

Paradise Rot Jenny Hval

Jenny Hval

Paradise Rot Jenny Hval, 2024-03-12 As intriguing and impressive a novelist as she is a musician, Hval is a master of quiet horror and wonder.” —Chris Kraus, author of *I Love Dick* A lyrical debut novel from a musician and artist renowned for her sharp sexual and political imagery Jo is in a strange new country for university and having a more peculiar time than most. In a house with no walls, shared with a woman who has no boundaries, she finds her strange home coming to life in unimaginable ways. Jo’s sensitivity and all her senses become increasingly heightened and fraught, as the lines between bodies and plants, dreaming and wakefulness, blur and mesh. This debut novel from critically acclaimed artist and musician Jenny Hval presents a heady and hyper-sensual portrayal of sexual awakening and queer desire.

Girls Against God Jenny Hval, 2020-10-06 A genre-warping, time-travelling horror novel-slash-feminist manifesto for fans of Clarice Lispector and Jeanette Winterson. Welcome to 1990s Norway. White picket fences run in neat rows and Christian conservatism runs deep. But as the Artist considers her work, things start stirring themselves up. In a corner of Oslo a coven of witches begin cooking up some curses. A time-travelling Edvard Munch arrives in town to join a death metal band, closely pursued by the teenaged subject of his painting *Puberty*, who has murder on her mind. Meanwhile, out deep in the forest, a group of school girls get very lost and things get very strange. And awful things happen in aspic. Jenny Hval's latest novel is a radical fusion of queer feminist theory and experimental horror, and a unique treatise on magic, writing and art. Strange and lyrical. Hval’s writing is surreal and rich with the grotesque banalities of human existence. —Publishers Weekly The themes of alienation, queerness, and the unsettling nature of desire align Hval with modern mainstays like Chris Kraus, Ottessa Moshfegh, and Maggie Nelson. —Pitchfork

Sex Ecologies Stefanie Hessler, 2021-11-23 The first compendium of writing and art to present the case for the role of sex in environmental and social justice. *Sex Ecologies* explores pleasure, affect, and the powers of the erotic in the human and more-than-human worlds. Arguing for the positive and constructive role of sex in ecology and art practice, these texts and artistic research projects attempt nothing short of reclaiming the sexual from Western erotophobia and heteronormative narratives of nature and reproduction. The artists and writers set out to examine queer ecology through the lens of environmental humanities, investigating the fluid boundaries between bodies (both human and nonhuman), between binary conceptions of nature as separate from culture, and between disciplines. In newly commissioned texts from such writers as

Mel Y. Chen and Jack Halberstam and a selection of influential essays—including an annotated version of Audre Lorde’s “The Uses of the Erotic: The Erotic as Power”—as well as images and sketches from works in progress by a diverse group of artists, *Sex Ecologies* combines insights from the fields of art, environmental humanities, ecofeminism, gender studies, science, technology, political science, and indigenous studies. *Sex Ecologies*, which accompanies an exhibition of the same name at Kunsthall Trondheim, emerges from an arts-driven research project collaboratively developed between the art center and the Seed Box environmental humanities collaboratory. Conceived not as a result but as a seed arising from this transdisciplinary fertilization, the volume presents a case for the role of sex in environmental and social justice. Copublished with Kunsthall Trondheim (Norway) and the Seed Box (Sweden)

Transformation and Metamorphosis in Popular Culture Sophia Staite, 2025-12-10 This book investigates the cultural significance of transformation and metamorphosis in popular media across diverse global and historical contexts. Bringing together interdisciplinary scholarship, the chapters examine how transformation is represented in a wide range of media—from poetry and animation to horror, games, and AI-generated music videos. With particular attention to Japanese transformation tropes and their global influence, this book rethinks the symbolic and affective power of metamorphosis in shaping identity, politics, and popular imagination. Timed to coincide with the 25th anniversary of both Kamen Rider Kuuga and Meta-Morphing, this collection marks a timely intervention into ongoing discussions of embodiment and change. It is structured in six thematic sections, addressing animated transformations, more-than-human forms, societal metamorphoses, musical and sonic transformation, body horror, and changing identities. Featuring contributions that blend phenomenology, cultural history, and media analysis, the text offers conceptual innovation and methodological diversity. The chapters also engage emerging topics, such as AI-generated content and the intersections of transformation with race, gender, sexuality, and disability. The collection combines rigorous scholarship with accessibility and features contributions from both leaders in their fields research and the emerging voices of early career researchers. This book is intended for scholars and postgraduate students in the Humanities and social sciences, particularly those working in media, cultural studies, animation, gender and queer theory, fan studies, musicology, horror, and AI studies. Its interdisciplinary framing and international scope will appeal to academics researching transnational popular culture, as well as educators seeking to integrate themes of transformation into their teaching. The collaborative structure ensures coherence across chapters, while its inclusion of historically excluded perspectives makes it a valuable contribution to global and justice-oriented scholarship.

Death by Landscape Elvia Wilk, 2022-07-19 From the acclaimed author of the novel *Oval* comes a book of “fan nonfiction” about living and writing in the age of extinction In this constellation of essays, Elvia Wilk asks what kinds of narratives will help us rethink our human perspective toward Earth. The book begins as an exploration of the role of fiction today and becomes a deep interrogation of the writing process and the self. Wilk examines creative works across time and

genre in order to break down binaries between dystopia and utopia, real and imagined, self and world. She makes connections between works by such wide-ranging writers as Mark Fisher, Karen Russell, Han Kang, Doris Lessing, Anne Carson, Octavia E. Butler, Michelle Tea, Helen Phillips, Kathe Koja, Jeff and Ann VanderMeer, and Hildegard von Bingen. What happens when research becomes personal, when the observer breaks through the glass? Through the eye of the fan, this collection delves into literal and literary world-building projects—medieval monasteries, solarpunk futures, vampire role plays, environments devoid of humans—bridging the micro and the macro and revealing how our relationship to narrative shapes our relationships to the natural world and to one another.

Staging Decadence Adam Alston, 2023-09-07 Winner of the 2024 TaPRA David Bradby Monograph Prize How is decadence being staged today – as a practice, issue, pejorative, and as a site of pleasure? Where might we find it, why might we look for it, and who is decadence for? This book is the first monographic study of decadence in theatre and performance. Adam Alston makes a passionate case for the contemporary relevance of decadence in the thick of a resurgent culture war by focusing on its antithetical relationship to capitalist-led growth, progress, and intensified productivity. He argues that the qualities used to disparage the study and practice of theatre and performance are the very things we should embrace in celebrating their value – namely, their spectacular uselessness, wastefulness, outmodedness, and abundant potential for producing forms of creativity that flow away from the ends and excesses of capitalism. Alston covers an eclectic range of examples by Julia Bardsley (UK), Hasard Le Sin (Finland), jaamil olawale kosoko (USA), Toco Nikaido (Japan), Martin O'Brien (UK), Toshiki Okada (Japan), Marcel·lí Antúnez Roca (Spain), Normandy Sherwood (USA), The Uhuruverse (USA), Nia O. Witherspoon (USA), and Wunderbaum (Netherlands). Expect ruminations on monstrous scenographies, catatonic choreographies, turbo-charged freneticism, visions of the apocalypse – and what might lie in its wake.

Girls Against God, 2013

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