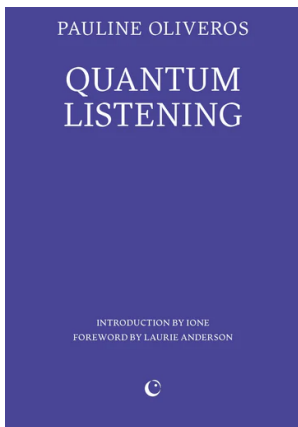


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# PORTALS



POCKET-SIZED ENTRANCES TO  
EXPANSIVE BODIES OF THOUGHT



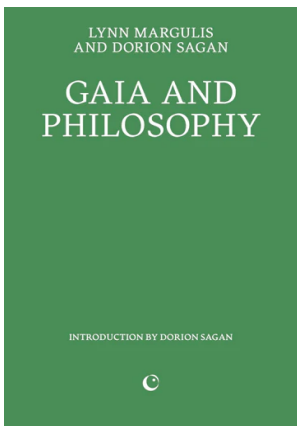
## **Quantum Listening**

Pauline Oliveros, introduction by IONE, foreword by Laurie Anderson, illustrated by Aura Satz

In response to the anti-war movements of the 1960s, pioneering musician and composer **Pauline Oliveros** began to expand the way she made music, experimenting with meditation, movement and activism in her compositions. Fascinated by the role that sound and consciousness play in our daily lives, Oliveros developed a series of Sonic Meditations that would eventually lead to the creation of Deep Listening – a practice for healing open to all, rooted in her musicianship.

*Quantum Listening* is a manifesto for listening as activism. Oliveros' futuristic vision, blending technology and spirituality, shows how Deep Listening is the foundation for a radically transformed social matrix: one in which compassion and peace form the basis for our actions in the world.

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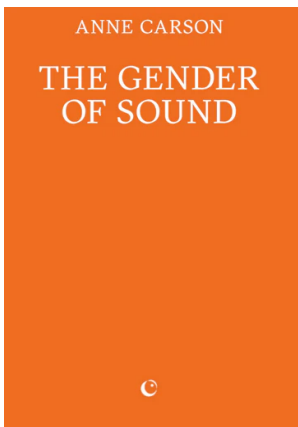
## **Gaia and Philosophy**

Lynn Margulis, Dorion Sagan, introduction by Dorion Sagan, illustrated by Anicka Yi

In the 1970s, microbiologist **Lynn Margulis** developed the Gaia theory. Embracing the circular logic of life and engineering systems, the Gaia theory states that Earth is a self-regulating complex system in which life interacts with and eventually becomes its own environment.

An idea with precedents in natural science and philosophy for millennia, Gaia resonates with the ancient magico-religious understanding that all is one. Fusing science, mathematics, philosophy, ecology and mythology, *Gaia and Philosophy* challenges Western anthropocentrism to propose a symbiotic planet. In its striking philosophical conclusion, the revolutionary Gaia paradigm holds important implications not only for understanding life's past but for shaping its future.

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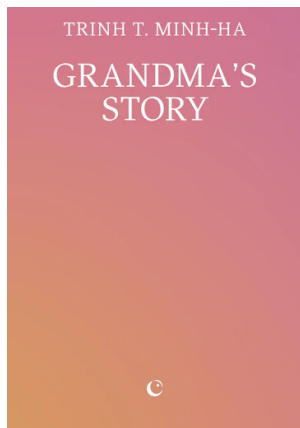
## **The Gender of Sound**

Anne Carson

Human history is filled with unacceptable sounds: high-pitched voices, gossip, talkativeness, hysteria, wailing and ritual shouts. Who makes them? Those deviant from or deficient in the masculine ideal of self-control: women, catamites, eunuchs and androgynes all fall into this category.

From the myths of antiquity to Margaret Thatcher via Sigmund Freud and Gertrude Stein, *The Gender of Sound* charts the gendering of sound in Western culture. **Anne Carson** invites us to listen again, and in doing so to reimagine our conceptions of human order, virtue and selfhood.

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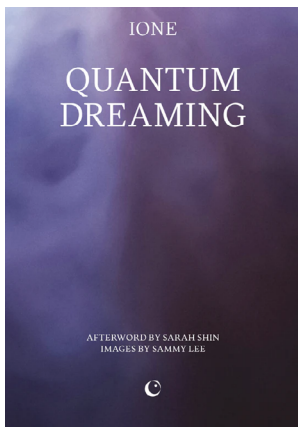
## **Grandma's Story**

Trinh T. Minh-ha

The storyteller is the living memory of her time: at once an oracle, weaver, healer, warrior, witch, protectress, teacher and great mother. Her powers are to do with passing on – not only the stories but transmission itself.

In contrast to the idea that a story is 'just a story', pioneering postcolonial feminist theorist and filmmaker **Trinh T. Minh-ha** recodes ideas about truth and fantasy to tell a different story about power, civilisation, history, medicine and magic. *Grandma's Story* shows how creative speech is connected to women's powers of enchantment, drawing upon and speaking with storytellers including Theresa Hak Kyung Cha, Clarice Lispector, Maxine Hong Kingston, Leslie Marmon Silko and Zora Neale Hurston – all who may be known as 'she who breaks open the spell'.

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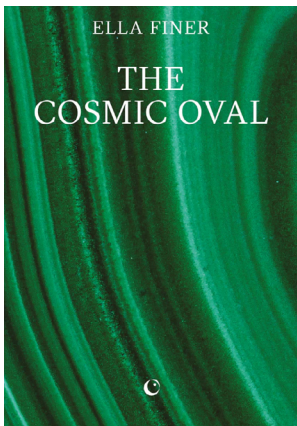
## Quantum Dreaming

**IONE**, introduction by Sarah Shin, illustrated by Sammy Lee

Exploring the reality of the dream and the dream of reality over many decades has led **IONE** to appreciate the quantum nature of dreams. Weaving science and dream traditions from around the world together with her own memories and the dreams of her friends and community members, *Quantum Dreaming* shows that as we start practising awareness, our consciousness also deepens.

**IONE** and **Pauline Oliveros's** shared vision of a harmonious, self-sustaining network of artists and dreamers led to the founding of the Deep Listening Institute. *Quantum Dreaming* similarly seeks a radical shift in our collective consciousness, across all states of dreaming and waking.

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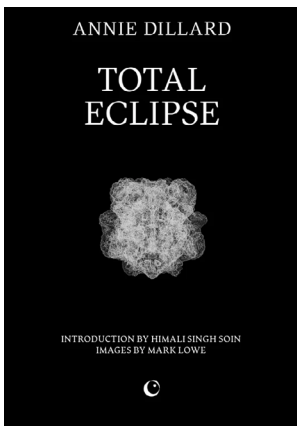
## **The Cosmic Oval**

Ella Finer

In west London, the entrance to architect and theorist Charles Jencks' Cosmic House is overlooked by The Cosmic Oval, a representation of the origin of the universe referencing both contemporary scientific discoveries about its elliptical shape and ancient cosmogonic myths.

**Ella Finer's** imagined conversation between the figures who inhabit the frieze surrounding the Oval, such as Hannah Arendt, Imhotep and John Donne, re-orchestrates cultural history to explore social scenes of study and the way knowledge moves through bodies and time.

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## **Total Eclipse**

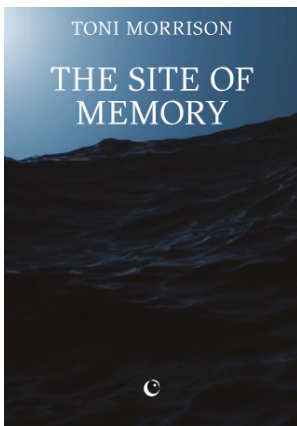
Annie Dillard, foreword by Himali Singh Soin

What can we know, and what remains beyond our reach?

In 1979, Annie Dillard witnessed the solar eclipse in Yakima, Washington. In *Total Eclipse* this celestial event becomes a metaphysical reckoning. With lyrical precision and eerie clarity, Dillard unforgettably evokes the strangeness of the shifting sky and the psychic dislocation that descends with the shadow.

The quiet yet epic unravelling of the familiar becomes revelation: a rupture in time, a confrontation with mortality and a brush with the sublime. Juxtaposing the cosmic and the mundane, *Total Eclipse* meditates on the limits of perception and language, entering the surreal intensity of the phenomenon to emerge with the brief, blazing clarity offered by darkness.

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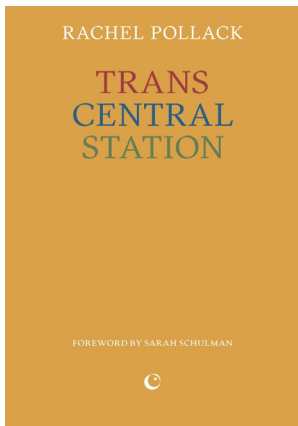
## **The Site of Memory**

Toni Morrison

*The Site of Memory* describes **Toni Morrison's** work of literary archaeology. She offers insights into how she arrives at a text through the act of imagination bound up with memory and shows how she explores two worlds – the actual and the possible – via the nimbus of emotion surrounding the journey of an image: from picture to meaning to text.

Exploring the radical possibilities of literature and the limits of history, Morrison finds a truth deeper than documentation in the silences and omissions in African American narratives of the past. Fiction, for Morrison, is a practice of ethical restoration: a means to recover what history has neglected through the 'flooding' of a rush of imagination. In *The Site of Memory*, ancestral presence, emotion and imagination converge.

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## **Trans Central Station**

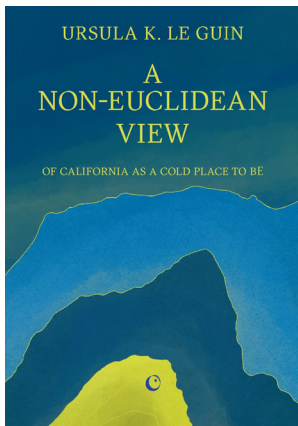
Rachel Pollack

*Trans Central Station* reflects on a trans life lived before the language to name it. In this luminous essay, award-winning science fiction and fantasy author and tarotist **Rachel Pollack** moves between personal memory, history, science fiction and myth to consider how words can both restrict and liberate.

Situating trans existence within deep time, Pollack connects modern experience to shamanism and rites of transformation, insisting that trans people have always existed – and have often been understood as sacred figures.

In this meditation on freedom – from rigid social structures, from fear and shame, and from history itself – to be trans is proof of ancient and ongoing cosmic power.

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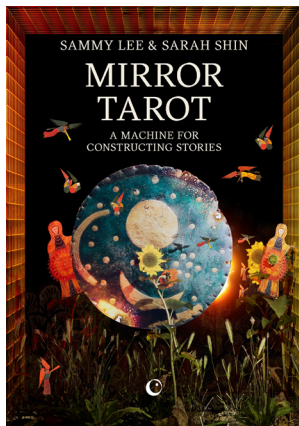
## **A Non-Euclidean View of California as A Cold Place to Be**

Ursula K. Le Guin

In this refusal of futurity, **Ursula K. Le Guin** takes a non-linear journey – full of side trips and reversals – to offer a counter-imaginary of place.

*A Non-Euclidean View of California as a Cold Place to Be* moves through mythic and Indigenous cosmologies, literary criticism, anthropology and divination to loosen the grip of Euclidean reason. In it, Le Guin demonstrates that how we write is inseparable from how we imagine worlds. Non-linear, 'cold' and anti-heroic forms become narrative tools for resisting domination: in literary style, alternative social imaginaries can be rehearsed so that utopia emerges not as an engineered elsewhere, but as a practice of staying with and inhabiting the present.

**9781919318011 | £8.99 | 10/09/2026 | Paperback | DNL**



## **Mirror Tarot**

Sarah Shin, and illustrated by Sammy Lee

*Mirror Tarot* begins from Italo Calvino's conception of the tarot as 'a machine for constructing stories'. An opening essay traces the Major Arcana through centuries of allegory, mysticism and play, contextualising the cards' evolution within artistic, literary and intellectual history. From the Neoplatonist Renaissance to modern occultism and contemporary popular culture, the tarot has long offered a generative mirror for the unconscious and the imaginative life.

From the Fool's first step to the World's completion, *Mirror Tarot* turns the tarot into a literary companion: a playful structure for reflection, imaginative exploration and the discovery of new stories within familiar archetypes.

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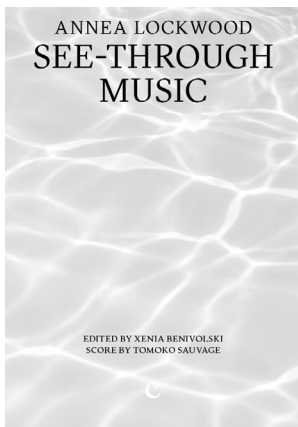


## **Nemesis: Cave, Eruptions And Psycho-Fables For Resistance**

Giulia Damiani & Le Nemesiache

In 1970s Naples, radical feminist collective Le Nemesiache invented the psycho-fable: a practice of ritual storytelling and performance that summoned myth, the cosmic and the body as tools for political transformation. Named after Nemesis, the goddess of retribution, the group rejected Westernised order, turning instead to the volcanic landscapes of Southern Italy – Vesuvius, the Phlegraean Fields, the Cumaean Cave – as sites of imaginative uprising where geology, archaeology and imagination converge. In *Nemesis: Cave, Eruptions And Psycho-Fables For Resistance*, performance-maker, writer and researcher Giulia Damiani draws on more than a decade of conversations with members and her own artistic practice.

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## **See-through Music**

Annea Lockwood

'Sound can change the inner and the outer skin of us,' wrote Annea Lockwood in her poetic script for Trance and Ritual Music. In her BBC Radio 3 broadcast series (1970-3), the iconic composer constellated ritual, trance and ceremonial sounds from around the world, made by those who 'use their music to carry them from one self through to another, more buried self.' From Malayan healing rites and Korean shamanism to Hasidic chant, Lockwood layered archival sounds with her own compositions, narrating them in a voice both lyrical and invocational.

See-through Music, for the first time, publishes Lockwood's texts: meditative fragments that collapse the distances between listener and sound, ritual and broadcast, self and transformation.

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