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Reviews

Complete guide! Its this sort of good read. It is rally exciting throgh studying period. I am just pleased to explain how here is the very best publication i have go through inside my own existence and could be he very best publication for at any time.

(Adele Rosenbaum)

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University of Minnesota Press, United States, 2016. Paperback. Condition: New. Language: English . Brand New Book. The essays in Object-Oriented Feminism explore OOF: a feminist intervention into recent philosophical discourses-like speculative realism, object-oriented ontology (OOO), and new materialism-that take objects, things, stuff, and matter as primary. Object-oriented feminism approaches all objects from the inside-out position of being an object too, with all of its accompanying political and ethical potentials. This volume places OOF thought in a long history of ongoing feminist work in multiple disciplines. In particular, object-oriented feminism foregrounds three significant aspects of feminist thinking in the philosophy of things: politics, engaging with histories of treating certain humans (women, people of color, and the poor) as objects; erotics, employing humor to foment unseemly entanglements between things; and ethics, refusing to make grand philosophical truth claims, instead staking a modest ethical position that arrives at being in the rightby being wrong. Seeking not to define object-oriented feminism but rather to enact it, the volume is interdisciplinary in approach, with contributors from a variety of fields, including sociology, anthropology, English, art, and philosophy. Topics are frequently provocative, engaging a wide range of theorists from Heidegger and Levinas to Irigaray and Haraway, and an intriguing diverse array of objects, including the female body as fetish object in Lolita subculture; birds made queer by endocrine disruptors; and truth claims arising in material relations in indigenous fiction and film. Intentionally, each essay can be seen as an objectin relation to others in this collection. Contributors: Irina Aristarkhova, University of Michigan; Karen Gregory, University of Edinburgh; Marina Gr inic, Slovenian Academy of Science and Arts; Frenchy Lunning, Minneapolis College of Art and Design; Timothy Morton, Rice University; Anne Pollock, Georgia Tech; Elizabeth A.



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