



Object-Oriented Feminism

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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 Gržinic, 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.

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Thelma Davis:

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Oliver Whitley:

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