

Mercury Ariana Reines

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Canada's Gabriela Dabrowski and Brazil's Luisa Stefani won the National Bank Open women's doubles title. Dabrowski and Stefani defeated Croatia's Darija Jurak and Slovenia's Andreja ...

"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

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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 lonelyYour music makes me feel lonelyYour musicMakes me feel lonelyPicking a lemonLate at nightMy heart tightensI fear natureYour music makes me feel lonelyI must be responsible for itI'm aliveI have this hair helmet onI'm so aliveI say yes to the megaplexYou say it's awful isn't it awfulI say yeahSo what. Something sentimentalThis placeI 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 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

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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.

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

--Chris Kraus

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 wrapped in language is deemed insane and the lonely pastness of our present walks around calling for itself. TELEPHONE is a

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whild 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 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

"Concepts made for war do not call for unanimity. And it is only natural that they should be condemned for the ignominious realities they reveal. As for those who have shut their eyes to the sheer and massive fact of the Young-Girl, what difference could a little more blindness make? The Young-Girl is herself the product of misogyny, but the theory of the Young-Girl is not. Open up any women's magazine and you'll see for yourself. The Young-Girl is not always young and, increasingly not even a girl. She is but the

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figure of total integration into a disintegrating social whole. When morons, against all the evidence to the contrary, protest that "The world is not a commodity!" and, for that matter, neither are they, they are feigning a virginity that only proves their impotence. We want nothing to do with this virginity nor this impotence. We propose a different sentimental education."--P. [4] of cover.

Biographies and Autobiographies.

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

This critique of the art world will have you crying with laughter In Wendy's Revenge, Scott's titular heroine returns with a fresh set of awkward misadventures and messy nights out. When the book opens, aspiring artist Wendy has decided to move to the west coast to clear her head. She plans on getting some quality time with her collaborator and friend Winona, only to find Winona packing up to leave, having decided to move back in with her mom on the rez. All alone, Wendy endeavours to foster community in Vancouver's bleak art scene. When her hope and optimism are all used up, she packs her bags for an artist residency in Japan. Wendy then gallery hops and parties around the globe until she stumbles upon the opportunity to unite with former foe Paloma. Together they enact

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revenge on VVURST, the German publication that once tore her performance art to shreds. Young artists struggle with mental health issues, they get wasted and hook up with men with gross piercings, and they're afflicted with an insatiable longing for a stable identity—stability they themselves undermine. Scott's deceptively simple, inky character drawings evoke millennial culture with such Jungian accuracy that you can't help but stare and giggle in equal measure. Praised by The New Yorker, Guardian, Globe and Mail, and with an appearance in the Best American Comics anthology, it's clear why Walter Scott's Wendy comics have taken critics by storm.

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

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with their own secrets and hopes and dreams and fears and brutality 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."

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