

Ghosts Of My Life Writings On Depression Hauntology And Lost Futures Mark Fisher

[#Mark Fisher](#) [#Hauntology](#) [#Lost Futures](#) [#Cultural Theory](#) [#Depression Studies](#)

Delve into Mark Fisher's profound 'Ghosts Of My Life,' a compelling collection of writings that critically explores the intricate connections between depression, the concept of hauntology, and the pervasive sense of lost futures. This essential work offers crucial insights into contemporary cultural theory and societal anxieties, making it a vital read for understanding modern critical thought.

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Ghosts of My Life

This collection of writings by Mark Fisher, author of the acclaimed *Capitalist Realism*, argues that we are haunted by futures that failed to happen. Fisher searches for the traces of these lost futures in the work of David Peace, John Le Carré, Christopher Nolan, Joy Division, *Burial* and many others.

Lost Futures

Shortlisted for the Arthur C. Clarke Award and the James Tiptree Jr. Award, this literary science-fiction novel by award-winning author Lisa Tuttle is 'a brilliant exploration of the relationship between quantum mechanics, human choice and alternate worlds' *The Oxford Times* Sometimes, those roads not taken can come back and haunt you. Clare's unhappy life hasn't gone the way she expected. At the age of thirty-three she's still an accountant, still unmarried and ridden with guilt over the tragic death of her brother. Her obsession with roads not taken drives her into a nervous breakdown, until she comes to realise that she can leave her unsatisfactory "real life" behind and enter alternate realities where things worked out better. But when she explores these other existences, she discovers they are far from the perfect lives she was imagining, and wherever she turns, another Clare usurps her own existence, until she is forced into the ultimate confrontation with madness - and truth . . .

Capitalist Realism

After 1989, capitalism has successfully presented itself as the only realistic political-economic system - a situation that the bank crisis of 2008, far from ending, actually compounded. The book analyses the development and principal features of this capitalist realism as a lived ideological framework. Using examples from politics, films, fiction, work and education, it argues that capitalist realism colours all

areas of contemporary experience. But it will also show that, because of a number of inconsistencies and glitches internal to the capitalist reality program capitalism in fact is anything but realistic.

K-Punk

Edited by Darren Ambrose and with a foreword by Simon Reynolds, this comprehensive collection brings together the work of acclaimed blogger, writer, political activist and lecturer Mark Fisher (aka k-punk). Covering the period 2004 ÷ 2016, the collection will include some of the best writings from his seminal blog k-punk; a selection of his brilliantly insightful film, television and music reviews; his key writings on politics, activism, precarity, hauntology, mental health and popular modernism for numerous websites and magazines; his final unfinished introduction to his planned work on 'Acid Communism'; and a number of important interviews from the last decade.

Savage Messiah

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.

Postcapitalist Desire

A collection of transcripts from Mark Fisher's final series of lectures at Goldsmiths, University of London, in late 2016. Edited with an introduction by Matt Colquhoun, this collection of lecture notes and transcriptions reveals acclaimed writer and blogger Mark Fisher in his element -- the classroom -- outlining a project that Fisher's death left so bittersweetly unfinished. Beginning with that most fundamental of questions -- "Do we really want what we say we want?" -- Fisher explores the relationship between desire and capitalism, and wonders what new forms of desire we might still excavate from the past, present, and future. From the emergence and failure of the counterculture in the 1970s to the continued development of his left-accelerationist line of thinking, this volume charts a tragically interrupted course for thinking about the raising of a new kind of consciousness, and the cultural and political implications of doing so. For Fisher, this process of consciousness raising was always, fundamentally, psychedelic -- just not in the way that we might think...

Hauntology

Ghosts and spectres, the eerie and the occult. Why is contemporary culture so preoccupied by the supernatural, so captivated by the revenants of an earlier age, so haunted? The concept of Hauntology has evolved since first emerging in the 1990s, and has now entered the cultural mainstream as a shorthand for our new-found obsession with the recent past. But where does this term come from and what exactly does it mean? This book seeks to answer these questions by examining the history of our fascination with the uncanny from the golden age of the Victorian ghost story to the present day. From Dickens to Derrida, M.R. James to Mark Fisher; from the rise of Spiritualism to the folk horror revival, Hauntology traces our continuing engagement with these esoteric ideas. Moving between the literary and the theoretical, the visual and the political, Hauntology explores our nostalgia for the cultural artefacts of a past from which we seem unable to break free. Praise for Merlin Coverley 'This little book [Psychogeography] does exactly what an introduction should; it examines, explains, and whets the appetite' - Telegraph 'This succinct book is a definite first port of call for anyone interested in this most esoteric of theories. A portmanteau of information, a pin-pointing of psychogeography's literary impact and standing, and a stimulating read' - 3:AM Magazine

The Weird and the Eerie

A noted British cultural critic takes on some of the strangest works of art from the 20th century and dissects our fascination with the unsettling in popular music, film, and writing What exactly are the Weird and the Eerie? Two closely related but distinct modes, and each possesses its own distinct properties. Both have often been associated with Horror, but this genre alone does not fully encapsulate the pull of the outside and the unknown. In several essays, Mark Fisher argues that a proper understanding of the human condition requires examination of transitory concepts such as the Weird and the Eerie. Featuring discussion of the works of: H. P. Lovecraft, H. G. Wells, M.R. James, Christopher Priest, Joan

Lindsay, Nigel Kneale, Daphne Du Maurier, Alan Garner and Margaret Atwood, and films by Stanley Kubrick, Jonathan Glazer and Christopher Nolan.

Nineteen Seventy-seven

David Peace's acclaimed *Red Riding Quartet* continues with this exhilarating follow-up to *Nineteen Seventy-Four*. It's summer in Leeds and the city is anxiously awaiting the Jubilee of Queen Elizabeth's reign. Detective Bob Fraser and Jack Whitehead, a reporter at the *Post*, however, have other things on their minds—mainly the fact that someone is murdering prostitutes. The killer is quickly dubbed the “Yorkshire Ripper” and each man, on their own, works tirelessly to catch him. But their investigations turn grisly as they each engage in affairs with the prostitutes they are supposedly protecting. As the summer progresses, the killings accelerate and it seems as if Fraser and Whitehead are the only men who suspect or care that there may be more than one killer at large.

The Precipice

In this powerful collection of interviews, Noam Chomsky exposes the problems of our world today, as we stand in this period of monumental change, preparing for a more hopeful tomorrow. 'For the left, elections are a brief interlude in a life of real politics, a moment to ask whether it's worth taking time off to vote . . . Then back to work. The work will be to move forward to construct the better world that is within reach.' He sheds light into the phenomenon of right-wing populism, and exposes the catastrophic nature and impact of authoritarian policies on people, the environment and the planet as a whole. He captures the dynamics of the brutal class warfare launched by the masters of capital to maintain and even enhance the features of a dog-eat-dog society. And he celebrates the recent unprecedented mobilizations of millions of people internationally against neoliberal capitalism, racism and police violence. We stand at a precipice and we must fight to pull the world back from it.

Egress

Egress is the first book to consider the legacy and work of the writer, cultural critic and cult academic Mark Fisher. Narrated in orbit of his death as experienced by a community of friends and students in 2017, it analyses Fisher's philosophical trajectory, from his days as a PhD student at the University of Warwick to the development of his unfinished book on *Acid Communism*. Taking the word “egress” as its starting point—a word used by Fisher in his book *The Weird and the Eerie* to describe an escape from present circumstances as experienced by the characters in countless examples of weird fiction—*Egress* considers the politics of death and community in a way that is indebted to Fisher's own forms of cultural criticism, ruminating on personal experience in the hope of making it productively impersonal.

Babbling Corpse

In the age of global capitalism, *vaporwave* celebrates and undermines the electronic ghosts haunting the nostalgia industry. Ours is a time of ghosts in machines, killing meaning and exposing the gaps inherent in the electronic media that pervade our lives. *Vaporwave* is an infant musical micro-genre that foregrounds the horror of electronic media's ability to appear - as media theorist Jeffrey Sconce terms it - “haunted.” Experimental musicians such as *INTERNET CLUB* and *MACINTOSH PLUS* manipulate Muzak and commercial music to undermine the commodification of nostalgia in the age of global capitalism while accentuating the uncanny properties of electronic music production. *Babbling Corpse* reveals *vaporwave*'s many intersections with politics, media theory, and our present fascination with uncanny, co(s)mic horror. The book is aimed at those interested in global capitalism's effect on art, musical raids on mainstream “indie” and popular music, and anyone intrigued by the changing relationship between art and commerce.

After the Future

After the Future explores a century-long obsession with the concept of the “future,” starting with Marinetti's “Futurist Manifesto,” tracing it through the punk movement of the early 70s, and into the media revolution of the 90s. The future, Bifo argues, has come and gone, the concept has lost its usefulness. Now it's our responsibility to decide what comes next.

Non Stop Inertia

A theoretical investigation into the culture of precarious work, digital consumption and personal flexibility, calling for a counter-discourse of resistance. ,

Acid Communism

A short zine collecting an introduction to the concept by Matt Colquhoun that appeared in 'krisis journal for contemporary philosophy Issue 2, 2018: Marx from the Margins' and the unfinished introduction to the unfinished book on Acid Communism that Mark Fisher was working on before his death in 2017. "In this way 'Acid' is desire, as corrosive and denaturalising multiplicity, flowing through the multiplicities of communism itself to create alinguistic feedback loops; an ideological accelerator through which the new and previously unknown might be found in the politics we mistakenly think we already know, reinstantiating a politics to come." —Matt Colquhoun

Flatline Constructs

Donna Haraway's celebrated observation that "our machines are disturbingly lively, while we ourselves are frighteningly inert" has given this issue a certain currency in contemporary cyber-theory. But what is interesting about Haraway's remark - its challenge to the oppositional thinking that sets up free will against determinism, vitalism against mechanism - has seldom been processed by a mode of theorizing which has tended to reproduce exactly the same oppositions. These theoretical failings, it will be argued here, arise from a resistance to pursuing cybernetics to its limits (a failure evinced as much by cyberneticists as by cultural theorists, it must be added). Unraveling the implications of cybernetics, it will be claimed, takes us out to the Gothic flatline. The Gothic flatline designates a zone of radical immanence. And to theorize this flatline demands a new approach, one committed to the theorization of immanence. This thesis calls that approach Gothic Materialism.

Red or Dead

A New York Times Editors' Choice "[T]he stuff of great literature." —The New York Times | "Red or Dead is a winner." —The Washington Post The place where the swinging sixties started – Liverpool, England, birthplace of the Beatles – wasn't so swinging. Amid industrial blight and a bad economy, the port town's shipping industry was going bust and there was widespread unemployment, with no assistance from a government tightening its belt. Even the Beatles moved to London. Into these hard times walked Bill Shankly, a former Scottish coal miner who took over the city's perpetually last-place soccer team. He had a straightforward work ethic and a favorite song – a silly pop song done by a local band, "You'll Never Walk Alone." Soon he would have entire stadiums singing along, tens of thousands of people all dressed in the team color red . . . as Liverpool began to win . . . And soon, too, there was something else those thousands of people would chant as one: Shank-lee, Shank-lee . . . In Red or Dead, the acclaimed writer David Peace tells the stirring story of the real-life working-class hero who lifted the spirits of an entire city in turbulent times. But Red or Dead is more than a fictional biography of a real man, and more than a thrilling novel about sports. It is an epic novel that transcends those categories, until there's nothing left to call it but – as many of the world's leading newspapers already have – a masterpiece.

How to Philosophize with a Hammer and Sickle

Modernity has been defined by humanity's capacity for self-destruction. Over the last century, the means which threaten not only life's joy but its very existence have only multiplied. At the same time, as a new wave of nationalism and right-wing politics spreads across the world, fewer and fewer people are being convinced that socialism could improve their everyday lives, let alone save us from our own destruction. In this timely and explosive book, philosopher and YouTuber Jonas _eika (aka Cuck Philosophy) re-invigorates socialism for the twenty-first century. Leaving behind its past associations with bureaucracy and state tyranny, and its lifeless and drab theoretical accounts, _eika instead uses the works of Marx and Nietzsche to reconnect socialism with its human element, presenting it as something not only affecting, but created by living, breathing, suffering human individuals. At a time when ecological collapse is hurtling towards us, and capitalism offers no solution except more growth and exploitation, How to Philosophise with a Hammer and Sickle shows us the way forward to a socialism grounded in human experience and accessible to all.

Radical Atheism

Radical Atheism challenges the religious appropriation of Derrida's work and offers a compelling new account of his thinking on time and space, life and death, good and evil, self and other.

Fanged Noumena

A dizzying trip through the mind(s) of the provocative and influential thinker Nick Land. During the 1990s British philosopher Nick Land's unique work, variously described as "rabid nihilism," "mad black deleuzianism," and "cybergothic," developed perhaps the only rigorous and culturally-engaged escape route out of the malaise of "continental philosophy" —a route that was implacably blocked by the academy. However, Land's work has continued to exert an influence, both through the British "speculative realist" philosophers who studied with him, and through the many cultural producers—writers, artists, musicians, filmmakers—who have been invigorated by his uncompromising and abrasive philosophical vision. Beginning with Land's early radical rereadings of Heidegger, Nietzsche, Kant and Bataille, the volume collects together the papers, talks and articles of the mid-90s—long the subject of rumour and vague legend (including some work which has never previously appeared in print)—in which Land developed his futuristic theory-fiction of cybercapitalism gone amok; and ends with his enigmatic later writings in which Ballardian fictions, poetics, cryptography, anthropology, grammatology and the occult are smeared into unrecognisable hybrids. Fanged Noumena gives a dizzying perspective on the entire trajectory of this provocative and influential thinker's work, and has introduced his unique voice to a new generation of readers.

A Great and Terrible World

This edition of letters by Antonio Gramsci vividly evokes the 'great and terrible world' in which he lived.

Third Reel

Twenty-two-year-old Etienne is studying film in London, having fled conscription in his native South Africa. It is 1986, the time of Thatcher, anti-apartheid campaigns and Aids, but also of postmodern art, post-punk rock, and Royal Vauxhall Tavern. Adrift in a city cast in shadow, he falls in love with a German artist while living in derelict artists' communes. When Etienne finds the first of three reels of a German film from the 1930s, he begins searching for the missing reels, a project that turns into an obsession when his lover disappears in Berlin. It is while navigating this city divided by the Wall that Etienne gradually pieces together the history of a small group of Jewish film makers in Nazi Germany. It is a desperate quest amid complications that pull him back to the present and to South Africa. However, his search for the missing film continues. Ambitious and cosmopolitan, the material of S. J. Naudý's *The Third Reel* is as disparate as the cities in which the book is set. Architecture, cinematography, sex, music, illness, loss and love all collide in this exquisitely wrought, deeply affecting novel.

The Resistible Demise of Michael Jackson

The essays in *The Resistible Demise of Michael Jackson* consummately demonstrate that writing on popular culture can be both thoughtful and heartfelt. The contributors, who include accomplished music critics as well as renowned theorists, are some of the most astute and eloquent writers on pop today. The collection is made up of new essays written in the wake of Jackson's death, and includes Barney Hoskyns' classic NME piece written at the time of *Thriller*, and contributions from Ian Penman, David Stubbs, Paul Lester, and Chris Roberts.

Melancholia of Class

To be working-class in a middle-class world is to be a ghost. Excluded, marginalised, and subjected to violence, the working class is also deemed by those in power to not exist. We are left with a choice between assimilation into middle-class values and culture, leaving our working-class origins behind, or total annihilation. In *The Melancholia of Class*, Cynthia Cruz analyses how this choice between assimilation or annihilation has played out in the lives of working-class musicians, artists, writers, and filmmakers — including Amy Winehouse, Ian Curtis, Jason Molina, Barbara Loden, and many more — and the resultant Freudian melancholia that ensues when the working-class subject leaves their origins to — become someone, — only to find that they lose themselves in the process. Part memoir, part cultural theory, and part polemic, *The Melancholia of Class* shows us how we can resist assimilation, uplifting and carrying our working-class origins and communities with us, as we break the barriers of

the middle-class world. There are so many of us, all of us waiting. If we came together, who knows what we could do.

Specters of Marx

Prodigiously influential, Jacques Derrida gave rise to a comprehensive rethinking of the basic concepts and categories of Western philosophy in the latter part of the twentieth century, with writings central to our understanding of language, meaning, identity, ethics and values. In 1993, a conference was organized around the question, 'Whither Marxism?', and Derrida was invited to open the proceedings. His plenary address, 'Specters of Marx', delivered in two parts, forms the basis of this book. Hotly debated when it was first published, a rapidly changing world and world politics have scarcely dented the relevance of this book.

Ghostly Demarcations

With the publication of *Specters of Marx* in 1993, Jacques Derrida redeemed a longstanding pledge to confront Marx's texts directly and in detail. His characteristically bravura presentation provided a provocative re-reading of the classics in the Western tradition and posed a series of challenges to Marxism. In a timely intervention in one of today's most vital theoretical debates, the contributors to *Ghostly Demarcations* respond to the distinctive program projected by *Specters of Marx*. The volume features sympathetic meditations on the relationship between Marxism and deconstruction by Fredric Jameson, Werner Hamacher, Antonio Negri, Warren Montag, and Rastko Moćnik, brief polemical reviews by Terry Eagleton and Pierre Macherey, and sustained political critiques by Tom Lewis and Aijaz Ahmad. The volume concludes with Derrida's reply to his critics in which he sharpens his views about the vexed relationship between Marxism and deconstruction.

Post-Punk Then and Now

What were the conditions of possibility for art and music-making before the era of neoliberal capitalism? What role did punk play in turning artists to experiment with popular music in the late 1970s and early 1980s? And why does the art and music of these times seem so newly pertinent to our political present, despite the seeming remoteness of its historical moment? Focusing upon the production of post-punk art, film, music, and publishing, this book offers new perspectives on an overlooked period of cultural activity, and probes the lessons that might be learnt from history for artists and musicians working under 21st century conditions of austerity. Contemporary reflections by those who shaped avant-garde and contestatory culture in the UK, US, Brazil and Poland in the 1970s and 1980s. Alongside these are contributions by contemporary artists, curators and scholars that provide critical perspectives on post-punk then, and its generative relation to the aesthetics and politics of cultural production today.

Reading Capitalist Realism

As the world has been reshaped since the 1970s by economic globalization, neoliberalism, and financialization, writers and artists have addressed the problem of representing the economy with a new sense of political urgency. Anxieties over who controls capitalism have thus been translated into demands upon literature, art, and mass media to develop strategies of representation that can account for capitalism's power. *Reading Capitalist Realism* presents some of the latest and most sophisticated approaches to the question of the relation between capitalism and narrative form, partly by questioning how the "realism" of austerity, privatization, and wealth protection relate to the realism of narrative and cultural production. Even as critics have sought to locate a new aesthetic mode that might consider and move beyond theorizations of the postmodern, this volume contends that narrative realism demands renewed scrutiny for its ability to represent capitalism's latest scenes of enclosure and indebtedness. Ranging across fiction, nonfiction, television, and film, the essays collected here explore to what extent realism is equipped to comprehend and historicize our contemporary economic moment and what might be the influence or complicity of the literary in shaping the global politics of lowered expectations. Including essays on writers such as Mohsin Hamid, Lorrie Moore, Jess Walter, J. M. Coetzee, James Kelman, Ali Smith, Russell Banks, William Vollmann, and William Gibson, as well as examinations of Hollywood film productions and *The Wire* television series, *Reading Capitalist Realism* calls attention to a resurgence of realisms across narrative genres and questions realism's ability to interrogate the crisis-driven logic of political and economic "common sense."

Libidinal Economy

First published in 1974, *Libidinal Economy* is a major work of twentieth century continental philosophy. In it, Lyotard develops the idea of economies driven by libidinal 'energies' or 'intensities' which he claims flow through all structures, such as the human body and political or social events. He uses this idea to interpret a diverse range of subjects including political economy, Marxism, sexual politics, semiotics and psychoanalysis. Lyotard also carries out a broad critique of philosophies of desire, as expounded by Deleuze and Guattari, Nietzsche, Bataille, Foucault and de Sade.

Retromania

We live in a pop age gone loco for retro and crazy for commemoration. Band re-formations and reunion tours, expanded reissues of classic albums and outtake-crammed box sets, remakes and sequels, tribute albums and mash-ups . . . But what happens when we run out of past? Are we heading toward a sort of cultural-ecological catastrophe, where the archival stream of pop history has been exhausted? Simon Reynolds, one of the finest music writers of his generation, argues that we have indeed reached a tipping point and that although earlier eras had their own obsessions with antiquity - the Renaissance with its admiration for Roman and Greek classicism, the Gothic movement's invocations of medievalism - never has there been a society so obsessed with the cultural artifacts of its own immediate past. *Retromania* is the first book to examine the retro industry and ask the question: Is this retromania a death knell for any originality and distinctiveness of our own?

Ghost Criminology

"Bringing together prominent early contributions from this emergent perspective, the volume traces the origins, theory and methodology of a nascent ghost criminology. From the powers of exorcism and erasure marshaled by state agents, street-level struggles over memorialization and memory, to the lingering violence of crime scenes and the ghostly traces of outlaw artists, *Ghost Criminology* is a book attuned to that which is well-theorized in other disciplines-the spectral, hauntological, apparitional. Each of the writers assembled here shares, as Mark Fisher (2017) put it, a fascination for the outside, "that which lies beyond standard perception, cognition and experience." As such, this collection uses cutting-edge social and cultural theory to tangle with some of criminology's most stubborn revenants-the politics of criminalization, the commodification of crime and violence, the haunting power of the image, as well as the unheard and disregarded cries of the dead"--

Malign Velocities

We are told our lives are too fast, subject to the accelerating demand that we innovate more, work more, enjoy more, produce more, and consume more. That's one familiar story. Another, stranger, story is told here: of those who think we haven't gone fast enough. Instead of rejecting the increasing tempo of capitalist production they argue that we should embrace and accelerate it. Rejecting this conclusion, */Malign Velocities/* tracks this 'accelerationism' as the symptom of the misery and pain of labour under capitalism. Retracing a series of historical moments of accelerationism - the Italian Futurism; communist accelerationism after the Russian Revolution; the 'cyberpunk phuturism' of the '90s and '00s; the unconscious fantasies of our integration with machines; the apocalyptic accelerationism of the post-2008 moment of crisis; and the terminal moment of negative accelerationism - suggests the pleasures and pains of speed signal the need to disengage, negate, and develop a new politics that truly challenges the supposed pleasures of speed.

Non-places

An ever-increasing proportion of our lives is spent in supermarkets, airports and hotels, on motorways or in front of TVs, computers and cash machines. This invasion of the world by what Marc Augé calls "non-space" results in a profound alteration of awareness: something we perceive, but only in a partial and incoherent manner. Augé uses the concept of "supermodernity" to describe a situation of excessive information and excessive space. In this fascinating essay he seeks to establish an intellectual armature for an anthropology of supermodernity.

Art Sex Music

A SUNDAY TIMES, TELEGRAPH, ROUGH TRADE, PITCHFORK AND UNCUT MUSIC BOOK OF THE YEAR
SHORTLISTED FOR THE PENDERYN MUSIC BOOK PRIZE
Art Sex Music is the autobiography of a musician who, as a founding member of the avant-garde group Throbbing Gristle and

electronic pioneers Chris & Cosey, has consistently challenged the boundaries of music over the past four decades. It is the account of an artist who, as part of COUM Transmissions, represented Britain at the IXth Biennale de Paris, whose Prostitution show at the ICA in 1976 caused the Conservative MP Nicholas Fairbairn to declare her, COUM and Throbbing Gristle 'Wreckers of Civilisation' . . . shortly before he was arrested for indecent exposure, and whose work continues to be held at the vanguard of contemporary art. And it is the story of her work as a pornographic model and striptease artiste which challenged assumptions about morality, erotica and art. *Art Sex Music* is the wise, shocking and elegant autobiography of Cosey Fanni Tutti.

Pedro and Ricky Come Again

This landmark publication collects three decades of writing from one of the most original, provocative and consistently entertaining voices of our time. Anyone who cares about language and culture should have this book in their life. Thirty years ago, Jonathan Meades published a volume of reportorial journalism, essays, criticism, squibs and fictions called *Peter Knows What Dick Likes*. The critic James Wood was moved to write: 'When journalism is like this, journalism and literature become one.' *Pedro and Ricky Come Again* is every bit as rich and catholic as its predecessor. It is bigger, darker, funnier, and just as impervious to taste and manners. It bristles with wit and pin-sharp eloquence, whether Meades is contemplating northernness in a German forest or hymning the virtues of slang. From the indefensibility of nationalism and the ubiquitous abuse of the word 'iconic', to John Lennon's shopping lists and the wine they call Black Tower, the work assembled here demonstrates Meades's unparalleled range and erudition, with pieces on cities, artists, sex, England, concrete, politics and much, much more.

#Accelerate

An apparently contradictory yet radically urgent collection of texts tracing the genealogy of a controversial current in contemporary philosophy. Accelerationism is the name of a contemporary political heresy: the insistence that the only radical political response to capitalism is not to protest, disrupt, critique, or détourné it, but to accelerate and exacerbate its uprooting, alienating, decoding, abstractive tendencies. *#Accelerate* presents a genealogy of accelerationism, tracking the impulse through 90s UK darkside cyberculture and the theory-fictions of Nick Land, Sadie Plant, Iain Grant, and CCRU, across the cultural underground of the 80s (rave, acid house, SF cinema) and back to its sources in delirious post-68 ferment, in texts whose searing nihilistic jouissance would later be disavowed by their authors and the marxist and academic establishment alike. On either side of this central sequence, the book includes texts by Marx that call attention to his own "Prometheanism," and key works from recent years document the recent extraordinary emergence of new accelerationisms steeled against the onslaughts of neoliberal capitalist realism, and retooled for the twenty-first century. At the forefront of the energetic contemporary debate around this disputed, problematic term, *#Accelerate* activates a historical conversation about futurity, technology, politics, enjoyment, and capital. This is a legacy shot through with contradictions, yet urgently galvanized today by the poverty of "reasonable" contemporary political alternatives.

The Third Unconscious

A wide-ranging exploration of the present, and the future, of the Unconscious. The Unconscious knows no time, it has no before-and-after, it does not have a history of its own. Yet, it does not always remain the same. Different political and economic conditions transform the way in which the Unconscious emerges within the "psychosphere" of society. In the early 20th century, Freud characterized the Unconscious as the dark side of the well-order framework of Progress and Reason. At the end of the past century, Deleuze and Guattari described it as a laboratory: the magmatic force ceaselessly bringing to the fore new possibilities of imagination. Today, at a time of viral pandemics and in the midst of the catastrophic collapse of capitalism, the Unconscious has begun to emerge in yet another form. In this book, Franco 'Bifo' Berardi vividly portrays the form in which the Unconscious will make itself manifest for decades to come, and the challenges that it will pose to our possibilities of political action, poetic imagination, and therapy.

Things I Have Withheld

WINNER OF THE OCM BOCAS PRIZE FOR NON-FICTION SHORTLISTED FOR THE BAILLIE GIFFORD PRIZE In this astonishing collection of essays, the award-winning poet and novelist Kei

Miller explores the silence in which so many important things are kept. He examines the experience of discrimination through this silence and what it means to breach it: to risk words, to risk truths. And he considers the histories our bodies inherit – the crimes that haunt them, and how meaning can shift as we move throughout the world, variously assuming privilege or victimhood. Through letters to James Baldwin, encounters with Liam Neeson, Soca, Carnival, family secrets, love affairs, white women's tears, questions of aesthetics and more, Miller powerfully and imaginatively recounts everyday acts of racism and prejudice. With both the epigrammatic concision and conversational cadence of his poetry and novels, *Things I Have Withheld* is a great artistic achievement: a work of beauty which challenges us to interrogate what seems unsayable and why – our actions, defence mechanisms, imaginations and interactions – and those of the world around us.

An Analysis of Thucydides's History of the Peloponnesian War

Few works can claim to form the foundation stones of one entire academic discipline, let alone two, but Thucydides's celebrated *History of the Peloponnesian War* is not only one of the first great works of history, but also the departure point from which the modern discipline of international relations has been built. This is the case largely because the author is a master of analysis; setting out with the aim of giving a clear, well-reasoned account of one of the seminal events of the age – a war that resulted in the collapse of Athenian power and the rise of Sparta – Thucydides took care to build a single, beautifully-structured argument that was faithful to chronology and took remarkably few liberties with the source materials. He avoided the sort of assumptions that make earlier works frustrating for modern scholars, for example seeking reasons for outcomes that were rooted in human actions and agency, not in the will of the gods. And he was careful to explain where he had obtained much of his information. As a work of structure – and as a work of reasoning – *The History of the Peloponnesian War* continues to inspire, be read and be taught more than 2,000 years after it was written.

New Model Island

A study of place, identity, music, politics and regionalism which calls for a radical restructuring of the British Isles. In the early twenty-first century, "Englishness" suddenly became a hot topic. A rash of art exhibitions, pop albums and coffee table books arrived on the scene, all desperate to recover England's lost national soul. But when we sweep away the patriotic stereotypes, we begin to see that England is a country that does not — and perhaps should not — exist in any essential sense. In this provocative text combining polemic and memoir, Alex Niven argues that the map of the British Isles should be torn apart completely as we look towards a time of radical political reform. Rejecting outdated nationalisms, Niven argues for a renovated model of culture and governance for the islands — a fluid, dynamic version of regionalism preparing the way for a new "dream archipelago".