed by writer's block, in the thrall of Adderall dependency, and despondent over the state of his romantic life. But he is fascinated by Sturgeon, whose path he has often crossed in San Francisco's underground S&M scene. What kind of person, he wonders, confesses to a murder he likely did not commit? One answer is, perhaps, a man like Elliott's own father. So begins a riveting journey through a neon landscape of false confessions, self-medication, and torturous sex. Set against the backdrop of a nation at war, in the declining years of the Silicon Valley tech boom and the dawn of Paris Hilton's celebrity, *The Adderall Diaries* is at once a gripping account of a murder trial and a scorching investigation of the self. Tough,

## Read PDF Chronology Water Memoir Lidia Yuknavitch

tender, and unflinchingly honest, it is the breakout book by one of the most daring writers of his generation.

A New York Times-bestselling author's personal examination of how the experiences, art, and disabilities of Frida Kahlo shaped her life as an amputee. At first sight of Frida Kahlo's painting *The Two Fridas*, Emily Rapp Black felt a connection with the artist. An amputee from childhood, Rapp Black grew up with a succession of prosthetic limbs and learned that she had to hide her disability from the world. Kahlo sustained lifelong injuries after a horrific bus crash, and her right leg was eventually amputated. In Kahlo's art, Rapp Black recognized her own life, from the numerous operations to the compulsion to create to silence pain. Here she tells her story of losing her infant son to Tay-Sachs, giving birth to a daughter, and learning to accept her body. She writes of how Frida Kahlo inspired her to find a way forward when all seemed lost. Book cover image: Frida Kahlo, prosthetic limb. Frida Kahlo & Diego Rivera Archives. Bank of Mexico, Fiduciary in the Diego Rivera and Frida Kahlo Museum Trust.