

Read Online Mercury

Ariana Reines

Mercury Ariana Reines

Mercury A Sand Book Coeur de Lion
The Cow Preliminary Materials for a
Theory of the Young-Girl Romance or
the End Salt Is For Curing Telephone
The Little Black Book of Grisélidis Réal
Little Joy Now It's Dark Mad Like
Artaud Ethics for the Information Age
Wendy's Revenge Ryan McGinley
Death & Disaster Series Gurlisque
Zirconia Bad Bad
Dreaming of You Spells

Ariana Reines: Reading from 'A Sand
Book' ~~Ariana Reines Poetry Reading~~
The Holloway Series in Poetry - Ariana
Reines Ariana Reines Interview: The
Impulse of Poetry

REINVENTING THE WORKSHOP:
Ariana Reines (excerpts) | Woodberry
Poetry Room Ariana Reines | A Sand

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Book The Holloway Series in Poetry
Ariana Reines The 2021 New York
City Poetry Festival: Ariana Reines
Headliner Reading VOCARIUM

READING SERIES: CAConrad /u0026
Diane Seuss (October 18, 2021)

Baraka by Ariana Reines Readings in
Contemporary Poetry - Charles

Borkhuis and Ariana Reines Ariana

Reines on Bookworm the 9 books i

read in july | classics, romance, new
favorite book | monthly reading wrap

up Review of two new Hahnemühle
leather notebook collections: the

Manuscript and the high end Iconic

BOOK SHOPPING VLOG! new

books haul, fave reads so far /u0026
reading again chats! • chick-lit

/u0026 romance What order to read

Sarah J. Maas books/series? (ACOTAR
/ Throne of Glass / Crescent City)

WEEKLY READING VLOG | a big book

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~~haul /u0026 5 star books! — READ THESE BOOKS let's catch up! my reading routine /u0026 ranking the LOTR movies weekly vlog the BIGGEST books on my TBR...help!~~

~~My Different Versions of the RWS, Thoth, and Animal Wise Tarot Weekly Reading Wrap-Up | August 14, 2022~~

~~2019.7.4 Ariana Reines, Olivier Brossard, atelier Michael Woolworth, Paris Eileen Myles with Ariana Reines: For Now~~

~~Lit Fest 2020 Salon: What ' s Art For? Ariana Reines - /"The Artist's Studio /" by Gustave Courbet Ariana Reines Lit Fest 2020 Visiting Author Reading: Hanif Abdurraqib and Ariana Reines ariana reines reads rilke's first elegy on instagram 16 March 2020 Ignota Hosts: Fanny Howe, Eileen Myles and Ariana Reines~~

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"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
I fear nature
Your music makes me feel

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lonelyI must be responsible for itI'm
alivel have this hair helmet onI'm so
alivel say yes to the megaplexYou say
it's awful isn't it awfull say yeahSo
what. Something sentimentalThis
placel agreeHugeWe're gonna go into
the movie. . .The day is long
enoughThe day is long enoughThe
day is so long enoughTo contain all
this and more

"Mind-blowing." —Kim Gordon A Sand Book is a poetry collection in nine parts, a travel guide that migrates from wildfires to hurricanes, tweety bird to the president, lust to aridity, desertification to prophecy, and mother to daughter. It explores the negative space of what is happening to language and to consciousness in our strange and desperate times. From Hurricane Sandy to the murder

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of Sandra Bland to the massacre at Sandy Hook, from the sand in the gizzards of birds to the desertified mountains of Haiti, from Attar's Conference of the Birds to Chaucer's Parliament of Fowls to Twitter, a sand book is about change and quantification, the relationship between catastrophe and cultural transmission. It moves among houses of worship and grocery stores, flitters between geological upheaval and the weird weather of the Internet. In her long-awaited follow-up to Mercury, Reines has written her most ambitious work to date, but also her most visceral and satisfying.

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

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

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

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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

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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, Tiquun exposes the rapaciously competitive and psychically ruinous landscape of modern love.

“ This book takes me right back to the Carnage Years yours, too sacrificed to love. If only I, you, had possessed Elaine Kahn ’ s wisdom and wit. These poems are lacerating, coy, bloody, and so true I wanted to memorize lines from them. ” Rachel Kushner, author of *The Mars Room* and *The Flamethrowers* Romance or

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The End takes up the tools of romantic narrative in order to perform the rupture between self and story that occurs at the onset of trauma. Using known and pathologized literary arcs, Elaine Kahn unspools the fundamental instability of truth, love, and language to create an experiential portrait of narrative 's power to both disfigure and restore.

ROMANCE or THE END This is a book about love. And it is a book about lies. Love can be a lie, but it is also always true. This is a book about truth. This is a book about story. There is no such thing as a true story and so there are no stories in this book. Without a story, there is separation. This is a book about separation. Everything is a story. Even the truth. There is nothing truer in this world than the lie of love.

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Ariana Reines, author of *Mercury*, said: "Sonya Vatomsky's *Salt Is For Curing* is many things: a feast, a grimoire, a fairy tale world, the real world. It's also too smart for bullshit and too graceful to be mean about the bullshit: a marvelous debut. I love it." *Salt Is For Curing* is the lush and haunting full-length debut by Sonya Vatomsky. These poems, structured as an elaborate meal, conjure up a vapor of earthly pains and magical desires; like the most enduring rituals, Vatomsky's poems both intoxicate and ward. A new blood moon in American poetry, *Salt Is For Curing* is surprising, disturbing, and spookily illuminating. Juliet Escoria, author of *Black Cloud*, said: "Imagine bodies within bodies eating a feast, spilling over with their own secrets and hopes and dreams and fears and brutality

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and witchery. That is the party you will find in this book—a modern-day, literary equivalent of a Bosch painting." Mike Young, author of *Sprezzatura*, said: "These poems melt the hard fat of life into tallow candles, then they reach up and light themselves."

Fiction. Drama. "There are phone lines to the living and others for calling the dead. *TELEPHONE* by Ariana Reines is a network for riveting acts of speech, and silence, and listening. I saw the play and never forgot it. The audience was lit like a switchboard by its storms of courage and mystical love."--Rachel Kushner "*TELEPHONE* is an uncanny parcel of theater in which the wishes of humans to speak with the dead meet the limits or the aspirations of technology. A woman

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wrapped in language is deemed insane and the lonely pastness of our present walks around calling for itself. TELEPHONE is a wild and visionary piece of art that announced to me a poet who is always tearing the future open like a trapped animal--their eyes reflect us. Don't look! We mus. Bless you and love you Ariana for this great work."--Eileen Myles "I have been WAITING FOR THIS BOOK! When I saw it in the theater every word motion fell into magic stride utterly taxing the soul with its accuracy and mystery. The next night I was at the box office with a different friend and needed to return to my job is the only thing that kept me from the theater a third night. Examine for yourself the bewitching and sometimes misshapen communicative powers of life with the poetry goddess of the stage, Ariana

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Reines!-- CA Conrad "TELEPHONE, the inspired and utterly original new tone poem of a play, probes feelings with the sensitivity and detachment of a heart surgeon."--Ben Brantley, The New York Times

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,

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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

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“ 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

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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.

The best of contemporary Argentine author Cecilia Pavón's short stories. Poet, writer and translator Cecilia Pavón emerged in the late 1990s as one of the most prolific and central figures of the young Argentine literary scene--the so-called "Generation of the 90s": artists and writers whose aesthetics and politics were an earnest response to the disastrous impact of American-exported neoliberal policies

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and the resulting economic crisis of 2001. Their publications were fragile--xeroxed, painted on cardboard--but their cultural impact, indelible. A cofounder of Buenos Aires's independent art space and publishing press Belleza y Felicidad--where a whole generation of soon-to-be-famous Argentine artists showed for the first time--Pavón pioneered the use of "unpoetic" and intimate content, her verses often lifted from text messages or chatrooms, her tone often impish, yet brutally sincere. Fellow Argentine poet Marina Yuszczuk once wrote, "Pavón's writing is filled with minor illuminations and conjectures; her syntax is the syntax of commas, 'buts,' and disjunctives, thoughts and impressions organized into a current that flows, branches off, and stands

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still." In 2015, Pavón's first volume of collected poems, *A Hotel With My Name*, was published in English. Contemporary writers in the US, Australasia and Europe discovered a deep affinity with her work. Pavón's protagonists, Ariana Reines noted, "are absolute women, guileless dreamers, saints in sneakers, on sidewalks, in jail, in Zara, on buses, in nightclubs, in bed." Translated by Pavón's own poetic protégé Jacob Steinberg, *Little Joy* collects the best of Pavón's short stories written between 1999-2020, originally published in three volumes in Spanish.

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