

Against Love A Polemic Laura Kipnis

The New York Times Book Review Editor's Choice The flâneur is the quintessentially masculine figure of privilege and leisure who strides the capitals of the world with abandon. But it is the flâneuse who captures the imagination of the cultural critic Lauren Elkin. In her wonderfully gender-bending new book, the flâneuse is a "determined, resourceful individual keenly attuned to the creative potential of the city and the liberating possibilities of a good walk." Virginia Woolf called it "street haunting"; Holly Golightly epitomized it in *Breakfast at Tiffany's*; and Patti Smith did it in her own inimitable style in 1970s New York. Part cultural meander, part memoir, *Flâneuse* takes us on a distinctly cosmopolitan jaunt that begins in New York, where Elkin grew up, and transports us to Paris via Venice, Tokyo, and London, all cities in which she's lived. We are shown the paths beaten by such flâneuses as the cross-dressing nineteenth-century novelist George Sand, the Parisian artist Sophie Calle, the wartime correspondent Martha Gellhorn, and the writer Jean Rhys. With tenacity and insight, Elkin creates a mosaic of what urban settings have meant to women, charting through literature, art, history, and film the sometimes exhilarating, sometimes fraught relationship that women have with the metropolis. Called "deliciously spiky and seditious" by *The Guardian*, *Flâneuse* will inspire you to light out for the great cities yourself.

#1 New York Times Bestseller "Go Set a Watchman is such an important book, perhaps the most important novel on race to come out of the white South in decades." — New York Times A landmark novel by Harper Lee, set two decades after her beloved Pulitzer Prize-winning masterpiece, *To Kill a Mockingbird*. Twenty-six-year-old Jean Louise Finch—"Scout"—returns home to Maycomb, Alabama from New York City to visit her aging father, Atticus. Set against the backdrop of the civil rights tensions and political turmoil that were transforming the South, Jean Louise's homecoming turns bittersweet when she learns disturbing truths about her close-knit family, the town, and the people dearest to her. Memories from her childhood flood back, and her values and assumptions are thrown into doubt. Featuring many of the iconic characters from *To Kill a Mockingbird*, *Go Set a Watchman* perfectly captures a young woman, and a world, in painful yet necessary transition out of the illusions of the past—a journey that can only be guided by one's own conscience. Written in the mid-1950s, *Go Set a Watchman* imparts a fuller, richer understanding and appreciation of the late Harper Lee. Here is an unforgettable novel of wisdom, humanity, passion, humor, and effortless precision—a profoundly affecting work of art that is both wonderfully evocative of another era and relevant to our own times. It not only confirms the enduring brilliance of *To Kill a Mockingbird*, but also serves as its essential companion, adding depth, context, and new meaning to an American classic.

In this timely, insightful, and darkly funny investigation, the acclaimed author of *Against Love* asks: what does living in dystopic times do to our ability to love each other and the world? COVID-19 has produced new taxonomies of love, intimacy, and vulnerability. Will its cultural afterlife be as lasting as that of HIV, which reshaped consciousness about sex and love even after AIDS itself had been beaten back by medical science? Will COVID end up making us more relationally conservative, as some think HIV did within gay culture? Will it send us fleeing into emotional silos or coupled cocoons, despite the fact that, pre-COVID, domestic coupledom had been steadily losing fans? Just as COVID revealed our nation to itself, so did it hold a mirror up to our relationships. In *Love in the Time of Contagion*, Laura Kipnis weaves (often hilariously) her own (ambivalent) coupled lockdown experiences together with those of others and sets them against a larger backdrop: the politics of the virus, economic disparities, changing gender relations, and the ongoing institutional crack-ups prompted by #MeToo and Black Lives Matter, mapping their effects on the everyday routines and occasional solaces of love and sex.

From the IX Bishop of the Diocese of New Hampshire in the Episcopal Church, the first openly gay person elected to the episcopate and the world's leading religious spokesperson for gay rights and gay marriage—a groundbreaking book that persuasively makes the case for same-sex marriage using a commonsense, reasoned, religious argument. Robinson holds the religious text of the Bible to be holy and sacred and the ensuing two millennia of church history to be relevant to the discussion. He is equally familiar with the secular and political debate about gay marriage going on in America today, and is someone for whom same-sex marriage is a personal issue; Robinson was married to a woman for fourteen years and is a father of two children and has been married to a man for the last four years of a twenty-five-year relationship. Robinson has a knack for taking complex and controversial issues and addressing them in plain direct language, without using polemics or ideology, putting forth his argument for gay marriage, and bringing together sacred and secular points of view.

The Golden Notebook

Adventures in Bad Behavior

Abolish the Family

Love in the Time of Contagion

Against Love

Believing

Women Walk the City in Paris, New York, Tokyo, Venice, and London

From the author of the acclaimed *Against Love* comes a pointed, audacious, and witty examination of the state of the female psyche in the post-post-feminist world of the twenty-first century. Women remain caught between feminism and femininity, between self-affirmation and an endless quest for self-

improvement, between playing an injured party and claiming independence. Rather than blaming the usual suspects—men, the media—Kipnis takes a hard look at culprits closer to home, namely women themselves. Kipnis serves up the gory details of the mutual displeasure between men and women in painfully hilarious detail. Is anatomy destiny after all? An ambitious and original reassessment of feminism and women's ambivalence about it, *The Female Thing* breathes provocative new life into that age-old question.

"In this timely and thought-provoking analysis of modern coupledness, Pamela Haag paints a vivid tableau of the 'semi-happy' couple. Written with wit and aplomb, this page turner will instigate an insurrection against our marital complacency." —Esther Perel, author of *Mating in Captivity* Written with the persuasive power of Naomi Wolf and the analytical skills of Susan Faludi, Pamela Haag's provocative but sympathetic look at the state of marriage today answers—and goes beyond—the question many of us are asking: "Is this all there is?"

Anna is a writer, author of one very successful novel, who now keeps four notebooks. In one, with a black cover, she reviews the African experience of her earlier years. In a red one she records her political life, her disillusionment with communism. In a yellow one she writes a novel in which the heroine relives part of her own experience. And in a blue one she keeps a personal diary. Finally, in love with an American writer and threatened with insanity, Anna resolves to bring the threads of all four books together in a golden notebook. Doris Lessing's best-known and most influential novel, *The Golden Notebook* retains its extraordinary power and relevance decades after its initial publication. We all relish a good scandal—the larger the figure (governor, judge) and more shocking the particulars (diapers, cigars)—the better. But why do people feel compelled to act out their tangled psychodramas on the national stage, and why do we so enjoy watching them, hurling our condemnations while savoring every lurid detail? With "pointed daggers of prose" (*The New Yorker*), Laura Kipnis examines contemporary downfall sagas to lay bare the American psyche: what we desire, what we punish, and what we disavow. She delivers virtuoso analyses of four paradigmatic cases: a lovelorn astronaut, an unhinged judge, a venomous whistleblower, and an over-imaginative memoirist. The motifs are classic—revenge, betrayal, ambition, madness—though the pitfalls are ones we all negotiate daily. After all, every one of us is a potential scandal in the making: failed self-knowledge and colossal self-deception—the necessary ingredients—are our collective plight. In *How to Become a Scandal*, bad behavior is the entry point for a brilliant cultural romp as well as an anti-civics lesson. "Shove your rules," says scandal, and no doubt every upright citizen, deep within, cheers the transgression—as long as it's someone else's head on the block.

Savage Messiah

Sexual Revolution

Modern Fascism and the Feminist Fightback
God Believes in Love
I Like Myself!
Things Are Against Us
Love in the Post-Romantic Age

Against Love A Polemic Vintage

Few of us have been spared the agonies of intimate relationships. They come in many shapes: loving a man or a woman who will not commit to us, being heartbroken when we're abandoned by a lover, engaging in Sisyphean internet searches, coming back lonely from bars, parties, or blind dates, feeling bored in a relationship that is so much less than we had envisaged - these are only some of the ways in which the search for love is a difficult and often painful experience. Despite the widespread and almost collective character of these experiences, our culture insists they are the result of faulty or insufficiently mature psyches. For many, the Freudian idea that the family designs the pattern of an individual's erotic career has been the main explanation for why and how we fail to find or sustain love. Psychoanalysis and popular psychology have succeeded spectacularly in convincing us that individuals bear responsibility for the misery of their romantic and erotic lives. The purpose of this book is to change our way of thinking about what is wrong in modern relationships. The problem is not dysfunctional childhoods or insufficiently self-aware psyches, but rather the institutional forces shaping how we love. The argument of this book is that the modern romantic experience is shaped by a fundamental transformation in the ecology and architecture of romantic choice. The samples from which men and women choose a partner, the modes of evaluating prospective partners, the very importance of choice and autonomy and what people imagine to be the spectrum of their choices: all these aspects of choice have transformed the very core of the will, how we want a partner, the sense of worth bestowed by relationships, and the organization of desire. This book does to love what Marx did to commodities: it shows that it is shaped by social relations and institutions and that it circulates in a marketplace of unequal actors.

*Marking a return for Laura Mulvey to questions of film theory and feminism, as well as a reconsideration of new and old film technologies, this urgent and compelling collection of essays is essential reading for anyone interested in the power and pleasures of moving images. Its title, *Afterimages*, alludes to the dislocation of time that runs through many of the films and works it discusses as well as to the way we view them. Beginning with a section on the theme of woman as spectacle, a shift in focus leads to films from across the globe, directed by women and about women, all adopting radical cinematic strategies.*

Mulvey goes on to consider moving image works made for art galleries, arguing that the aesthetics of cinema have persisted into this environment.

*Structured in three main parts, *Afterimages* also features an appendix of ten frequently asked questions on her classic feminist essay "Visual Pleasure and Narrative Cinema," in which Mulvey addresses questions of spectatorship, autonomy, and identity that are crucial to our era today.*

*The National Book Award-winning author compiles a "thought-provoking volume" of essays by Joyce Carol Oates, Oliver Sacks, Jaquira Diaz and others (Publishers Weekly). As Jonathan Franzen writes in his introduction, his main criterion for selecting *The Best American Essays 2016* "was whether an author had taken a risk." The resulting volume showcases authorial risk in a variety of forms, from championing an unpopular opinion to the possibility of ruining a professional career, or irrevocably alienating one's family. What's gained are essential insights into aspects of the human condition that would otherwise remain concealed—from questions of queer identity, to the experience of a sibling's autism and relationships between students and college professors. *The Best American Essays 2016* includes entries by Alexander Chee, Paul Crenshaw, Jaquira Diaz, Laura Kipnis, Amitava Kumar, Sebastian Junger, Joyce Carol Oates, Oliver Sacks, George Steiner, Thomas Chatterton Williams, and others.*

How to Become a Scandal

Where the Crawdads Sing

Bound and Gagged

How the Renaissance Began

A Manifesto for Care and Liberation

The Invention of Dating

Sexual Paranoia Comes to Campus

An exploration of how and why social media content is tagged as “not safe for work” and an argument against conflating sexual content with risk. The hashtag #NSFW (not safe for work) acts as both a warning and an invitation. NSFW tells users, “We dare you to click on this link! And by the way, don’t do it until after work!” Unlike the specificity of movie and television advisories (“suggestive dialogue,” “sexual content”), NSFW signals, nonspecifically, sexually explicit content that ranges from nude selfies to pornography. NSFW looks at how and why social media content is tagged “not safe” and shows how this serves to conflate sexual content and risk. The authors argue that the notion of “unsafety” extends beyond the risk of losing one’s job or being embarrassed at work to an unspecified sense of risk attached to sexually explicit media content and sexual communication in general. The authors examine NSFW practices of tagging and flagging on a range of social media platforms; online pornography and its dependence on technology; user-generated NSFW content—in particular, the dick pic and associated issues of consent, desire, agency, and social power; the deployment of risqué humor in the workplace; and sexist and misogynist online harassment that functions as an enforcer of inequalities. They argue against the categorical effacement of sexual content by means of an all-purpose hashtag and urge us to shift considerations of safety from pictorial properties to issues of context and consent.

A Wall Street Journal Best Book of 2017 From a highly regarded feminist cultural critic and professor comes a polemic arguing that the stifling sense of sexual danger sweeping American campuses doesn’t empower women, it impedes the fight for gender equality. Feminism is broken, argues Laura Kipnis, if anyone thinks the sexual hysteria overtaking American campuses is a sign of gender progress. A committed feminist, Kipnis was surprised to find herself the object of a protest march by student activists at her university for writing an essay about sexual paranoia on campus. Next she was brought up on Title IX complaints for creating a “hostile environment.” Defying confidentiality strictures, she wrote a whistleblowing essay about the ensuing seventy-two-day investigation, which propelled her to the center of national debates over free speech, “safe spaces,” and the vast federal overreach of Title IX. In the process she uncovered an astonishing netherworld of accused professors and students, campus witch hunts, rigged investigations, and Title IX officers run amuck. Drawing on interviews and internal documents, *Unwanted Advances* demonstrates the chilling effect of this new sexual McCarthyism on intellectual freedom. Without minimizing the seriousness of campus assault, Kipnis argues for more honesty about the sexual realities and ambivalences hidden behind the notion of “rape culture.” Instead, regulation is replacing education, and women’s hard-won right to be treated as consenting adults is being repealed by well-meaning bureaucrats. *Unwanted Advances* is a risk-taking, often darkly funny interrogation of feminist paternalism, the covert sexual conservatism of hook-up culture, and the institutionalized backlash of holding men alone responsible for mutually drunken sex. It’s not just compulsively readable, it will change the national conversation.

Almost six hundred years ago, a short, genial man took a very old manuscript off a library shelf. With excitement, he saw what he had discovered and ordered it copied. This book details how one manuscript, plucked from a thousand years of neglect, made possible the world as we know it.

Women in Love follows lives of the Brangwen sisters, Ursula a schoolteacher, and Gudrun a painter. They meet two men who live nearby, school inspector Rupert Birkin and Gerald Crich, heir to a coal-mine, and the four become friends. Ursula and Birkin begin a romantic friendship, while Gudrun and Gerald eventually begin a love affair. The emotional relationships thus established are given further depth and tension by an intense psychological and physical attraction between Gerald and Rupert. All four are deeply concerned with questions of society, politics, and the relationship between men and women. The novel ranges over the whole of British society before the time of the First World War and eventually concludes in the snows of the Tyrolean Alps.

Go Set a Watchman

Visual and Other Pleasures

Straight Talk About Gay Marriage

The Swerve

The Interpenetrations of Sex, Capital, Gender, and Aesthetics

Sex, Humor, and Risk in Social Media

Ecstasy Unlimited

A polemic against love that is “engagingly acerbic ... extremely funny.... A deft indictment of the marital ideal, as well as a celebration of the dissent that constitutes adultery, delivered in pointed daggers of prose” (The New Yorker). Who would dream of being against love? No one. Love is, as everyone knows, a mysterious and all-controlling force, with vast power over our thoughts and life decisions. But is there something a bit worrisome about all this uniformity of opinion? Is this the one subject about which no disagreement will be entertained, about which one truth alone is permissible? Consider that the most powerful organized religions produce the occasional heretic; every ideology has its apostates; even sacred cows find their butchers. Except for love. Hence the necessity for a polemic against it. A polemic is designed to be the prose equivalent of a small explosive device placed under your E-Z-Boy lounge. It won't injure you (well not severely); it's just supposed to shake things up and rattle a few convictions.

BOOK ONE IN THE BROKEN EMPIRE TRILOGY “Prince of Thorns deserves attention as the work of an iconoclast who seems determined to turn that familiar thing, Medievallesque Fantasy Trilogy, entirely on its head.”—Locus When he was nine, he watched as his mother and brother were killed before him. By the time he was thirteen, he was the leader of a band of bloodthirsty thugs. By fifteen, he intends to be king... It's time for Prince Honourous Jorg Ancrath to return to the castle he turned his back on, to take what's rightfully

his. Since the day he hung pinned on the thorns of a briar patch and watched Count Renar's men slaughter his mother and young brother, Jorg has been driven to vent his rage. Life and death are no more than a game to him—and he has nothing left to lose. But treachery awaits him in his father's castle. Treachery and dark magic. No matter how fierce his will, can one young man conquer enemies with power beyond his imagining? Who would dream of being against love? No one. Love is, as everyone knows, a mysterious and all-controlling force, with vast power over our thoughts and life decisions. But is there something a bit worrisome about all this uniformity of opinion? Is this the one subject about which no disagreement will be entertained, about which one truth alone is permissible? Consider that the most powerful organized religions produce the occasional heretic; every ideology has its apostates; even sacred cows find their butchers. Except for love. Hence the necessity for a polemic against it. A polemic is designed to be the prose equivalent of a small explosive device placed under your E-Z-Boy lounge. It won't injure you (well not severely); it's just supposed to shake things up and rattle a few convictions.

What if we could do better than the family? We need to talk about the family. For those who are lucky, families can be filled with love and care, but for many they are sites of pain: from abandonment and neglect, to abuse and violence. Nobody is more likely to harm you than your family. Even in so-called happy families, the unpaid, unacknowledged work that it takes to raise children and care for each other is endless and exhausting. It could be otherwise: in this urgent, incisive polemic, leading feminist critic Sophie Lewis makes the case for family abolition. *Abolish the Family* traces the history of family abolitionist demands, beginning with nineteenth century utopian socialist and sex radical Charles Fourier, the Communist Manifesto and early-twentieth century Russian family abolitionist Alexandra Kollontai. Turning her attention to the 1960s, Lewis reminds us of the anti-family politics of radical feminists like Shulamith Firestone and the gay liberationists, a tradition she traces to the queer marxists bringing family abolition to the twenty-first century. This exhilarating essay looks at historic rightwing panic about Black families and the violent imposition of the family on

indigenous communities, and insists: only by thinking beyond the family can we begin to imagine what might come after.

One Woman's Year Disguised as a Man

Bug Boys

Transgender Resistance

Leaving Isn't the Hardest Thing

Unwanted Advances

Against Everything

Why Love Hurts

The acclaimed art fanzine's psychogeographic drifts through a ruined city Savage Messiah collects the entire set of Laura Oldfield Ford's fanzine to date. Part graphic novel, part artwork, the book is both an angry polemic against the marginalization of the city's working class and an exploration of the cracks that open up in urban space.

After his best friend's daughter, Laura, sets her sights on his son, Alec, Pete Dizinoff sees his plans for a perfect son not just unraveling but being destroyed completely and sets out to derail the romance.

A NEW YORK TIMES BESTSELLER • "A memoir in essays about so many things—growing up in an abusive cult, coming of age as a lesbian in the military, forced out by homophobia, living on the margins as a working class woman and what it's like to grow into the person you are meant to be. Hough's writing will break your heart." —Roxane Gay, author of *Bad Feminist* Searing and extremely personal essays, shot through with the darkest elements America can manifest, while discovering light and humor in unexpected corners. As an adult, Lauren Hough has had many identities: an airman in the U.S. Air Force, a cable guy, a bouncer at a gay club. As a child, however, she had none. Growing up as a member of the infamous cult *The Children of God*, Hough had her own self robbed from her. The cult took her all over the globe--to Germany, Japan, Texas, Chile—but it wasn't until she finally left for good that Lauren understood she could have a life beyond "The Family." Along the way, she's loaded up her car and started over, trading one life for the next. She's taken pilgrimages to the sights of her youth, been kept in solitary confinement, dated a lot of women, dabbled in drugs, and eventually found herself as what she always wanted to be: a writer. Here, as she sweeps through the underbelly of America—relying on friends, family, and strangers alike—she begins to excavate a new identity even as her past continues to trail her and color her world, relationships, and perceptions of self. At once razor-sharp, profoundly brave, and often very, very funny, the essays in *Leaving Isn't the Hardest Thing* interrogate our notions of ecstasy, queerness, and what it means to live freely. Each piece is a reckoning: of survival, identity, and how to reclaim one's past when carving out a future. A VINTAGE ORIGINAL

Children of Men meets *The Handmaid's Tale* in this "smartly written" and "splendid" thriller about how far a mother will go to protect her son from a hostile world transformed by the absence of men (Stephen King). Most of the men are dead. Three years after the pandemic known as *The Manfall*, governments still hold and life continues—but a world run by women isn't always a better place. Twelve-year-old Miles is one of the last boys alive, and his mother, Cole, will protect him at all costs. On the run after a horrific act of violence—and pursued by Cole's own ruthless sister, Billie—all Cole wants is to raise her kid somewhere he won't be preyed on as a reproductive resource or a sex object or a stand-in son. Someplace like home. To get there, Cole and Miles must journey across a changed America in disguise as mother and daughter. From a military base in Seattle to a luxury bunker, from an anarchist commune in Salt

Lake City to a roaming cult that's all too ready to see Miles as the answer to their prayers, the two race to stay ahead at every step . . . even as Billie and her sinister crew draw closer. A sharply feminist, high-stakes thriller from award-winning author Lauren Beukes, *Afterland* brilliantly blends psychological suspense, American noir, and science fiction into an adventure all its own—and perfect for our times.

For Women Only Discussion Guide

Notes from an Ongoing Investigation

A Companion to the Bestseller about the Inner Lives of Men

The Female Thing

NSFW

Pornography and the Politics of Fantasy in America

A Sociological Explanation

Join two bug friends as they learn about the science of the world around them and the meaning of friendship in this early graphic novel series perfect for fans of Narwhal and Jelly! Rhino-B is a brash, but sweet guy. Stag-B is a calm and scholarly adventurer. Together these two young beetles make up the Bug Boys, best friends who spend their time exploring the world of Bug Village and beyond, as well as their own -- sometimes confusing and complicated -- thoughts and feelings. In their first adventure, the Bug Boys travel through spooky caves, work with a spider to found a library, save their town's popular honey supply from extinction, and even make friends with ferocious termites! Join these two best bug buddies as they go above and beyond for each other and the friends they meet in their adventures. "Bug Boys has a wonderful blend of silliness, introspection, adventure and the right amount of weirdness. I loved how Rhino-B and Stag-B deal with the pressure of being true to each other and to the new friends they make on their journeys." - Drew Brockington, author of CatStronauts
An examination of how sexual fantasy and pornography are policed in contemporary American culture.

A unique and spirited graphic novel reminiscent of the works of Raina Telgemeier and Neil Gaiman! Katia and Victoria are sisters and scholarship students at a private boarding school. While Victoria tries to fit in, Katia is unapologetic about her quirks, even though their classmates tease her. After a big fight, Katia runs away from school. And when Victoria goes looking for her, she accidentally tumbles into the underworld of a nearby graveyard. It is inhabited by ghosts, ghouls, and a man named Nikola, who is preparing a sinister spell that's

missing one key ingredient. Victoria teams up with adorable Little Ghost and Nikola's kindhearted son, and together they search for Katia. They must find her before she becomes Nikola's next victim!

More for Women Only! What's going on in a man's mind? You don't have to scratch your head any longer. After Shaunti Feldhahn's *For Women Only: What You Need to Know About the Inner Lives of Men* broached the subject, women everywhere responded with an overwhelming desire to dig deeper. Now this all-new discussion guide will help you and your friends explore the complex terrain beneath a man's confident exterior. Personal stories, fascinating case studies, and pointed questions will launch the conversations you need to open your eyes to what the man in your life—a boyfriend, brother, husband, or son—is really thinking and feeling. Men want to be understood, but they're afraid to “freak out” the women they love by confessing what is happening inside their heads. For women who really do want to understand, this group or one-on-one discussion guide is a must for helping you apply all those “ah ha” revelations to your relationships with the men in your life! This newly expanded study guide will help you answer that question. Discussion questions, personal stories, and situational case studies will equip you to apply truths from the book to the relationships in your life. Additional content includes: • Feedback from *For Women Only* readers • Space to pen your thoughts after each chapter • Quotes to remember • Tips for starting your own discussion group Ideal for book clubs, small groups, or one-on-one dialogue with the man in your life, this is an invaluable resource and companion to the acclaimed book. *Story Behind the Book* About five minutes after *For Women Only* hit the shelves, women started talking about it in small groups, book clubs, and coffee houses—and with their men. And about five days after that, Shaunti started getting e-mails saying, “We could really use something to help us work through these subjects.” *For Women Only* has opened the eyes of women to things they never understood about men before. Now, the *For Women Only Discussion Guide* will help them talk through and apply those truths to their lives.

Men

Afterimages

Essays

A Novel
Socialism and the Fight for Trans Liberation
A Diagnosis
Labor of Love

The author of *How to Become a Scandal* presents a heavily researched collection of essays on the archetypes of wayward masculinity to offer intellectual insight into notorious public examples. Tottenham's new collection elaborates on his two earlier volumes. In elegantly-wrought laments of self-depreciation and hateful love poems, he gives voice to thoughts most won't express, but will be entertained by. He has staked out a singular terrain where egotism and self-loathing meet, where futility merges with urgency, and beauty is created out of bitterness. This is a mesmerising proof that poet maudit can survive, alive and unwell, in this benighted age, and that the dregs can sometimes be the cream.

In rhyming text, a little girl expresses confidence and joy in her uniqueness, no matter her outward appearance.

This is a story about how modern masculinity is killing the world, and how feminism can save it. It's a story about sex and power and trauma and resistance and persistence. It's a story about how you can track the crisis of democracy against the crisis of White masculinity, and how the far right is rising in response to both. It's a story about a social change. And at the centre of that story is one simple idea: we are in the middle of a sexual revolution. Laurie Penny charts how, in our era of crisis, we are also witnessing a productive transformation: profound and permanent changes in how we define gender, sex, consent and whose bodies matter. These changes threaten the social and economic certainties that form our world. They threaten existing power structures, and they undermine the authority of institutions from the waged workplace to the nuclear family. No wonder the far right is fighting back so hard. *Sexual Revolution* is a hand grenade of a book: both a manifesto for social change and a story of how feminism can save us.

Our Thirty-Year Journey to End Gender Violence

Women in Love

Flâneuse

A Friend of the Family

The Best American Essays 2016

Afterland

“Does anyone date anymore?” Today, the authorities tell us that courtship is in crisis. But when Moira Weigel dives into the history

of sex and romance in modern America, she discovers that authorities have always said this. Ever since young men and women started to go out together, older generations have scolded them: That's not the way to find true love. The first women who made dates with strangers were often arrested for prostitution; long before "hookup culture," there were "petting parties"; before parents worried about cell phone apps, they fretted about joyrides and "parking." Dating is always dying. But this does not mean that love is dead. It simply changes with the economy. Dating is, and always has been, tied to work. Lines like "I'll pick you up at six" made sense at a time when people had jobs that started and ended at fixed hours. But in an age of contract work and flextime, many of us have become sexual freelancers, more likely to text a partner "u still up?" Weaving together over one hundred years of history with scenes from the contemporary landscape, *Labor of Love* offers a fresh feminist perspective on how we came to date the ways we do. This isn't a guide to "getting the guy." There are no ridiculous "rules" to follow. Instead, Weigel helps us understand how looking for love shapes who we are—and hopefully leads us closer to the happy ending that dating promises.

NOW A MAJOR MOTION PICTURE—The #1 New York Times bestselling worldwide sensation with more than 15 million copies sold, hailed by The New York Times Book Review as "a painfully beautiful first novel that is at once a murder mystery, a coming-of-age narrative and a celebration of nature." For years, rumors of the "Marsh Girl" have haunted Barkley Cove, a quiet town on the North Carolina coast. So in late 1969, when handsome Chase Andrews is found dead, the locals immediately suspect Kya Clark, the so-called Marsh Girl. But Kya is not what they say. Sensitive and intelligent, she has survived for years alone in the marsh that she calls home, finding friends in the gulls and lessons in the sand. Then the time comes when she yearns to be touched and loved. When two young men from town become intrigued by her wild beauty, Kya opens herself to a new life—until the unthinkable happens. *Where the Crawdads Sing* is at once an exquisite ode to the natural world, a heartbreaking coming-of-age story, and a surprising tale of possible murder. Owens reminds us that we are forever shaped by the children we once were, and that we are all subject to the beautiful and violent secrets that nature keeps.

"An elegant, impassioned demand that America see gender-based violence as a cultural and structural problem that hurts everyone, not just victims and survivors... It's at times downright virtuosic in the threads it weaves together."—NPR Winner of the 2022 ABA Silver Gavel Award for Books From the woman who gave the landmark testimony against Clarence Thomas as a sexual menace, a new manifesto about the origins and course of gender violence in our society; a combination of memoir, personal accounts, law, and social analysis, and a powerful call to arms from one of our most prominent and poised survivors. In 1991, Anita Hill began something that's still unfinished work. The issues of gender violence, touching on sex, race, age, and power, are as urgent today as they were when she first testified. *Believing* is a story of America's three decades long reckoning with gender violence, one that offers insights into its roots, and paths to creating dialogue and substantive change. It is a call to action that offers guidance based on what this brave, committed fighter has learned from a lifetime of advocacy and her search for solutions to a problem that is still tearing America apart. We once thought gender-based violence--from casual harassment to rape and murder--was an individual problem that affected a few; we now know it's cultural and endemic, and happens to our acquaintances,

colleagues, friends and family members, and it can be physical, emotional and verbal. Women of color experience sexual harassment at higher rates than White women. Street harassment is ubiquitous and can escalate to violence. Transgender and nonbinary people are particularly vulnerable. Anita Hill draws on her years as a teacher, legal scholar, and advocate, and on the experiences of the thousands of individuals who have told her their stories, to trace the pipeline of behavior that follows individuals from place to place: from home to school to work and back home. In measured, clear, blunt terms, she demonstrates the impact it has on every aspect of our lives, including our physical and mental wellbeing, housing stability, political participation, economy and community safety, and how our descriptive language undermines progress toward solutions. And she is uncompromising in her demands that our laws and our leaders must address the issue concretely and immediately.

This new edition of Laura Mulvey's first collection of essays contains a new introduction in which she re-assesses her essay "Visual Pleasure and Narrative Cinema."

Marriage Confidential

Prince of Thorns

Dirt, envy, sex, vulnerability

Graveyard Shakes: A Graphic Novel

The Hate Poems

On Cinema, Women and Changing Times

(A Graphic Novel)

'There are three kinds of strike I'd recommend: a housework strike, a labour strike, and a sex strike. I can't wait for the first two.'

Things Are Against Us is the first collection of essays from Booker Prize-shortlisted Lucy Ellmann. Bold, angry, despairing and very, very funny, these essays cover everything - from matriarchy to environmental catastrophe to Little House on the Prairie. Ellmann calls for a moratorium on air travel, rages against bras, gives Doris Day and Agatha Christie a drubbing, and pleads for sanity in a world that - well, a world that spent four years in the company of Donald Trump, that 'tremendously sick, terrible, nasty, lowly, truly pathetic, reckless, sad, weak, lazy, incompetent, third-rate, clueless, not smart, dumb as a rock, all talk, wacko, zero-chance lying liar'. Things Are Against Us is electric. It's vital. These are essays bursting with energy, and reading them feels like sticking your hand in the mains socket. Lucy Ellmann is the writer we need to guide us through these crazy times.

A journalist's provocative and spellbinding account of her eighteen months spent disguised as a man. Norah Vincent became an instant media sensation with the publication of Self-Made Man, her take on just how hard it is to be a man, even in a man's world. Following in the tradition of John Howard Griffin (Black Like Me), Vincent spent a year and a half disguised as her male alter ego, Ned, exploring what men are like when women aren't around. As Ned, she joined a bowling team, took a high-octane sales job, went on dates with women (and men), visited strip clubs, and even managed to infiltrate a monastery and a men's therapy group. At once thought-provoking and pure fun to read, Self-Made Man is a sympathetic and thrilling tour de force of immersion journalism.

A brilliant collection of essays by a young writer who is already a star in the intellectual firmament. As William Deresiewicz has written

in Harper's Magazine, "[Mark Greif] is an intellectual, full stop . . . There is much of [Lionel] Trilling in Greif . . . Much also of Susan Sontag . . . What he shares with both, and with the line they represent, is precisely a sense of intellect—of thought, of mind—as a conscious actor in the world." Over the past eleven years, Greif has been publishing superb, and in some cases already famous, essays in *n+1*, the high-profile little magazine that he co-founded. These essays address such key topics in the cultural, political, and intellectual life of our time as the tyranny of exercise, the tyranny of nutrition and food snobbery, the sexualization of childhood (and everything else), the philosophical meaning of Radiohead, the rise and fall of the hipster, the impact of the Occupy Wall Street movement, and the crisis of policing. Four of the selections address, directly and unironically, the meaning of life—what might be the right philosophical stance to adopt toward one's self and the world. Each essay in *Against Everything* is learned, original, highly entertaining, and, from start to finish, dead serious. They are the work of a young intellectual who, with his peers, is reinventing and reinvigorating what intellectuals can be and say and do. Mark Greif manages to reincarnate and revivify the thought and spirit of the greatest of American dissenters, Henry David Thoreau, for our time and historical situation.

Self-Made Man

A Polemic