

Hyperobjects Philosophy And Ecology After The End Of The World By Timothy Morton

Bioregionalism is an innovative way of thinking about place and planet from an ecological perspective. Although bioregional ideas occur regularly in ecocritical writing, until now no systematic effort has been made to outline the principles of bioregional literary criticism and to use it as a way to read, write, understand, and teach literature. The twenty-four original essays here are written by an outstanding selection of international scholars. The range of bioregions covered is global and includes such diverse places as British Columbia's Meldrum Creek and Italy's Po River Valley, the Arctic and the Outback. There are even forays into cyberspace and outer space. In their comprehensive introduction, the editors map the terrain of the bioregional movement, including its history and potential to inspire and invigorate place-based and environmental literary criticism. Responding to bioregional tenets, this volume is divided into four sections. The essays in the "Reinhabiting" section narrate experiments in living-in-place and restoring damaged environments. The "Rereading" essays practice bioregional literary criticism, both by examining texts with strong ties to bioregional paradigms and by opening other, less-obvious texts to bioregional analysis. In "Reimagining," the essays push bioregionalism to evolve—by expanding its corpus of texts, coupling its perspectives with other approaches, or challenging its core constructs. Essays in the "Renewal" section address bioregional pedagogy, beginning with local habitat studies and concluding with musings about the Internet. In response to the environmental crisis, we must reimagine our relationship to the places we inhabit. This volume shows how literature and literary studies are fundamental tools to such a reimagining.

Set in the future, *Reconstructing Mayakovsky* revisits the past to make sense of our chaotic present. Inspired by Vladimir Mayakovsky, the Russian Futurist poet who killed himself in 1930 at the age of thirty-six, the novel imagines a dystopia where uncertainty and tragedy have finally been eliminated through technology. Ever since her memories of the War were erased, Vera X has led a complacent existence designing advertisements. After a meteorite falls to Earth, an unanticipated, random event, her tightly controlled life begins to unravel. She, like others in *OnewOrld*, a virtual reality dystopia, begins to hear voices from the collective past. Mayakovsky's passionate, rebellious words captivate Vera. In her quest to "reconstruct" him, she enlists the help of Nadja, an aloof academic with access to classified historical records. Motivated by the need to make sense of her newly chaotic world, Vera embarks on a classic hero's journey in which she discovers that love and freedom inevitably carry with them the potential for tragedy. Along the way, the two encounter other outcasts from *OnewOrld*: Ivan, a pimp with a rosy nostalgia for violent political revolution; Dr. Albright, an irascible female surgeon; Mosselprom, the

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wealthy, paranoid architect of OnewOrld who loathes his own creation; and Luis Blue, a chimera, half human and half artificial intelligence. Moving between past and future, revolutionary Russia and post-apocalyptic America, the novel explores the universal desire to create meaning in the face of senseless destruction and reaffirms the enduring power of art. The award-winning, interactive multimedia web-version of the novel is available for free at www.reconstructingmayakovsky.com Caroline Leavitt, New York Times best-selling author of *Pictures of You*, offers this assessment: "The past and the future intersect in a wild ride of a novel that's part Thomas Pynchon, part Steve Erickson, and totally original. Szilak's dazzling book has revolution at its dark heart, and genius in its soul. She's created a world where all realities just might be virtual and the hunger for change or for love can't be denied. Smart, complex, provocative, moving and addictive." Chris Joseph, award-winning author of the interactive novel *Inanimate Alice*: I recommend having a look at this wonderful piece of digital writing by Illya Szilak, with animation and graphic design by Pelin Kirca, that fictionally and factually explores one of the most important (and overlooked) writers of the last century. Illya uses a variety of medias and methods, including manifestos, texts, animations, podcasts, music, and data visualisations. The result is a engrossing multilayered digital sci-fi/fantasy/biographical 'novel', well worthy of the artist who inspired it.

A multidisciplinary exploration of extinction and what comes next What comes after extinction? Including both prominent and unusual voices in current debates around the Anthropocene, this collection asks authors from diverse backgrounds to address this question. *After Extinction* looks at the future of humans and nonhumans, exploring how the scale of risk posed by extinction has changed in light of the accelerated networks of the twenty-first century. The collection considers extinction as a cultural, artistic, and media event as well as a biological one. The authors treat extinction in relation to a variety of topics, including disability, human exceptionalism, science-fiction understandings of time and posthistory, photography, the contemporary ecological crisis, the California Condor, systemic racism, Native American traditions, and capitalism. From discussions of the anticipated sixth extinction to the status of writing, theory, and philosophy after extinction, the contributions of this volume are insightful and innovative, timely and thought provoking. Contributors: Daryl Baldwin, Miami U; Claire Colebrook, Pennsylvania State U; William E. Connolly, Johns Hopkins U; Ashley Dawson, CUNY Graduate Center; Joseph Masco, U of Chicago; Nicholas Mirzoeff, New York U; Margaret Noodin, U of Wisconsin-Milwaukee; Jussi Parikka, U of Southampton; Bernard C. Perley, U of Wisconsin-Milwaukee; Cary Wolfe, Rice U; Joanna Zylińska, Goldsmiths, U of London.

Media history is millions, even billions, of years old. That is the premise of this pioneering and provocative book, which argues that to adequately understand contemporary media culture we must set out from material realities that precede media themselves—Earth's history,

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geological formations, minerals, and energy. And to do so, writes Jussi Parikka, is to confront the profound environmental and social implications of this ubiquitous, but hardly ephemeral, realm of modern-day life. Exploring the resource depletion and material resourcing required for us to use our devices to live networked lives, Parikka grounds his analysis in Siegfried Zielinski's widely discussed notion of deep time—but takes it back millennia. Not only are rare earth minerals and many other materials needed to make our digital media machines work, he observes, but used and obsolete media technologies return to the earth as residue of digital culture, contributing to growing layers of toxic waste for future archaeologists to ponder. He shows that these materials must be considered alongside the often dangerous and exploitative labor processes that refine them into the devices underlying our seemingly virtual or immaterial practices. A Geology of Media demonstrates that the environment does not just surround our media cultural world—it runs through it, enables it, and hosts it in an era of unprecedented climate change. While looking backward to Earth's distant past, it also looks forward to a more expansive media theory—and, implicitly, media activism—to come.

Environmental Politics and Pleasures in Posthuman Times

Reconstructing Mayakovsky

Being Ecological

Ecology without Nature

The Anthroscene

Hyperobjects

Energy, Economy, Time

What is reality, really? Are humans more special or important than the non-human objects we perceive? How does this change the way we understand the world? We humans tend to believe that things are only real in as much as we perceive them, an idea reinforced by modern philosophy, which privileges us as special, radically different in kind from all other objects. But as Graham Harman, one of the theory's leading exponents, shows, Object-Oriented Ontology rejects the idea of human specialness: the world, he states, is clearly not the world as manifest to humans. At the heart of this philosophy is the idea that objects - whether real, fictional, natural, artificial, human or non-human - are mutually autonomous. In this brilliant new introduction, Graham Harman lays out the history, ideas and impact of Object-Oriented Ontology, taking in everything from art and literature, politics and natural science along the way. Graham Harman is Distinguished Professor of Philosophy at SCI-Arc, Los Angeles. A key figure in the contemporary speculative realism movement in philosophy and for his development of the field of object-oriented ontology, he was named by Art Review magazine as one of the 100 most influential figures in international art.

Emphasizing sustainability, balance, and the natural, green

dominates our thinking about ecology like no other color. What about the catastrophic, the disruptive, the inaccessible, and the excessive? What of the ocean's turbulence, the fecundity of excrement, the solitude of an iceberg, multihued contaminations? Prismatic Ecology moves beyond the accustomed green readings of ecotheory and maps a colorful world of ecological possibility. In a series of linked essays that span place, time, and discipline, Jeffrey Jerome Cohen brings together writers who illustrate the vibrant worlds formed by colors. Organized by the structure of a prism, each chapter explores the coming into existence of nonanthropocentric ecologies. "Red" engages sites of animal violence, apocalyptic emergence, and activism; "Maroon" follows the aurora borealis to the far North and beholds in its shimmering alternative modes of world composition; "Chartreuse" is a meditation on postsustainability and possibility within sublime excess; "Grey" is the color of the undead; "Ultraviolet" is a potentially lethal force that opens vistas beyond humanly known nature. Featuring established and emerging scholars from varying disciplines, this volume presents a collaborative imagining of what a more-than-green ecology offers. While highlighting critical approaches not yet common within ecotheory, the contributions remain diverse and cover a range of topics including materiality, the inhuman, and the agency of objects. By way of color, Cohen guides readers through a reflection of an essentially complex and disordered universe and demonstrates the spectrum as an unfinishable totality, always in excess of what a human perceives.

Contributors: Stacy Alaimo, U of Texas at Arlington; Levi R. Bryant, Collin College; Lowell Duckert, West Virginia U; Graham Harman, American U in Cairo; Bernd Herzogenrath, Goethe U of Frankfurt; Serenella Iovino, U of Turin, Italy; Eileen A. Joy; Robert McRuer, George Washington U; Tobias Menely, Miami U; Steve Mentz, St. John's U, New York City; Timothy Morton, Rice U; Vin Nardizzi, U of British Columbia; Serpil Oppermann, Hacettepe U, Ankara; Margaret Ronda, Rutgers U; Will Stockton, Clemson U; Allan Stoekl, Penn State U; Ben Woodard; Julian Yates, U of Delaware.

Laruelle is one of the first books in English to undertake in an extended critical survey of the work of the idiosyncratic French thinker François Laruelle, the promulgator of non-standard philosophy. Laruelle, who was born in 1937, has recently gained widespread recognition, and Alexander R. Galloway suggests that readers may benefit from colliding Laruelle's concept of the One with its binary counterpart, the Zero, to explore more fully the relationship between philosophy and the digital. In Laruelle, Galloway argues that the digital is a philosophical concept and

not simply a technical one, employing a detailed analysis of Laruelle to build this case while referencing other thinkers in the French and Continental traditions, including Alain Badiou, Gilles Deleuze, Martin Heidegger, and Immanuel Kant. In order to explain clearly Laruelle's concepts such as the philosophical decision and the principle of sufficient philosophy, Galloway lays a broad foundation with his discussions of "the One" as it has developed in continental philosophy, the standard model of philosophy, and how philosophers view "the digital." Digital machines dominate today's world, while so-called digital thinking—that is, binary thinking such as presence and absence or self and world—is often synonymous with what it means to think at all. In examining Laruelle and digitality together, Galloway shows how Laruelle remains a profoundly non-digital thinker—perhaps the only non-digital thinker today—and engages in an extensive discussion on the interconnections between media, philosophy, and technology.

In *Ecology without Nature*, Timothy Morton argues that the chief stumbling block to environmental thinking is the image of nature itself. Ecological writers propose a new worldview, but their very zeal to preserve the natural world leads them away from the "nature" they revere. The problem is a symptom of the ecological catastrophe in which we are living. Morton sets out a seeming paradox: to have a properly ecological view, we must relinquish the idea of nature once and for all. *Ecology without Nature* investigates our ecological assumptions in a way that is provocative and deeply engaging. Ranging widely in eighteenth-century through contemporary philosophy, culture, and history, he explores the value of art in imagining environmental projects for the future. Morton develops a fresh vocabulary for reading "environmentality" in artistic form as well as content, and traces the contexts of ecological constructs through the history of capitalism. From John Clare to John Cage, from Kierkegaard to Kristeva, from *The Lord of the Rings* to electronic life forms, *Ecology without Nature* widens our view of ecological criticism, and deepens our understanding of ecology itself. Instead of trying to use an idea of nature to heal what society has damaged, Morton sets out a radical new form of ecological criticism: "dark ecology."

Humankind

Hyposubjects

Veer Ecology

Coexistentialism and the Unbearable Intimacy of Ecological Emergency

On Indifference to Disaster

Object-Oriented Feminism

Rethinking Environmental Aesthetics

In twenty short books, Penguin brings you the classics of the environmental movement. Provocative and playful, *All Art is Ecological* explores the strangeness of living in an age of mass extinction, and shows us that emotions and experience are the basis for a deep philosophical engagement with ecology. Over the past 75 years, a new canon has emerged. As life on Earth has become irrevocably altered by humans, visionary thinkers around the world have raised their voices to defend the planet, and affirm our place at the heart of its restoration. Their words have endured through the decades, becoming the classics of a movement. Together, these books show the richness of environmental thought, and point the way to a fairer, saner, greener world.

Having set global warming in irreversible motion, we are facing the possibility of ecological catastrophe. But the environmental emergency is also a crisis for our philosophical habits of thought, confronting us with a problem that seems to defy not only our control but also our understanding. Global warming is perhaps the most dramatic example of what Timothy Morton calls “hyperobjects”—entities of such vast temporal and spatial dimensions that they defeat traditional ideas about what a thing is in the first place. In this book, Morton explains what hyperobjects are and their impact on how we think, how we coexist with one another and with nonhumans, and how we experience our politics, ethics, and art. Moving fluidly between philosophy, science, literature, visual and conceptual art, and popular culture, the book argues that hyperobjects show that the end of the world has already occurred in the sense that concepts such as world, nature, and even environment are no longer a meaningful horizon against which human events take place. Instead of inhabiting a world, we find ourselves inside a number of hyperobjects, such as climate, nuclear weapons, evolution, or relativity. Such objects put unbearable strains on our normal ways of reasoning. Insisting that we have to reinvent how we think to even begin to comprehend the world we now live in, *Hyperobjects* takes the first steps, outlining a genuinely postmodern ecological approach to thought and action.

A radical call for solidarity between humans and non-humans What is it that makes humans human? As science and technology challenge the boundaries between life and non-life, between organic and inorganic, this ancient question is more timely than ever.

Acclaimed object-oriented philosopher Timothy Morton invites us to consider this philosophical issue as eminently political. In our relationship with nonhumans, we decide the fate of our humanity. Becoming human, claims Morton, actually means creating a network of kindness and solidarity with nonhuman beings, in the name of a broader understanding of reality that both includes and overcomes the notion of species.

Negotiating the politics of humanity is the first crucial step in reclaiming the upper scales of ecological coexistence and resisting corporations like Monsanto and the technophilic billionaires who would rob us of our kinship with people beyond our species.

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Spacecraft

The Three Sustainabilities

Objects, Ontology, Causality (New Metaphysics)

Advances

Climate Psychology

For a Logic of Future Coexistence

Alien Phenomenology, Or, What It's Like to be a Thing

An irresistible tome from the insurrectionist theoretician, Hakim Bey. His incendiary words are beautifully illustrated by the renowned collage artist Freddie Baer. The result is a delightful compilation by two talented artists. A must read for those who have followed their work for years. In this collection of essays, Bey expounds upon his ideas concerning radical social reorganization and the liberation of desire. Immediatism is another lyrical romp through intellectual corridors of spirituality and politics originally set forth in his groundbreaking book, TAZ. A stunning achievement from this prodigious author and scholar. "A Blake Angel on Acid."--Robert Anton Wilson "Fascinating..."--William S. Burroughs "Exquisite..."--Allen Ginsberg

Timothy Morton argues that ecological awareness in the present Anthropocene era takes the form of a strange loop or Möbius strip, twisted to have only one side. Deckard travels this oedipal path in Blade Runner (1982) when he learns that he might be the enemy he has been ordered to pursue.

Ecological awareness takes this shape because ecological phenomena have a loop form that is also fundamental to the structure of how things are. The logistics of agricultural society resulted in global warming and hardwired dangerous ideas about life-forms into the human mind. Dark ecology puts us in an uncanny position of radical self-knowledge, illuminating our place in the biosphere and our belonging to a species in a sense that is far less obvious than we like to think. Morton explores the logical foundations of the ecological crisis, which is suffused with the melancholy and negativity of coexistence yet evolving, as we explore its loop form, into something playful, anarchic, and comedic. His work is a skilled fusion of humanities and scientific scholarship, incorporating the theories and findings of philosophy, anthropology, literature, ecology, biology, and physics. Morton hopes to reestablish our ties to nonhuman beings and to help us rediscover the playfulness and joy that can brighten the dark, strange loop we traverse.

Opening with the statement "The anthropocene is no time to set things straight," Stacy Alaimo puts forth potent arguments for a material feminist posthumanism in the chapters that follow. From trans-species art and queer animals to naked protesting and scientific accounts of fishy humans, *Exposed* argues for feminist posthumanism immersed in strange agencies and scale-shifting ethics. Including such divergent topics as landscape art, ocean ecologies, and plastic activism, Alaimo explores our environmental predicaments to better understand feminist occupations of transcorporeal subjectivity. She puts scientists, activists, artists, writers, and theorists in conversation, revealing that the state of the planet in the twenty-first century has radically transformed ethics, politics, and what it means to be human. Ultimately, *Exposed* calls for an environmental stance in which, rather than operating from an externalized perspective, we think, feel, and act as the very stuff of the world.

"Object-oriented ontology offers a startlingly fresh way to think about causality that takes into account developments in physics since 1900. Causality, argues, Object Oriented Ontology (OOO), is aesthetic. In this book, Timothy Morton explores what it means to say that a thing has come into being, that it is persisting, and that it has ended. Drawing from examples in physics, biology, ecology, art, literature and music, Morton demonstrates the counterintuitive yet elegant explanatory power of OOO for thinking causality."--Publisher's description.

Elemental Ecocriticism

Ghosts and Monsters of the Anthropocene

Calamity Theory

Vibrant Matter

Nothing

Against the Digital

Dark Ecology

This book investigates the psycho-social phenomenon which is society's failure to respond to climate change. It analyses the non-rational dimensions of our collective paralysis in the face of worsening climate change and environmental destruction, exploring the emotional, ethical, social, organizational and cultural dynamics to blame for this global lack of action. The book features eleven research projects from four different countries and is divided in two parts, the first highlighting

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novel methodologies, the second presenting new findings. Contributors to the first part show how a 'deep listening' approach to research can reveal the anxieties, tensions, contradictions, frames and narratives that contribute to people's experiences, and the many ways climate change and other environmental risks are imagined through metaphor, imagery and dreams. Using detailed interview extracts drawn from politicians, scientists and activists as well as ordinary people, the second part of the book examines the many different ways in which we both avoid and square up to this gathering disaster, and the many faces of alarm, outrage, denial and indifference this involves.

Science fiction is filled with spacecraft. On Earth, actual rockets explode over Texas while others make their way to Mars. But what are spacecraft, and just what can they teach us about imagination, ecology, democracy, and the nature of objects? Why do certain spacecraft stand out in popular culture? If ever there were a spacecraft that could be detached from its context, sold as toys, turned into Disney rides, parodied, and flit around in everyone's head—the Millennium Falcon would be it. Springing from this infamous Star Wars vehicle, *Spacecraft* takes readers on an intergalactic journey through science fiction and speculative philosophy, revealing real-world political and ecological lessons along the way. In this book Timothy Morton shows how spacecraft are never mere flights of fancy.

Cultures of Taste/Theories of Appetite brings two major critical impulses within the field of Romanticism to bear upon an important and growing field of research: appetite and its related discourses of taste and consumption. As consumption, in all its metaphorical variety, comes to displace the body as a theoretical site for challenging the distinction between inside and outside, food itself has attracted attention as a device to interrogate the rhetoric and politics of Romanticism. In brief, the volume initiates a dialogue between the cultural politics of food and eating, and the philosophical implications of ingestion, digestion and excretion.

In this passionate, lucid, and surprising book, Timothy Morton argues that all forms of life are connected in a vast, entangling mesh. This interconnectedness penetrates all dimensions of life. No being, construct, or object can exist independently from the ecological entanglement, Morton contends, nor does 'Nature' exist as an entity separate from the uglier or more synthetic elements of life.

On Becoming Human

All Art is Ecological

Architecture's Other Environments

Art and Objects

Philosophy and Ecology After the End of the World

Against Ecological Sovereignty

A New Theory of Everything

Examines the author's idea of object-oriented philosophy, wherein things, and how they interact with one another, are the center of philosophical interest.

Smartphones, laptops, tablets, and e-readers all at one time held the promise of a more environmentally healthy world not dependent on paper and deforestation. The result of our ubiquitous digital lives is, as we see in *The Anthroscene*, actually quite the opposite: not ecological health but an environmental wasteland, where media never die. Jussi Parikka critiques corporate and human desires as a geophysical force, analyzing the material side of the earth as essential for the existence of media and introducing the notion of an alternative deep time in which media live on in the layer of toxic waste we will leave behind as our geological legacy. *Forerunners: Ideas First* is a thought-in-process series of breakthrough digital publications. Written between fresh ideas and finished books, *Forerunners* draws on scholarly work initiated in notable blogs, social media, conference plenaries, journal articles, and the synergy of academic exchange. This is gray literature publishing: where intense thinking, change, and speculation take place in scholarship.

Originally published in 1995, *Advances* was first written by Jacques Derrida as a long foreword to a book by one of his most promising former students, the philosopher Serge Margel's *Le Tombeau du Dieu Artisan* (The Tomb of the Craftsman). What Derrida uncovers for us is Margel's own unique theory of the promise in relation to an an-archic, pre-chronological temporality, in conjunction with Margel's radical rereading of Plato's *Timaeus*. As Derrida states right away, Margel's reading is a new one, a new reading of the Demiurge. A new promise. A new advance. In this magisterial late essay by Derrida, what the reader soon discovers is in part a conversation with his former student, as well as an opening for a new reflection on our current ecological and political crises that are all the more urgent today where the possibility of giving ourselves death as a human race and the end of the world is now, within an era of climate change, more real than ever. As part of *Univocal's* *Pharmakon* series, this essay, itself published in advance, becomes a brief but powerful light pointing toward *Univocal's* forthcoming publication of the translation of Serge Margel's *Le Tombeau du Dieu Artisan*. "Once again the *Timaeus*, of course, but a different *Timaeus*, a new Demiurge, I promise."

Greco-Roman antiquity is often presumed to provide the very paradigm of Western humanist thinking - a paradigm that is increasingly becoming dislodged by new theoretical currents in the humanities such as posthumanism and the "new materialisms", which point toward entities, forces, and systems that pass through and beyond the human, and which remove it from its primacy as the measure of things. *Antiquities Beyond Humanism* seeks to explode this presumed dichotomy

between the ancient tradition and the modern "turn": fourteen original essays explore instead the myriad ways in which Greek and Roman philosophy and literature can be understood as foregrounding the non-human rather than simply reflecting the ideals of classical humanism. Greek philosophy is filled, after all, with metaphysical explanations of the cosmos grounded in observations of the natural world, and while the ethical tradition addresses the question of how humans should live, this is inevitably linked to investigations of plant life and animal life - indeed, even stone life - as well as the arts (political, medical, rhetorical, ethical) that are fundamental to human life, and the ontological status of living and non-living beings. By casting the non-human or more-than-human in a new light in relation to contemporary concerns with questions of gender, the environment, and networks of communication, the volume demonstrates that encounters with ancient texts, experienced through this lens as both familiar and strange, can forge new understandings of life, whether understood as zoological, psychical, ethical, juridical, political, theological, or cosmic.

A Geology of Media

Laruelle

Arts of Living on a Damaged Planet

A Companion for Environmental Thinking

After Extinction

The Cambridge Companion to Shelley

Realist Magic

A book about ecology without information dumping, guilt inducing, or preaching to the choir. Don't care about ecology? You think you don't, but you might all the same. Don't read ecology books? This book is for you. Ecology books can be confusing information dumps that are out of date by the time they hit you. Slapping you upside the head to make you feel bad. Grabbing you by the lapels while yelling disturbing facts. Handwringing in agony about "What are we going to do?" This book has none of that. Being Ecological doesn't preach to the eco-choir. It's for you—even, Timothy Morton explains, if you're not in the choir, even if you have no idea what choirs are. You might already be ecological. After establishing the approach of the book (no facts allowed!), Morton draws on Kant and Heidegger to help us understand living in an age of mass extinction caused by global warming. He considers the object of ecological awareness and ecological thinking: the biosphere and its interconnections. He discusses what sorts of actions count as ecological—starting a revolution? going to the garden center to smell the plants? And finally, in "Not a Grand Tour of Ecological Thought," he explores a variety of current styles of being ecological—a range of overlapping orientations rather than preformatted self-labeling. Caught up in the us-versus-them (or you-versus-everything else) urgency of ecological crisis, Morton suggests, it's easy to forget that you are a symbiotic being entangled with other symbiotic beings. Isn't that being ecological?

Though contemporary European philosophy and critical theory have long had a robust engagement with Christianity, there has been no similar engagement with Buddhism—a surprising lack, given Buddhism's global reach and obvious affinities with much of Continental philosophy. This volume fills that gap, bringing together three scholars to offer individual, distinct, yet complementary philosophical takes on Buddhism. Focused on "nothing"—essential to Buddhism, of course, but also a key concept in critical theory from Hegel and Marx through deconstruction, queer theory, and contemporary speculative philosophy—the book explores

different ways of rethinking Buddhism's nothing. Through an elaboration of "sunyata," or emptiness, in both critical and Buddhist traditions; an examination of the problem of praxis in Buddhism, Marxism, and psychoanalysis; and an explication of a "Buddaphobia" that is rooted in modern anxieties about nothingness, Marcus Boon, Eric Cazdyn, and Timothy Morton open up new spaces in which the radical cores of Buddhism and critical theory are renewed and revealed.

The words most commonly associated with the environmental movement—save, recycle, reuse, protect, regulate, restore—describe what we can do to help the environment, but few suggest how we might transform ourselves to better navigate the sudden turns of the late Anthropocene. Which words can help us to veer conceptually along with drastic environmental flux? Jeffrey Jerome Cohen and Lowell Duckert asked thirty brilliant thinkers to each propose one verb that stresses the forceful potential of inquiry, weather, biomes, apprehensions, and desires to swerve and sheer. Each term is accompanied by a concise essay contextualizing its meaning in times of resource depletion, environmental degradation, and global climate change. Some verbs are closely tied to natural processes: compost, saturate, seep, rain, shade, sediment, vegetate, environ. Many are vaguely unsettling: drown, unmoor, obsolesce, power down, haunt. Others are enigmatic or counterintuitive: curl, globalize, commodify, ape, whirl. And while several verbs pertain to human affect and action—love, represent, behold, wait, try, attune, play, remember, decorate, tend, hope—a primary goal of *Veer Ecology* is to decenter the human. Indeed, each of the essays speaks to a heightened sense of possibility, awakening our imaginations and inviting us to think the world anew from radically different perspectives. A groundbreaking guide for the twenty-first century, *Veer Ecology* foregrounds the risks and potentialities of living on—and with—an alarmingly dynamic planet. Contributors: Stacy Alaimo, U of Texas at Arlington; Joseph Campana, Rice U; Holly Dugan, George Washington U; Lara Farina, West Virginia U; Cheryl Glotfelty, U of Nevada, Reno; Anne F. Harris, DePauw U; Tim Ingold, U of Aberdeen; Serenella Iovino, U of Turin; Stephanie LeMenager, U of Oregon; Scott Maisano, U of Massachusetts, Boston; Tobias Menely, U of California, Davis; Steve Mentz, St. John's U; J. Allan Mitchell, U of Victoria; Timothy Morton, Rice U; Vin Nardizzi, U of British Columbia; Laura Ogden, Dartmouth College; Serpil Opperman, Hacettepe U, Ankara; Daniel C. Remein, U of Massachusetts, Boston; Margaret Ronda, U of California, Davis; Nicholas Royle, U of Sussex; Catriona Sandilands, York U; Christopher Schaberg, Loyola U; Rebecca R. Scott, U of Missouri; Theresa Shewry, U of California, Santa Barbara; Mick Smith, Queen's U; Jesse Oak Taylor, U of Washington; Brian Thill, Golden West College; Coll Thrush, U of British Columbia, Vancouver; Cord J. Whitaker, Wellesley College; Julian Yates, U of Delaware.

Percy Bysshe Shelley (1792 – 1822) was an extraordinary poet, playwright and essayist, revolutionary both in his ideas and in his artistic theory and practice. This 2006 collection of original essays by an international group of specialists is a comprehensive survey of the life, works and times of this radical Romantic writer. Three sections cover Shelley's life and posthumous reception; the basics of his poetry, prose and drama; and his immersion in the currents of philosophical and political thinking and practice. As well as providing a wide-ranging look at the state of existing scholarship, the Companion develops and enriches our understanding of Shelley. Significant new contributions include fresh assessments of Shelley's narratives, his view of philosophy, and his role in emerging views about ecology. With its chronology and guide to further reading, this lively and accessible Companion is an invaluable guide for students and scholars of Shelley and of Romanticism.

Three Critiques of Existential Risk

Thinking with Earth, Air, Water, and Fire

A Novel of the Future

Exposed

Prismatic Ecology

Literature, Ecology, and Place

Antiquities Beyond Humanism

Living on a damaged planet challenges who we are and where we live. This timely anthology calls on twenty eminent humanists and scientists to revitalize curiosity, observation, and transdisciplinary conversation about life on earth. As human-induced environmental change threatens multispecies livability, *Arts of Living on a Damaged Planet* puts forward a bold proposal: entangled histories, situated narratives, and thick descriptions offer urgent “arts of living.” Included are essays by scholars in anthropology, ecology, science studies, art, literature, and bioinformatics who posit critical and creative tools for collaborative survival in a more-than-human Anthropocene. The essays are organized around two key figures that also serve as the publication’s two openings: *Ghosts*, or landscapes haunted by the violences of modernity; and *Monsters*, or interspecies and intraspecies sociality. *Ghosts* and *Monsters* are tentacular, windy, and arboreal arts that invite readers to encounter ants, lichen, rocks, electrons, flying foxes, salmon, chestnut trees, mud volcanoes, border zones, graves, radioactive waste—in short, the wonders and terrors of an unintended epoch. Contributors: Karen Barad, U of California, Santa Cruz; Kate Brown, U of Maryland, Baltimore; Carla Freccero, U of California, Santa Cruz; Peter Funch, Aarhus U; Scott F. Gilbert, Swarthmore College; Deborah M. Gordon, Stanford U; Donna J. Haraway, U of California, Santa Cruz; Andreas Hejnal, U of Bergen, Norway; Ursula K. Le Guin; Marianne Elisabeth Lien, U of Oslo; Andrew Mathews, U of California, Santa Cruz; Margaret McFall-Ngai, U of Hawaii, Manoa; Ingrid M. Parker, U of California, Santa Cruz; Mary Louise Pratt, NYU; Anne Pringle, U of Wisconsin, Madison; Deborah Bird Rose, U of New South Wales, Sydney; Dorion Sagan; Lesley Stern, U of California, San Diego; Jens-Christian Svenning, Aarhus U.

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 right” by 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 “object” in relation to others in this collection. Contributors:

Irina Aristarkhova, University of Michigan; Karen Gregory, University of Edinburgh; Marina Gržinić, Slovenian Academy of Science and Arts; Frenchy Lunning, Minneapolis College of Art and Design; Timothy Morton, Rice University; Anne Pollock, Georgia Tech; Elizabeth A. Povinelli, Columbia University; R. Joshua Scannell, CUNY Graduate Center; Adam Zaretsky, VASTAL.

Bringing the word sustainability back from the brink of cliché—to a substantive, truly sustainable future Is sustainability a hopelessly vague word, with meager purpose aside from a feel-good appeal to the consumer? In *The Three Sustainabilities*, Allan Stoekl seeks to (re)valorize the word, for a simple reason: it is useful. Sustainability designates objects in time, their birth or genesis, their consistency, their survival, their demise. And it raises the question, as no other word does, of the role of humans in the survival of a world that is quickly disappearing—and perhaps in the genesis of another world. Stoekl considers a range of possibilities for the word, touching upon questions of object ontology, psychoanalysis, urban critique, technocracy, and religion. He argues that there are three varieties of sustainability, seen from philosophical, cultural, and economic perspectives. One involves the self-sustaining world “without us”; another, the world under our control, which can run the political spectrum from corporatism to Marxism to the Green New Deal; and a third that carries a social and communitarian charge, an energy of the “universe” affirmed through, among other things, meditation and gifting. Each of these carves out a different space in the relations between objects, humans, and their survival and degradation. Each is necessary, unavoidable, and intimately bound with, and infinitely distant from, the others. Along the way, Stoekl cites a wide range of authors, from philosophers to social thinkers, literary theorists to criminologists, anthropologists to novelists. This beautifully written, compelling, and nuanced book is a must for anyone interested in questions of ecology, energy, the environmental humanities, contemporary theories of the object, postmodern and posthuman aesthetics, or religion and the sacred in relation to community.

In *Vibrant Matter* the political theorist Jane Bennett, renowned for her work on nature, ethics, and affect, shifts her focus from the human experience of things to things themselves. Bennett argues that political theory needs to do a better job of recognizing the active participation of nonhuman forces in events. Toward that end, she theorizes a “vital materiality” that runs through and across bodies, both human and nonhuman. Bennett explores how political analyses of public events might change were we to acknowledge that agency always emerges as the effect of ad hoc configurations of human and nonhuman forces. She suggests that recognizing that agency is distributed this way, and is not solely the province of humans, might spur the cultivation of a more responsible, ecologically sound politics: a politics less devoted to blaming and condemning individuals than to discerning the web of forces affecting situations and events. Bennett examines the political and theoretical implications of vital materialism through extended discussions of commonplace things and physical phenomena including stem cells, fish oils, electricity, metal, and trash. She reflects on the vital power of material formations such as landfills, which generate lively streams of chemicals, and omega-3 fatty acids, which can transform brain chemistry and mood. Along the way, she engages with the concepts and claims of Spinoza, Nietzsche, Thoreau, Darwin, Adorno, and Deleuze, disclosing a long history of

thinking about vibrant matter in Western philosophy, including attempts by Kant, Bergson, and the embryologist Hans Driesch to name the “vital force” inherent in material forms. Bennett concludes by sketching the contours of a “green materialist” ecophilosophy.

Immediatism

Philosophy and Ecology after the End of the World

Ecotheory beyond Green

Object-Oriented Ontology

Subnature

The Bioregional Imagination

A Political Ecology of Things

In this book, the founder of object-oriented ontology develops his view that aesthetics is the central discipline of philosophy. Whereas science must attempt to grasp an object in terms of its observable qualities, philosophy and art cannot proceed in this way because they don't have direct access to their objects. Hence philosophy shares the same fate as art in being compelled to communicate indirectly, allusively, or elliptically, rather than in the clear propositional terms that are often taken - wrongly - to be the sole stuff of genuine philosophy. Conceiving of philosophy and art in this way allows us to reread key debates in aesthetic theory and to view art history in a different way. The formalist criticism of Greenberg and Fried is rejected for its refusal to embrace the innate theatricality and deep multiplicity of every artwork. This has consequences for art criticism, making pictorial content more important than formalism thinks but less entwined with the social sphere than anti-formalism holds. It has consequences for art history too, as the surrealists, David, and Poussin, among others, gain in importance. The close link between aesthetics and ontology also invites a new periodization of modern philosophy as a whole, and the habitual turn away from Kant's thing-in-itself towards an increase in philosophical "immanence" is shown to be a false dawn. This major work will be of great interest to students and scholars of philosophy, aesthetics, art history and cultural theory.

The time of hyposubjects is just beginning. They are the native species of the Anthropocene and just discovering what they can become.

The philosophy of existentialism is undergoing an ecological renewal, as global warming, mass extinction, and other signs of the planetary scale of human actions are making it glaringly apparent that existence is always ecological coexistence. One of the most urgent problems in the current ecological emergency is that humans cannot bear to face the emergency. Its earth-shattering implications are ignored in favor of more solutions, fixes, and sustainability transitions. Solutions cannot solve much when they cannot face what it means to be human amidst unprecedented uncertainty and intimate interconnectedness. Attention to such uncertainty and interconnectedness is what "ecological existentialism" (Deborah Bird Rose) or "coexistentialism" (Timothy Morton) is all about. This book follows Rose, Morton, and many others (e.g., Jean-Luc Nancy, Peter Sloterdijk, and Luce Irigaray) who are currently taking up the styles of thinking conveyed in existentialism, renewing existentialist affirmations of experience, paradox, uncertainty, and ambiguity, and extending existentialism beyond humans to include attention to the uniqueness and strangeness of all beings—all humans and nonhumans woven into ecological coexistence. Along the way, coexistentialism finds productive alliances and tensions amidst many areas of inquiry, including

ecocriticism, ecological humanities, object-oriented ontology, feminism, phenomenology, deconstruction, new materialism, and more. This is a book for anyone who seeks to refute cynicism and loneliness and affirm coexistence. We are conditioned over time to regard environmental forces such as dust, mud, gas, smoke, debris, weeds, and insects as inimical to architecture. Much of today's discussion about sustainable and green design revolves around efforts to clean or filter out these primitive elements. While mostly the direct result of human habitation, these 'subnatural forces' are nothing new. In fact, our ability to manage these forces has long defined the limits of civilized life. From its origins, architecture has been engaged in both fighting and embracing these so-called destructive forces. In *Subnature*, David Gissen, author of our critically acclaimed *Big and Green*, examines experimental work by today's leading designers, scholars, philosophers, and biologists that rejects the idea that humans can somehow recreate a purely natural world, free of the untidy elements that actually constitute nature. Each chapter provides an examination of a particular form of subnature and its actualization in contemporary design practice. The exhilarating and at times unsettling work featured in *Subnature* suggests an alternative view of natural processes and ecosystems and their relationships to human society and architecture. R&Sie(n)'s Mosquito Bottleneck house in Trinidad uses a skin that actually attracts mosquitoes and moves them through the building, while keeping them separate from the occupants. In his building designs the architect Philippe Rahm draws the dank air from the earth and the gasses and moisture from our breath to define new forms of spatial experience. In his *Underground House*, *Mollier House*, and *Omnisport Hall*, Rahm forces us to consider the odor of soil and the emissions from our body as the natural context of a future architecture. [Cero 9]'s design for the Magic Mountain captures excess heat emitted from a power generator in Ames, Iowa, to fuel a rose garden that embellishes the industrial site and creates a natural mountain rising above the city's skyline. *Subnature* looks beyond LEED ratings, green roofs, and solar panels toward a progressive architecture based on a radical new conception of nature.

Cultures of Taste/Theories of Appetite: Eating Romanticism

Ethics, Biopolitics, and Saving the Natural World

Solidarity with Non-Human People

Three Inquiries in Buddhism

The Ecological Thought

Links the political critique of sovereign power with ecological concerns

What are the implications of how we talk about apocalypse? A new philosophical field has emerged. "Existential risk" studies any real or hypothetical human extinction event in the near or distant future. This movement examines catastrophes ranging from runaway global warming to nuclear warfare to malevolent artificial intelligence, deploying a curious mix of utilitarian ethics, statistical risk analysis, and, controversially, a transhuman advocacy that would aim to supersede almost all extinction scenarios. The proponents of existential risk thinking, led by Oxford philosopher Nick Bostrom, have seen their work gain immense popularity, attracting endorsement from Bill Gates and Elon Musk, millions of dollars, and millions of views. *Calamity Theory* is the first book to examine the rise of this thinking and its failures to acknowledge the ways some communities and lifeways are more at risk than others and what it implies about human extinction. For centuries it was believed that all matter was composed of four elements: earth, air, water, and fire in promiscuous combination, bound by love and pulled apart by strife. Elemental theory offered a mode of understanding materiality that did not center the cosmos around the human. Outgrown as a science, the elements are now what we build our houses against. Their

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renunciation has fostered only estrangement from the material world. The essays collected in *Elemental Ecocriticism* show how elemental materiality precipitates new engagements with the ecological. Here the classical elements reveal the vitality of supposedly inert substances (mud, water, earth, air), chemical processes (fire), and natural phenomena, as well as the promise in the abandoned and the unreal (ether, phlogiston, spontaneous generation). Decentering the human, this volume provides important correctives to the idea of the material world as mere resource. Three response essays meditate on the connections of this collaborative project to the framing of modern-day ecological concerns. A renewed intimacy with the elemental holds the potential of a more dynamic environmental ethics and the possibility of a reinvigorated materialism.