

Bluets Maggie Nelson

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OF VIOLENCE AND COMPASSION Nonfiction Dialogues with Maggie Nelson My Top 10 Favourite Translated Books Holiday Book Haul ~~Moyra Davey presents "Index Cards," with Maggie Nelson~~ Writer Maggie Nelson | 2016 MacArthur Fellow Bluets: A Study A sketch and a story - ft. Bluets by Maggie Nelson ~~Book Review - The Argonauts by Maggie Nelson~~ Bluets The Argonauts Book Review Maggie Nelson Bluets Maggie Nelson

Maggie Nelson is a writer I've always wanted to know more about and a beautiful review by my good friend Hannah convinced me that the time had finally come. It was a deeply poignant, haunting, almost transcendental reading experience. In this book, we have the writer's musings o

Bluets by Maggie Nelson - Goodreads

Bluets by Maggie Nelson review □ heartbreak and sex in 240 turbocharged prose poems Published in the UK following the success of The Argonauts, this set of meditations on the colour blue is full of...

Bluets by Maggie Nelson review □ heartbreak and sex in 240 ...

For me Bluets is Maggie Nelson's best book yet and puts her on a par with Anne Carson. An intellectual yet beautiful and inspiring exploration of every aspect of the colour blue. Nelson melds intellectual ideas with snippets of memoir and poetic description.

Bluets: Amazon.co.uk: Nelson, Maggie: 8601405562227: Books

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Bluets: Amazon.co.uk: Nelson, Maggie: 9781911214526: Books

Maggie Nelson is one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation.

Bluets by Maggie Nelson | Waterstones

Bluets is a book by American author Maggie Nelson, published by Wave Books in 2009. The work hybridizes several prose and poetry styles as it documents Nelson's multifaceted experience with the color blue, and is often referred to as lyric essay or prose poetry. It was written between 2003 and 2006.

Bluets (poetry collection) - Wikipedia

Jocelyn Parr Maggie Nelson's Bluets takes aim at one of today's most beloved forms of writing—the autobiography—cooly challenging the genre's attachment to truthful stories of the self and the form thought best to convey them: that of the realist novel.

The Review: Bluets by Maggie Nelson | Brick

Bluets: Maggie Nelson on the Color Blue as a Lens on Memory, Loneliness, and the Paradoxes of Love —To wish to forget how much you loved someone — and then, to actually forget — can feel, at times, like the slaughter of a beautiful bird who chose, by nothing short of

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grace, to make a habitat of your heart.

Bluets: Maggie Nelson on the Color Blue as a Lens on ...

Maggie Nelson's *Bluets* opens with the line, "Suppose I were to begin by saying that I had fallen in love with a color." Something that began as "an appreciation, an affinity" became something "more serious" and then "it became somehow personal." In this case the color is blue and what follows is a philosophical investigation into loss, pain, and suffering.

Bookslut | *Bluets* by Maggie Nelson

maggie nelson blvets . maggie s rook s women. the new york sc. ho 01.. other true abstraction s: thing bright, so me- the red parts; then holes: an o jane: a murder (finalist, the pen/ martha award for art o v the mem- it rent l v at c: at, arts and 1. ives in 1.0 s an g e t. e s. wave books essay/literature isbn 781933 517407 . created date: 20130524050858z ...

The Cheapest University

With *Bluets*, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including *Something Bright*, *Then Holes* (Soft Skull Press, 2007) and *Women, the New York School, and Other True Abstractions* (University of Iowa Press, 2007). She lives in Los Angeles and teaches at the California Institute of the Arts ...

Bluets: Nelson, Maggie: 8601405562227: Amazon.com: Books

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Maggie Nelson (born 1973) is an American writer. She has been described as a genre-busting writer defying classification, working in autobiography, art criticism, theory, scholarship, and poetry.

Maggie Nelson - Wikipedia

“Maggie Nelson, *Bluets*. 12 likes. Like “to wish to forget how much you loved someone” and then, to actually forget “can feel, at times, like the slaughter of a beautiful bird who chose, by nothing short of grace, to make a habitat of your heart.” Maggie Nelson, *Bluets*. 11 likes . Like “I can remember a time when I took Henry James’s advice--’try to be one of the people on whom ...

Bluets Quotes by Maggie Nelson - Goodreads

With *Bluets*, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including *Something Bright, Then Holes* (Soft Skull Press, 2007) and *Women, the New York School, and Other True Abstractions* (University of Iowa Press, 2007).

Bluets : Maggie Nelson : 9781933517407 - Book Depository

Maggie Nelson’s genre-defying poetic memoir, *Bluets*, is composed of 240 “propositions” written over a three-year period. The poem traces Nelson’s struggle with depression while reflecting on a painful breakup and an accident that leaves a close friend paralyzed.

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Bluets - BookRags.com

With *Bluets*, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including *Something Bright, Then Holes...*

Bluets by Maggie Nelson - Books on Google Play

from *Bluets*. By: Maggie Nelson February 20, 2013. 22. Some things do change, however. A membrane can simply rip off your life, like a skin of congealed paint torn off the top of a can. I remember that day very clearly: I had received a phone call. A friend had been in an accident. Perhaps she would not live. She had very little face, and her spine was broken in two places. She had not yet ...

from *Bluets* - PEN America

Maggie Nelson is one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation - Olivia Laing *Bluets* winds its way through depression, divinity, alcohol, and desire, visiting along the way with famous blue figures, including Joni Mitchell, Billie Holiday, Yves Klein, Leonard Cohen and Andy Warhol. While its narrator sets out to ...

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Suppose I were to begin by saying that I had fallen in love with a color . . . A lyrical, philosophical, and often explicit exploration of personal suffering and the limitations of vision and love, as refracted through the color blue. With *Bluets*, Maggie Nelson has entered the pantheon of brilliant lyric essayists. Maggie Nelson is the author of numerous books of poetry and nonfiction, including *Something Bright, Then Holes* (Soft Skull Press, 2007) and *Women, the New York School, and Other True Abstractions* (University of Iowa Press, 2007). She lives in Los Angeles and teaches at the California Institute of the Arts.

"Suppose I were to begin by saying that I had fallen in love with a color."

A Guardian Book of the Year Maggie Nelson is one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation - Olivia Laing *Bluets* winds its way through depression, divinity, alcohol, and desire, visiting along the way with famous blue figures, including Joni Mitchell, Billie Holiday, Yves Klein, Leonard Cohen and Andy Warhol. While its narrator sets out to construct a sort of "pillow book" about her lifelong obsession with the colour blue, she ends up facing down both the painful end of an affair and

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the grievous injury of a dear friend. The combination produces a raw, cerebral work devoted to the inextricability of pleasure and pain, and to the question of what role, if any, aesthetic beauty can play in times of great heartache or grief. Much like Roland Barthes's *A Lover's Discourse*, *Bluets* has passed between lovers in the ecstasy of new love, and been pressed into the hands of the heartbroken. Visceral, learned, and acutely lucid, *Bluets* is a slim feat of literary innovation and grace, never before published in the UK.

Offers an extended essay pondering the color blue and its many associations.

Before Maggie Nelson's name became synonymous with such genre-defying, binary-slaying writing as *The Argonauts* and *The Art of Cruelty*, this collection of poetry introduced readers to a singular voice in the making: exhilarating, fiercely vulnerable, intellectually curious, and one of a kind. These days/the world seems to split up/into those who need to dredge/and those who shrug their shoulders/and say, It's just something/that happened. While Maggie Nelson refers here to a polluted urban waterway, the Gowanus Canal, these words could just as easily describe Nelson's incisive approach to desire, heartbreak, and emotional excavation in *Something Bright, Then Holes*. Whether writing from the debris-strewn shores of a contaminated canal or from the hospital room of a friend, Nelson charts each emotional landscape she encounters with unparalleled precision and empathy. Since its publication in 2007, the collection has proven itself to be both a record of a singular vision in the making as well as a timeless meditation on love, loss, and—perhaps most frightening of all—freedom.

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Maggie Nelson provides the first extended consideration of the roles played by women in and around the New York School of poets, from the 1950s to the present, and offers unprecedented analyses of the work of Barbara Guest, Bernadette Mayer, Alice Notley, Eileen Myles, and abstract painter Joan Mitchell as well as a reconsideration of the work of many male New York School writers and artists from a feminist perspective.

Late in 2004, Maggie Nelson was looking forward to the publication of her book *Jane: A Murder*, a narrative in verse about the life and death of her aunt, who had been murdered thirty-five years before. The case remained unsolved, but Jane was assumed to have been the victim of an infamous serial killer in Michigan in 1969. Then, one November afternoon, Nelson received a call from her mother, who announced that the case had been reopened; a new suspect would be arrested and tried on the basis of a DNA match. Over the months that followed, Nelson found herself attending the trial with her mother and reflecting anew on the aura of dread and fear that hung over her family and childhood--an aura that derived not only from the terrible facts of her aunt's murder but also from her own complicated journey through sisterhood, daughterhood, and girlhood. *The Red Parts* is a memoir, an account of a trial, and a provocative essay that interrogates the American obsession with violence and missing white women, and that scrupulously explores the nature of grief, justice, and empathy.

An intrepid voyage out to the frontiers of the latest thinking about love, language, and family Maggie Nelson's *The Argonauts* is a genre-bending memoir, a work of "autotheory" offering fresh, fierce, and timely thinking about desire, identity, and the limitations and possibilities of

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love and language. It binds an account of Nelson's relationship with her partner and a journey to and through a pregnancy to a rigorous exploration of sexuality, gender, and "family." An insistence on radical individual freedom and the value of caretaking becomes the rallying cry for this thoughtful, unabashed, uncompromising book.

Part elegy, part true crime story, this memoir-in-verse from the author of the award-winning *The Argonauts* expands the notion of how we tell stories and what form those stories take through the story of a murdered woman and the mystery surrounding her last hours. Jane tells the spectral story of the life and death of Maggie Nelson's aunt Jane, who was murdered in 1969 while a first-year law student at the University of Michigan. Though officially unsolved, Jane's murder was apparently the third in a series of seven brutal rape-murders in the area between 1967 and 1969. Nelson was born a few years after Jane's death, and the narrative is suffused with the long shadow her murder cast over both the family and her psyche. Exploring the nature of this haunting incident via a collage of poetry, prose, dream-accounts, and documentary sources, including local and national newspapers, related "true crime" books such as *The Michigan Murders* and *Killer Among Us*, and fragments from Jane's own diaries written when she was 13 and 21, its eight sections cover Jane's childhood and early adulthood, her murder and its investigation, the direct and diffuse effect of her death on Nelson's girlhood and sisterhood, and a trip to Michigan Nelson took with her mother (Jane's sister) to retrace the path of Jane's final hours. Each piece in *Jane* has its own form, and the movement from each piece to the next--along with the white space that surrounds each fragment--serve as important fissures, disrupting the tabloid, "page-turner" quality of the story,

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and eventually returning the reader to deeper questions about girlhood, empathy, identification, and the essentially unknowable aspects of another's life and death. Equal parts a meditation on violence (serial, sexual violence in particular), and a conversation between the living and the dead, Jane's powerful and disturbing subject matter, combined with its innovations in genre, shows its readers what poetry is capable of--what kind of stories it can tell, and how it can tell them.

“Maggie Nelson is one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation” Olivia Laing In this electrifying and raw debut anthology, Maggie Nelson unpicks the everyday with the quick alchemy and precision of her later modern classics *The Argonauts* and *Bluets*. The poems of *Shiner* experiment with a variety of styles—syllabic verse, sonnets, macaronic translation, Zen poems, walking poems—to express love, bewilderment, grief, and beauty. This book, Nelson's first, heralded the arrival of a fully formed, virtuoso voice.

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