

Leonora Carrington Hearing Trumpet

Natalya Lusty

The Hearing Trumpet Leonora Carrington, 2021-01-05 An old woman enters into a fantastical world of dreams and nightmares in this surrealist classic admired by Björk and Luis Buñuel. Leonora Carrington, painter, playwright, and novelist, was a surrealist trickster par excellence, and *The Hearing Trumpet* is the witty, celebratory key to her anarchic and allusive body of work. The novel begins in the bourgeois comfort of a residential corner of a Mexican city and ends with a man-made apocalypse that promises to usher in the earth's rebirth. In between we are swept off to a most curious old-age home run by a self-improvement cult and drawn several centuries back in time with a cross-dressing Abbess who is on a quest to restore the Holy Grail to its rightful owner, the Goddess Venus. Guiding us is one of the most unexpected heroines in twentieth-century literature, a nonagenarian vegetarian named Marian Leatherby, who, as Olga Tokarczuk writes in her afterword, is "hard of hearing" but "full of life."

Down Below Leonora Carrington, 2017-04-18 A stunning work of memoir and an unforgettable depiction of the brilliance and madness by one of Surrealism's most compelling figures In 1937 Leonora Carrington—later to become one of the twentieth century's great painters of the weird, the alarming, and the wild—was a nineteen-year-old art student in London, beautiful and unapologetically rebellious. At a dinner party, she met the artist Max Ernst. The two fell in love and soon departed to live and paint together in a farmhouse in Provence. In 1940, the invading German army arrested Ernst and sent him to a concentration camp. Carrington suffered a psychotic break. She wept for hours. Her stomach became "the mirror of the earth"—of all worlds in a hostile universe—and she tried to purify the evil by compulsively vomiting. As the Germans neared the south of France, a friend persuaded Carrington to flee to Spain. Facing the approach "of robots, of thoughtless, fleshless beings," she packed a suitcase that bore on a brass plate the word Revelation. This was only the beginning of a journey into madness that was to end with Carrington confined in a mental institution, overwhelmed not only by her own terrible imaginings but by her doctor's sadistic course of treatment. In *Down Below* she describes her ordeal—in which the agonizing and the marvelous were equally combined—with a startling, almost impersonal precision and without a trace of self-pity. Like Daniel Paul Schreber's *Memoirs of My Nervous Illness*, *Down Below* brings the hallucinatory logic of madness home.

Subversive Intent Susan Rubin Suleiman, 1990 With this important new book, Susan Suleiman lays the foundation for a

postmodern feminist poetics and theory of the avant-garde. She shows how the figure of Woman, as fantasy, myth, or metaphor, has functioned in the work of male avant-garde writers and artists of this century. Focusing also on women's avant-garde artistic practices, Suleiman demonstrates how to read difficult modern works in a way that reveals their political as well as their aesthetic impact. Suleiman directly addresses the subversive intent of avant-garde movements from Surrealism to postmodernism. Through her detailed readings of provocatively transgressive works by André Breton, Georges Bataille, Roland Barthes, Alain Robbe-Grillet, Marcel Duchamp, Max Ernst, and others, Suleiman demonstrates the central role of the female body in the male erotic imagination and illuminates the extent to which masculinist assumptions have influenced modern art and theory. By examining the work of contemporary women avantgarde artists and theorists--including Hélène Cixous, Marguerite Duras, Monique Wittig, Luce Irigaray, Angela Carter, Jeanette Winterson, Leonora Carrington, Barbara Kruger, Jenny Holzer, and Cindy Sherman--Suleiman shows the political power of feminist critiques of patriarchal ideology, and especially emphasizes the power of feminist humor and parody. Central to Suleiman's revisionary theory of the avant-garde is the figure of the playful, laughing mother. True to the radically irreverent spirit of the historical avant-gardes and their postmodernist successors, Suleiman's laughing mother embodies the need for a link between symbolic innovation and political and social change.

Surrealism, Feminism, Psychoanalysis Natalya Lusty, 2017-03-02 How did women Surrealists such as Leonora Carrington and Claude Cahun take up the question of female identity in terms of their own aesthetic and intellectual practice? What was the response of women analysts such as Joan Riviere to Freud's psychoanalytic construction of femininity? These are among the questions that Natalya Lusty brings to her sophisticated and theoretically informed investigation into the appropriation of 'the feminine' by the Surrealist movement. Combining biographical and textual methods of analysis with historically specific discussions of related cultural sites such as women's magazines, fashion, debutante culture, sexology, modernist lesbian subculture, pornography, and female criminality, the book examines the ambiguities and blind spots that haunt the work of more central figures such as André Breton, Georges Bataille, Jacques Lacan, Walter Benjamin, and the Surrealist photographer Hans Bellmer. Lusty's examination of a series of psychoanalytic Surrealist themes, including narcissism, fantasy, masquerade, perversion, and 'the double', illuminates a modernist preoccupation with the crisis of subjectivity and representation and its ongoing relevance to more recent work by Cindy Sherman and Judith Butler. Her book is an important contribution to modernist studies that will appeal to scholars and students working across a diverse range of fields, including literary studies, gender studies, visual culture, cultural studies, and cultural history.

The Milk of Dreams Leonora Carrington, 2017-05-16 In English for the first time, a wild and darkly funny book that combines Surrealist painter Leonora Carrington's fantastical writing and illustrations for children The maverick surrealist

Leonora Carrington was an extraordinary painter and storyteller who loved to make up stories and draw pictures for her children. She lived much of her life in Mexico, and her sons remember sitting in a big room whose walls were covered with images of wondrous creatures, towering mountains, and ferocious vegetation while she told fabulous and funny tales. That room was later whitewashed, but some of its wonders were preserved in the little notebook that Carrington called *The Milk of Dreams*. John, who has wings for ears, Humbert the Beautiful, an insufferable kid who befriends a crocodile and grows more insufferable yet, and the awesome Janzamajoria are all to be encountered in *The Milk of Dreams*, a book that is as unlikely, outrageous, and dreamy as dreams themselves.

The Missing Witches Deck of Oracles Risa Dickens, 2024

The Literature of Hell Margaret Kean, 2021 Essays considering the representation and perception of hell in a variety of texts. Narratives of a descent to the underworld, of the sights to be seen and the punishments meted out there, have kept a hold on the popular imagination for millennia. The legacy from doctrinal warnings and the deep-set literary markers that identify a place of suffering and alienation continue to stimulate creative exchange and critical thinking. Such work takes risks: it braves the dark and questions the past. The contributions in this volume reflect on the exigency of hell in the stories that we tell. They consider the transfer and repurposing of motifs across genres and generational divides, and acknowledge the sustained immediacy of physical and psychological landscapes of hell. The essays span a wide chronological range and apply various contemporary critical approaches, including cognitive science, performance studies and narratology. This cross-period analysis is complemented by interviews with three creative practitioners: Jeya Ayadurai, director of Hell's Museum in Singapore, the actor Lisa Dwan, who is acclaimed for her dramatisation of Samuel Beckett's late works, and the writer David Almond. From ancient myth and early English sermons to mid-twentieth-century surrealism and current responses to terrorist activities and environmental damage, the literature of hell engages with issues of immediate relevance and asks its audiences to reflect on their cultural history, the meaning of social justice and the nature of embodied existence.

The British Surrealists Desmond Morris, 2022-03-03 Fêted for their idiosyncratic and imaginative works, the surrealists marked a pivotal moment in the history of modern art in Britain. Many banded together to form the British Surrealist Group, while others carved their own, independent paths. Here, bestselling author and surrealist artist Desmond Morris - one of the last surviving members of this important art movement - draws on his personal memories and experiences to present the intriguing life stories and complex love lives of this wild and curious set of artists. From the unpredictability of Francis Bacon to the rebelliousness of Leonora Carrington, from the beguiling Eileen Agar to the brilliant Ceri Richards, Morris brings his subjects foibles and frailties to the fore. His vivid account is laced with his inimitable wit, and profusely illustrated by images of the artists and their artworks. Featuring thirty-four surrealists - some famous, some forgotten - Morris's intimate book takes us back in time to a generation that allowed its creative unconscious to drive their passions in both art and life. With

Sacred Surrealism, Dissidence and International Avant-Garde Prose Vivienne Brough-Evans, 2016-05-05 Vivienne Brough-Evans proposes a compelling new way of reevaluating aspects of international surrealism by means of the category of *divin fou*, and consequently deploys theories of sacred ecstasy as developed by the Collège de Sociologie (1937-39) as a critical tool in shedding new light on the literary oeuvre of non-French writers who worked both within and against a surrealist framework. The minor surrealist genre of prose literature is considered herein, rather than surrealism's mainstay, poetry, with the intention of fracturing preconceptions regarding the medium of surrealist expression. The aim is to explore whether International surrealism can begin to be more fully explained by an occluded strain of 'dissident' surrealist thought that searches outside the self through the affects of ekstasis. Bretonian surrealism is widely discussed in the field of surrealist studies, and there is a need to consider what is left out of surrealist practice when analysed through this Bretonian lens. The Collège de Sociologie and Georges Bataille's theories provide a model of such elements of 'dissident' surrealism, which is used to analyse surrealist or surrealist influenced prose by Alejo Carpentier, Leonora Carrington and Gellu Naum respectively representing postcolonial, feminist and Balkan locutions. The Collège and Bataille's 'dissident' surrealism diverges significantly from the concerns and approach towards the subject explored by surrealism. Using the concept of ekstasis to organise Bataille's theoretical ideas of excess and 'inner experience' and the Collège's thoughts on the sacred it is possible to propose a new way of reading types of International surrealist literature, many of which do not come to the forefront of the surrealist literary oeuvre.

Celebrating the Marvellous Neil Spiller, 2018-05-29 We are entering a new era of architecture that is technologically enhanced, virtual and synthetic. Contemporary architects operate in a creative environment that is both real and digital; mixed, augmented and hybridised. This world consists of ecstasies, fears, fetishisms and phantoms, processes and spatiality that can best be described as Surrealist. Though too long dormant, Surrealism has been a significant cultural force in modern architecture. Founded by poet André Breton in Paris in 1924 as an artistic, intellectual and literary movement, architects such as Le Corbusier, Diller + Scofidio, Bernard Tschumi and John Hejduk realised its evocative powers to propel them to 'starchitect' status. Rem Koolhaas most famously illustrated *Delirious New York* (1978) with Madelon Vriesendorp's compelling Surrealist images. Architects are now reviving the power of Surrealism to inspire and explore the ramifications of advanced technology. Architects' studios in practices and schools are becoming places where nothing is forbidden. Architectural languages and theories are 'mashed' together, approaches are permissively appropriated, and styles are not mutually exclusive. Projects are polemic, postmodern and surreally media savvy. Today's architects must compose space that operates across the spatial spectrum. Surrealism, with its multiple readings of the city, its collage semiotics, its extruded forms and artificial landscapes, is an ideal source for contemporary architectural inspiration. Contributors include: Bryan

Cantley, Nic Clear, James Eagle, Natalie Gall, Mark Morris, Dagmar Motycka Weston, Alberto Perez-Gomez, Shaun Murray, Anthony Vidler, and Elizabeth Anne Williams. Featured architects: Nigel Coates, Hernan Diaz Alonso, Perry Kulper, and Mark West.

The Novel Cure Ella Berthoud, Susan Elderkin, Indrajit Hazra, 2014-08-01 Whether you have a stubbed toe or a stubborn case of the blues, within these pages you'll find a cure in the form of a novel - or a combination of novels - to help ease your pain. You'll also find advice on how to tackle common reading ailments - such as what to do when you feel overwhelmed by the number of books in the world, or if you have a tendency to give up halfway through. When read at the right moment in your life, a novel can - quite literally - change it, and *The Novel Cure* is a reminder of that power. Written with authority, passion and wit, here is a fresh approach to finding new books to read, and an enchanting way to revisit the books on your shelves.

Technologies of the Gothic in Literature and Culture Justin D. Edwards, 2015-02-11 This volume, a collection with contributions from some of the major scholars of the Gothic in literature and culture, reflects on how recent Gothic studies have foregrounded a plethora of technologies associated with Gothic literary and cultural production. The engaging essays look into the links between technologies and the proliferation of the Gothic seen in an excess of Gothic texts and tropes: Frankensteinesque experiments, the manufacture of synthetic (true?) blood, Moreauesque hybrids, the power of the Borg, Dr Jekyll's chemical experimentations, the machinery of Steampunk, or the corporeal modifications of Edward Scissorhands. Further, they explore how techno-science has contributed to the proliferation of the Gothic: Gothic in social media, digital technologies, the on-line gaming and virtual Goth/ic communities, the special effects of Gothic-horror cinema. Contributors address how Gothic technologies have, in a general sense, produced and perpetuated ideologies and influenced the politics of cultural practice, asking significant questions: How has the technology of the Gothic contributed to the writing of self and other? How have Gothic technologies been gendered, sexualized, encrypted, coded or de-coded? How has the Gothic manifested itself in new technologies across diverse geographical locations? This volume explores how Gothic technologies textualize identities and construct communities within a complex network of power relations in local, national, transnational, and global contexts. It will be of interest to scholars of the literary Gothic, extending beyond to include fascinating interventions into the areas of cultural studies, popular culture, science fiction, film, and TV.

Women Writers and the Occult in Literature and Culture Miriam Wallraven, 2015-06-05 This book visits the occult in literature from the 1880s to the 20th century, analyzing work by women occultists such as Alice Bailey, Dion Fortune, and Starhawk, and revisiting texts with occult motifs by canonical authors. It covers movements such as Theosophy, Spiritualism, Golden Dawn, Wicca, and Goddess spirituality, engaging with how literature creates occult worlds and identities, namely the female Lucifer, witch, priestess, and Goddess. The occult in literature incorporates topical discourses including

psychoanalysis, feminism, pacifism, and ecology, hence this book will be of interest to scholars of literary and cultural studies, religious studies, sociology, and gender studies.

Aging Experiments João Paulo Guimarães, 2023-08-04 The sustained expansion of the life span and the attendant demographic changes in the West have fuelled the production of cultural texts that explore alternative representations of aging and old age. The contributors to this volume show how artists in science-fiction, fantasy and the avant-garde develop visions of late life transformation, improvisation and adaptation to new circumstances. The studies particularly focus on perspectives on aging that challenge the predominant narratives of decline as well as fantasies of eternal youth, as defined by neoliberal notions of health, able-bodiedness, agency, self-improvement, progress, plasticity and productivity.

Beyond Given Knowledge Harri Veivo, Jean-Pierre Montier, Françoise Nicol, David Ayers, Benedikt Hjartarson, Sascha Bru, 2017-12-18 The effort to go beyond given knowledge in different domains – artistic, scientific, political, metaphysical – is a characteristic driving force in modernism and the avant-gardes. Since the late 19th century, artists and writers have frequently investigated their medium and its limits, pursued political and religious aims, and explored hitherto unknown physical, social and conceptual spaces, often in ways that combine these forms of critical inquiry into one and provoke further theoretical and methodological innovations. The fifth volume of the EAM series casts light on the history and actuality of investigations, quests and explorations in the European avant-garde and modernism from the late 19th century to the present day. The authors seek to answer questions such as: How have modernism and the avant-garde appropriated scientific knowledge, religious dogmas and social conventions, pursuing their investigation beyond the limits of given knowledge and conceptions? How have modernism and avant-garde created new conceptual models or representations where other discourses have allegedly failed? In what ways do practises of investigation, quest or exploration shape artistic work or the formal and thematic structures of artworks?

The Routledge Companion to Surrealism Kirsten Strom, 2022-11-08 This book provides a conceptual and global overview of the field of Surrealist studies. Methodologically, the companion considers Surrealism's many achievements, but also its historical shortcomings, to illuminate its connections to the historical and cultural moment(s) from which it originated and to assess both the ways in which it still shapes our world in inspiring ways and the ways in which it might appear problematic as we look back at it from a twenty-first-century vantage point. Contributions from experienced scholars will enable professors to teach the subject more broadly, by opening their eyes to aspects of the field that are on the margins of their expertise, and it will enable scholars to identify new areas of study in their own work, by indicating lines of research at a tangent to their own. The companion will reflect the interdisciplinarity of Surrealism by incorporating discussions pertaining to the visual arts, as well as literature, film, and political and intellectual history.

In the Embrace of the Swan Rüdiger Görner, Angus Nicholls, 2010-08-31 Myths determine the way cultures understand

themselves. The papers in this volume examine culturally specific myths in Britain and the German-speaking world, and compare approaches to the theory of myth, together with the ways in which mythological formations operate in literature, aesthetics and politics - with a focus on the period around 1800. They enquire into the consequences of myth-oriented discourses for the way in which these two cultures understand each other, and in this way make a significant contribution to a more profound approach to intercultural research.

Grand Finales Susan Gubar, 2025-06-10 One of our most formidable literary critics explores how nine women artists flourished creatively in their final acts. In 2008, academic and scholar Susan Gubar was told by a trusted oncologist that she had only a few years left to live. Though she outlived that dire prognosis, this brush with mortality refocused her attention on the boons of a longevity she did not expect to experience. She began to think: In the last years of our lives, can we shape and change our creative capabilities? The resulting volume, *Grand Finales*, answers this question with a resounding yes. Despite the losses generally associated with aging, quite a few writers, painters, sculptors, musicians, and dancers have managed to extend and repurpose their creative energies. Gubar spotlights very creative old ladies: writers, painters, sculptors, musicians, and dancers from the past and in our times. Each of *Grand Finales'* nine riveting chapters features women artists—George Eliot, Colette, Georgia O’Keeffe, Isak Dinesen, Marianne Moore, Louise Bourgeois, Mary Lou Williams, Gwendolyn Brooks, and Katherine Dunham—who transformed the last stage of existence into a rousing conclusion. Gubar draws on their late lives and works to suggest that seniority can become a time of reinvention and renewal. With pizzazz, bravado, and geezer machismo, she counters the discrediting of elderly women and clarifies the environments, relationships, activities, and attitudes that sponsor a creative old age.

The Other Side Jennifer Higgie, 2024-01-02 The first major work of art history to focus on women artists and their engagement with the spirit world, by the author of *The Mirror and the Palette*. It's not so long ago that a woman's expressed interest in other realms would have ruined her reputation, or even killed her. And yet spiritualism, in various incarnations, has influenced numerous men—including lauded modernist artists such as Wassily Kandinsky, Piet Mondrian, Kazimir Malevich and Paul Klee—without repercussion. The fact that so many radical female artists of their generation—and earlier—also drank deeply from the same spiritual well has been sorely neglected for too long. In *The Other Side*, we explore the lives and work of a group of extraordinary women, from the twelfth-century mystic, composer, and artist Hildegard of Bingen to the nineteenth-century English spiritualist Georgiana Houghton, whose paintings swirl like a cosmic Jackson Pollock; the early twentieth-century Swedish artist, Hilma af Klint, who painted with the help of her spirit guides and whose recent exhibition at New York's Guggenheim broke all attendance records to the 'Desert Transcendentalist', Agnes Pelton, who painted her visions beneath the vast skies of California. We also learn about the Swiss healer, Emma Kunz, who used geometric drawings to treat her patients and the British surrealist and occultist, Ithell Colquhoun, whose estate of more than

5,000 works recently entered the Tate gallery collection. While the individual work of these artists is unique, the women loosely shared the same goal: to communicate with, and learn from, other dimensions. Weaving in and out of these myriad lives while sharing her own memories of otherworldly experiences, Jennifer Higgie discusses the solace of ritual, the gender exclusions of art history, the contemporary relevance of myth, the boom in alternative ways of understanding the world and the impact of spiritualism on feminism and contemporary art. A radical reappraisal of a marginalized group of artists, *The Other Side* is an intoxicating blend of memoir, biography, and art history.

The Palgrave Handbook of European Migration in Literature and Culture Corina Stan, Charlotte Sussman, 2023-11-20 The Palgrave Handbook of European Migration in Literature and Culture engages with migration to, within, and from Europe, foregrounding migration through the lenses of historical migratory movement and flows associated with colonialism and postcolonialism. With essays on literature, film, drama, graphic novels, and more, the book addresses migration and media, hostile environments, migration and language, migration and literary experiment, migration as palimpsest, and figurations of the migrant. Each section is introduced by one of the handbook's contributing editors and interviews with writers and film directors are integrated throughout the volume. The essays collected in the volume move beyond the discourse of the "refugee crisis" to trace the historical roots of the current migration situation through colonialism and decolonization.

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