What Is Posthumanism Cary Wolfe

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Climate Change Ethics and the Non-Human World

Posthumous Life launches critical life studies: a mode of inquiry that neither endorses nor dismisses a wave of recent "turns" toward life, matter, vitality, inhumanity, animality, and the real. Questioning the nature and limits of life in the natural sciences, the essays in this volume examine the boundaries and significance of the human and the humanities in the wake of various redefinitions of what counts as life. They explore the possibility of theorizing life without assuming it to be either a simple substrate or an always-mediated effect of culture and difference. Posthumous Life provides new ways of thinking about animals, plants, humans, difference, sexuality, race, gender, identity, the earth, and the future.

Thomas Hardy and Animals

"In this densely imbricated volume Derrida pursues his devoted, relentless dismantling of the philosophical tradition, the tradition of Plato, Kant, Hegel, Nietzsche, Husserl, Heidegger—each dealt with in one or more of the essays. There are essays too on linguistics (Saussure, Benveniste, Austin) and on the nature of metaphor ("White Mythology"), the latter with important implications for literary theory. Derrida is fully in control of a dazzling stylistic register in this book—a source of true illumination for those prepared to follow his arduous path. Bass is a superb translator and annotator. His notes on the multilingual allusions and puns are a great service."—Alexander Gelley, Library Journal

Writing on the Body

Autoimmunity refers to the phenomenon whereby an organism or body mounts an immune response against its own tissues. As a medical term, autoimmunity is today used to account for any instance in which the body fails to recognise its own constituents as 'self', an error that results in the paradoxical situation in which self-defense (immunity, protection) manifests as self-harm (pathology). As a result, the

very possibility of autoimmunity poses a problem for the notion of immunity and the concept of identity that underpins it: if self-protection can just as readily take the form of self-destruction, then it seems that the very identity of the self, and thus the boundary between self and other, is in question. Conceptually, autoimmunity thus challenges us to think critically about the nature of any sovereign entity or identity, be they human or nonhuman, cells, nations, or other forms of community. This volume reflects and engages with different disciplinary approaches to autoimmunity in the theoretical, medical or posthumanities, social and political theory, and critical science studies. It aims to provide a topical intervention within the current discussion on biopolitical thought and critical posthumanist futures. This book was originally published as a special issue of Parallax.

Philosophical Posthumanism

Posthumanism

From the eighteenth-century abolitionist motto "Am I Not a Man and a Brother?" to the Civil Rights-era declaration "I AM a Man," antiracism has engaged in a struggle for the recognition of black humanity. It has done so, however, even as the very definition of the human has been called into question by the biological sciences. While this conflict between liberal humanism and biological materialism animates debates in posthumanism and critical race studies today, Antebellum Posthuman argues that it first emerged as a key question in the antebellum era. In a moment in which the authority of science was increasingly invoked to defend slavery and other racist policies, abolitionist arguments underwent a profound shift, producing a new, materialist strain of antislavery. Engaging the works of Douglass, Thoreau, and Whitman, and Dickinson, Cristin Ellis identifies and traces the emergence of an antislavery materialism in mid-nineteenth century American literature, placing race at the center of the history of posthumanist thought. Turning to contemporary debates now unfolding between posthumanist and critical race theorists, Ellis demonstrates how this antebellum posthumanism highlights the difficulty of reconciling materialist ontologies of the human with the project of social justice.

Margins of Philosophy

Kari Weil provides a critical introduction to the field of animal studies as well as an appreciation of its thrilling acts of destabilization. Examining real and imagined confrontations between human and nonhuman animals, she charts the presumed lines of difference between human beings and other species and the personal, ethical, and political implications of those boundaries. Weil's considerations recast the work of such authors as Kafka, Mann, Woolf, and Coetzee, and such philosophers as Nietzsche, Heidegger, Derrida, Deleuze, Agamben, Cixous, and Hearne, while incorporating the aesthetic perspectives of such visual artists as Bill Viola, Frank Noelker, and Sam Taylor-Wood and the "visual thinking" of the autistic animal scientist Temple Grandin. She addresses theories of pet keeping and domestication; the importance of animal agency; the intersection of animal studies, disability studies, and ethics; and the role of gender, shame, love, and

grief in shaping our attitudes toward animals. Exposing humanism's conception of the human as a biased illusion, and embracing posthumanism's acceptance of human and animal entanglement, Weil unseats the comfortable assumptions of humanist thought and its species-specific distinctions.

Architectural Theories of the Environment

Designed to explain posthumanism to those outside of academia, this brief and accessible book makes an original argument about anthropology's legacy as a study of "more than human." Smart and Smart return to the holism of classic ethnographies where cattle, pigs, yams, and sorcerers were central to the lives that were narrated by anthropologists, but they extend the discussion to include contemporary issues like microbiomes, the Anthropocene, and nano-machines, which take holism beyond locally bounded spaces. They outline what a holism without boundaries could look like, and what anthropology could offer to the knowledge of more-than-human nature in the past, present, and future.

The Bible and Posthumanism

New readings of Ralph Waldo Emerson that reclaim his work for philosophy.

Posthumanism

The Routledge Handbook of Gender and Environment gathers together state-of-the-art theoretical reflections and empirical research from leading researchers and practitioners working in this transdisciplinary and transnational academic field. Over the course of the book, these contributors provide critical analyses of the gender dimensions of a wide range of timely and challenging topics, from sustainable development and climate change politics, to queer ecology and interspecies ethics in the so-called Anthropocene. Presenting a comprehensive overview of the development of the field from early political critiques of the male domination of women and nature in the 1980s to the sophisticated intersectional and inclusive analyses of the present, the volume is divided into four parts: Part I: Foundations Part II: Approaches Part III: Politics, policy and practice Part IV: Futures. Comprising chapters written by forty contributors with different perspectives and working in a wide range of research contexts around the world, this Handbook will serve as a vital resource for scholars, students, and practitioners in environmental studies, gender studies, human geography, and the environmental humanities and social sciences more broadly.

Technology and Identity in Young Adult Fiction

Unique in its collation of major theorists rarely considered together, Critical Environments incorporates detailed discussions of the work of Richard Rorty, Walter Benn Michaels, Stanley Cavell, Humberto Maturana, Francisco Varela, Niklas Luhmann, Donna Haraway, Michel Foucault, Gilles Deleuze, Fredric Jameson, and others, and ranges across fields from feminist philosophy of science to the theory of ideology. Offering American readers a comprehensive introduction to systems theory and responding to the widespread charge of relativism leveled against it,

Wolfe's work will enhance and inspire new kinds of critical thought.

The Other Emerson

Electrifying, provocative, and controversial when first published thirty years ago, Donna Haraway's "Cyborg Manifesto" is even more relevant today, when the divisions that she so eloquently challenges—of human and machine but also of gender, class, race, ethnicity, sexuality, and location—are increasingly complex. The subsequent "Companion Species Manifesto," which further questions the human–nonhuman disjunction, is no less urgently needed in our time of environmental crisis and profound polarization. Manifestly Haraway brings together these momentous manifestos to expose the continuity and ramifying force of Haraway's thought, whose significance emerges with engaging immediacy in a sustained conversation between the author and her long-term friend and colleague Cary Wolfe. Reading cyborgs and companion species through and with each other, Haraway and Wolfe join in a wide-ranging exchange on the history and meaning of the manifestos in the context of biopolitics, feminism, Marxism, human–nonhuman relationships, making kin, literary tropes, material semiotics, the negative way of knowing, secular Catholicism, and more. The conversation ends by revealing the early stages of Haraway's "Chthulucene Manifesto," in tension with the teleologies of the doleful Anthropocene and the exterminationist Capitalocene. Deeply dedicated to a diverse and robust earthly flourishing, Manifestly Haraway promises to reignite needed discussion in and out of the academy about biologies, technologies, histories, and still possible futures.

Poetics of Deconstruction

Animal studies and biopolitics are two of the most dynamic areas of interdisciplinary scholarship, but until now, they have had little to say to each other. Bringing these two emergent areas of thought into direct conversation in Before the Law, Cary Wolfe fosters a new discussion about the status of nonhuman animals and the shared plight of humans and animals under biopolitics. Wolfe argues that the human-animal distinction must be supplemented with the central distinction of biopolitics: the difference between those animals that are members of a community and those that are deemed killable but not murderable. From this understanding, we can begin to make sense of the fact that this distinction prevails within both the human and animal domains and address such difficult issues as why we afford some animals unprecedented levels of care and recognition while subjecting others to unparalleled forms of brutality and exploitation. Engaging with many major figures in biopolitical thought—from Heidegger, Arendt, and Foucault to Agamben, Esposito, and Derrida—Wolfe explores how biopolitics can help us understand both the ethical and political dimensions of the current questions surrounding the rights of animals.

Posthumanism

In Animal Rites, Cary Wolfe examines contemporary notions of humanism and ethics by reconstructing a little known but crucial underground tradition of theorizing the animal from Wittgenstein, Cavell, and Lyotard to Lévinas, Derrida,

Žižek, Maturana, and Varela. Through detailed readings of how discourses of race, sexuality, colonialism, and animality interact in twentieth-century American culture, Wolfe explores what it means, in theory and critical practice, to take seriously "the question of the animal."

Violence

Thomas Hardy and Animals examines the human and nonhuman animals who walk and crawl and fly across and around the pages of Hardy's novels. Animals abound in his writings, yet little scholarly attention has been paid to them so far. This book fills this gap in Hardy studies, bringing an important author within range of a new and developing area of critical inquiry. It considers the way Hardy's representations of animals challenged ideas of human-animal boundaries debated by the Victorian scientific and philosophical communities. In moments of encounter between humans and animals, Hardy questions boundaries based on ideas of moral sense or moral agency, language and reason, the possession of a face, and the capacity to suffer and perceive pain. Through an emphasis on embodied encounters, his writings call for an extension of empathy to others, human or nonhuman. In this accessible book Anna West offers a new approach to Hardy criticism.

Dead Meat

The literary and scientific renaissance that struck Germany around 1800 is usually taken to be the cradle of contemporary humanism. Posthumanism in the Age of Humanism shows how figures like Immanuel Kant and Johann Wolfgang Goethe as well as scientists specializing in the emerging modern life and cognitive sciences not only established but also transgressed the boundaries of the "human." This period so broadly painted as humanist by proponents and detractors alike also grappled with ways of challenging some of humanism's most cherished assumptions: the dualisms, for example, between freedom and nature, science and art, matter and spirit, mind and body, and thereby also between the human and the nonhuman. Posthumanism is older than we think, and the so-called "humanists" of the late Enlightenment have much to offer our contemporary re-thinking of the human.

The Posthuman

"Humans are the largest environmental force on the planet, making this a new geologic era: The Anthropocene. As architects and designers, we struggle to reconcile the ever increasing environmental, humanitarian, and technological demands placed on our projects. Here, for the first time, editor Ariane Lourie Harrison collects the essays of architects, theorists, and sustainable designers that together provide a framework to help you develop your own guidelines to approaching your work. Each introduction defines a key term, such as biopolitics, animalization, and sociotechnical model, to increase your design vocabulary and highlight themes from the readings. Nine case studies from five countries demonstrate these concepts, so that you can see theory made concrete"--

Posthumous Life

The Posthuman offers both an introduction and major contribution to contemporary debates on the posthuman. Digital 'second life', genetically modified food, advanced prosthetics, robotics and reproductive technologies are familiar facets of our globally linked and technologically mediated societies. This has blurred the traditional distinction between the human and its others, exposing the non-naturalistic structure of the human. The Posthuman starts by exploring the extent to which a post-humanist move displaces the traditional humanistic unity of the subject. Rather than perceiving this situation as a loss of cognitive and moral self-mastery, Braidotti argues that the posthuman helps us make sense of our flexible and multiple identities. Braidotti then analyzes the escalating effects of post-anthropocentric thought, which encompass not only other species, but also the sustainability of our planet as a whole. Because contemporary market economies profit from the control and commodification of all that lives, they result in hybridization, erasing categorical distinctions between the human and other species, seeds, plants, animals and bacteria. These dislocations induced by globalized cultures and economies enable a critique of anthropocentrism, but how reliable are they as indicators of a sustainable future? The Posthuman concludes by considering the implications of these shifts for the institutional practice of the humanities. Braidotti outlines new forms of cosmopolitan neo-humanism that emerge from the spectrum of post-colonial and race studies, as well as gender analysis and environmentalism. The challenge of the posthuman condition consists in seizing the opportunities for new social bonding and community building, while pursuing sustainability and empowerment.

Before the Law

What does it mean to think beyond humanism? Is it possible to craft a mode of philosophy, ethics, and interpretation that rejects the classic humanist divisions of self and other, mind and body, society and nature, human and animal, organic and technological? Can a new kind of humanities—posthumanities—respond to the redefinition of humanity's place in the world by both the technological and the biological or "green" continuum in which the "human" is but one life form among many? Exploring how both critical thought along with cultural practice have reacted to this radical repositioning, Cary Wolfe—one of the founding figures in the field of animal studies and posthumanist theory—ranges across bioethics, cognitive science, animal ethics, gender, and disability to develop a theoretical and philosophical approach responsive to our changing understanding of ourselves and our world. Then, in performing posthumanist readings of such diverse works as Temple Grandin's writings, Wallace Stevens's poetry, Lars von Trier's Dancer in the Dark, the architecture of Diller+Scofidio, and David Byrne and Brian Eno's My Life in the Bush of Ghosts, he shows how this philosophical sensibility can transform art and culture. For Wolfe, a vibrant, rigorous posthumanism is vital for addressing questions of ethics and justice, language and trans-species communication, social systems and their inclusions and exclusions, and the intellectual aspirations of interdisciplinarity. In What Is Posthumanism? he carefully distinguishes posthumanism from transhumanism (the biotechnological enhancement of human beings) and narrow definitions of the posthuman as the hoped-for transcendence of materiality. In doing so, Wolfe reveals that it is humanism, not the human in all

its embodied and prosthetic complexity, that is left behind in posthumanist thought.

Animal Rites

The notion of 'the human' is in need of urgent redefinition. At a time of radical bio-technological developments, and in light of the political and environmental imperatives of our age, the term 'posthuman' provides an alternative. The philosophical landscape which has developed as a response to the crisis of the human, includes several movements, such as: Posthumanism, Transhumanism, Antihumanism and Object Oriented Ontology. This book explains the similarities and differences between these currents and offers a detailed examination of a number of topics that fall under the "posthuman" umbrella, including the anthropocene, artificial intelligence and the deconstruction of the human. Francesca Ferrando affords particular focus to Philosophical Posthumanism, defined as a philosophy of mediation which addresses the meaning of humanity not in separation, but in relation to technology and ecology. The posthuman shift thus emerges in the global call for social change, responsible science and multispecies coexistence.

Thinking Animals

Through a series of penetrating conversations originally published in the New York Times and the Los Angeles Review of Books, Brad Evans and Natasha Lennard talk with a wide range of cutting edge thinkers--including Oliver Stone, Simon Critchley, and Elaine Scarry--to explore the problem of violence in everyday life, politics, culture, media, language, memory, and the environment. "To bring out the best of us," writes Evans, "we have to confront the worst of what humans are capable of doing to one another. In short, there is a need to confront the intolerable realities of violence in this world." These lively, in-depth exchanges among historians, theorists, and artists offer a timely and bracing look at how the increasing expression and acceptance of violence--in all strata of society--has become a defining feature of our times. "Many of us live today with a pervasive sense of unease, worried that our own safety is at risk, or that of our loved ones, or that of people whose bad circumstances appear to us through networked media. Violence feels ever-present. Natasha Lennard and Brad Evans help us to analyze those feelings, talking with a wide range of thinkers in order to gain insight into the worst of what humans do, and challenging us to imagine a world in which violence is no longer a given. Their book is full of surprising insights and intelligent compassion."--Sarah Leonard, co-editor of The Future We Want: Radical Ideas for the New Century "In Violence, Brad Evans and Natasha Lennard have created, alongside their interview subjects, a kaleidoscopic exploration of the concept of violence, in terrains expected and not, in prose taut and unexpectedly gorgeous. Their philosophical rigor provides the reader with an intellectual arsenal against the violence of the current moment."--Molly Crabapple, author of Drawing Blood "We would be wise to read this collection with a similar eye toward service, and in so doing, open ourselves up to the rare mercy of no longer having to stand on our own."--Alana Massey, author of All The Lives I Want "The range of interviews with leading academics, to filmmakers and artists, is impressive, at once immediate and relevant, but also profoundly philosophical. More essentially, though, the

conversations underline the need and suggest ways to resist and organize in a visionary way, in the extraordinary times we live in."--Razia Iqbal, BBC News "Notable contemporary thinkers and creators give their individual perspectives in this compelling look at violence. . . . A provocative volume that challenges humanity to correct its runaway course toward an increasingly violent future by learning from its violent past."--Kirkus Reviews "The purpose of the work is to challenge humanity to create more meaningful solutions when it comes to these kinds of violence--or at least to name violence without inadvertently inciting even more anger. . . . passion roars through every chapter . . . This book delivers on what it promises, which is an achievement. "--Alison Gately, The Los Angeles Review of Books "If you wish to read the intellectualization of violence, Violence is a phenomenal anthology. . . . Brad Evans and Natasha Lennard, the interviewers and the 'authors' of the anthology, have done a remarkable job in bringing together perceptive and intelligent contributors from various fields to scout the reaches of violence. Their piercing questions brought out brilliant responses from the interviewees."--L. Ali Khan, New York Journal of Books "Violence: Humans in Dark Times is an intriguing beginning to a much-needed sustained intellectual and aesthetic response to the horrors of modern times."—Zoe Vorsino

Autoimmunities

This book examines from different perspectives the moral significance of non-human members of the biotic community and their omission from climate ethics literature. The complexity of life in an age of rapid climate change demands the development of moral frameworks that recognize and respect the dignity and agency of both human and non-human organisms. Despite decades of careful work in non-anthropocentric approaches to environmental ethics, recent anthologies on climate ethics have largely omitted non-anthropocentric approaches. This multidisciplinary volume of international scholars tackles this lacuna by presenting novel work on non-anthropocentric approaches to climate ethics. Written in an accessible style, the text incorporates sentiocentric, biocentric, and ecocentric perspectives on climate change. With diverse perspectives from both leading and emerging scholars of environmental ethics, geography, religious studies, conservation ecology, and environmental studies, this book will offer a valuable reading for students and scholars of these fields.

Manifestly Haraway

Those nonhuman beings called "animals" pose philosophical and ethical questions that go to the root not just of what we think but of who we are. Their presence asks: what happens when "the other" can no longer safely be assumed to be human? This collection offers a set of incitements and coordinates for exploring how these issues have been represented in contemporary culture and theory, from Jurassic Park and the "horse whisperer" Monty Roberts, to the work of artists such as Joseph Beuys and William Wegman; from foundational texts on the animal in the works of Heidegger and Freud, to the postmodern rethinking of ethics and animals in figures such as Singer, Deleuze, Lyotard, and Levinas; from the New York Times investigation of a North Carolina slaughterhouse, to the first appearance in any language of Jacques Derrida's recent detailed critique of Lacan's rendering of the human/animal divide.

Posthumanism in the Age of Humanism

What does popular culture's relationship with cyborgs, robots, vampires and zombies tell us about being human? Insightful scholarly perspectives shine a light on how film and television evince and portray the philosophical roots, the social ramifications and the future visions of a posthumanist world.

Routledge Handbook of Gender and Environment

What does it mean to be human today? The answer to this question, which is as old as the human species itself, is becoming less and less certain. Current technological developments increasingly erode our traditional humanist reflexes: consciousness, emotion, language, intelligence, morality, humour, mortality - all these no longer demonstrate the unique character and value of human existence. Instead, the spectre of the 'posthuman' is now being widely invoked as the 'inevitable' next evolutionary stage that humans are facing. Who comes after the human? This is the question that posthumanists are taking as their starting point. This critical introduction understands posthumanism as a discourse, which, in principle, includes everything that has been and is being said about the figure of the 'posthuman'. It outlines the genealogy of the various posthuman 'scenarios' in circulation and engages with their theoretical and philosophical assumptions and social and political implications. It does so by connecting the philosophical debate about the future of humanity with a range of texts, including examples from new media, popular culture, science and the media.

Animalia Americana

In Poetics of Deconstruction, Lynn Turner develops an intimate attention to independent films, art and the psychoanalyses by which they might make sense other than under continued license of the subject that calls himself man. Drawing extensively from Jacques Derrida's philosophy in precise dialogue with feminist thought, animal studies and posthumanism, this book explores the vulnerability of the living as rooted in non-oppositional differences. From abjection to mourning, to the speculative and the performative, it reposes concepts and buzzwords seemingly at home in feminist theory, visual culture and the humanities more broadly. Stepping away from the carno-phallogocentric legacies of the signifier and the dialectic, Poetics of Deconstruction asks you to welcome nonpower into politics, always sexual but no longer anchored in sacrifice.

How We Became Posthuman

Posthumanism has come to synthesize philosophical, literary, and artistic responses to the pressures of technology, globalization, and mass extinction in the Anthropocene. It asks what it can mean to be human in an increasingly more-than-human world that has lost faith in the ideal of humanism, the autonomous, rational subject, and it models generative alternatives cognizant of the demands of social and ecological justice. Posthumanism in Art and Science is an anthology of indispensable statements and artworks that provide an unprecedented mapping of this intellectual and aesthetic shift in a global context. It extends across a broad

range of fields such as art theory, media studies, continental philosophy, natural science, literary studies, aesthetics, psychoanalysis, environmental humanities, social and political theory, and animal studies. The reader features a diverse sampling of major thinkers including Donna Haraway, Rosi Braidotti, Michael Marder, Karen Barad, Alexander Weheliye, Jay Prosser, Anna Tsing, Graham Harman, Timothy Morton, N. Katherine Hayles, Jane Bennett, Bruno Latour, Francesca Ferrando, and Cary Wolfe, as well as innovative, acclaimed artists and curators such as Yvonne Rainer, Chus Martínez, William Wegman, Nandipha Mntambo, Cassils, Pauline Oliveros, Doo-sung Yoo, and Gavin Steingo. Their provocative and compelling works, including previously unpublished interviews and essays, speak to the ongoing conceptual and political challenge of posthuman theories in a time of unprecedented cultural and environmental crises. An essential primer and reference for educators, students, artists, and art enthusiasts, this volume offers a powerful framework for rethinking anthropocentric certitudes and reenvisioning equitable and sustainable futures.

Ecological Poetics; or, Wallace Stevens's Birds

Technology and Identity in Young Adult Fiction is not a historical study or a survey of narrative plots, but takes a more conceptual approach that engages with the central ideas of posthumanism: the fragmented nature of posthuman identity, the concept of agency as distributed and collective and the role of embodiment in understandings of selfhood.

Zoontologies

In this age of DNA computers and artificial intelligence, information is becoming disembodied even as the "bodies" that once carried it vanish into virtuality. While some marvel at these changes, envisioning consciousness downloaded into a computer or humans "beamed" Star Trek-style, others view them with horror, seeing monsters brooding in the machines. In How We Became Posthuman, N. Katherine Hayles separates hype from fact, investigating the fate of embodiment in an information age. Hayles relates three interwoven stories: how information lost its body, that is, how it came to be conceptualized as an entity separate from the material forms that carry it; the cultural and technological construction of the cyborg; and the dismantling of the liberal humanist "subject" in cybernetic discourse, along with the emergence of the "posthuman." Ranging widely across the history of technology, cultural studies, and literary criticism, Hayles shows what had to be erased, forgotten, and elided to conceive of information as a disembodied entity. Thus she moves from the post-World War II Macy Conferences on cybernetics to the 1952 novel Limbo by cybernetics aficionado Bernard Wolfe; from the concept of self-making to Philip K. Dick's literary explorations of hallucination and reality; and from artificial life to postmodern novels exploring the implications of seeing humans as cybernetic systems. Although becoming posthuman can be nightmarish, Hayles shows how it can also be liberating. From the birth of cybernetics to artificial life, How We Became Posthuman provides an indispensable account of how we arrived in our virtual age, and of where we might go from here.

Monkey Trouble

In this age of DNA computers and artificial intelligence, information is becoming disembodied even as the "bodies" that once carried it vanish into virtuality. While some marvel at these changes, envisioning consciousness downloaded into a computer or humans "beamed" Star Trek-style, others view them with horror, seeing monsters brooding in the machines. In How We Became Posthuman, N. Katherine Hayles separates hype from fact, investigating the fate of embodiment in an information age. Hayles relates three interwoven stories: how information lost its body, that is, how it came to be conceptualized as an entity separate from the material forms that carry it; the cultural and technological construction of the cyborg; and the dismantling of the liberal humanist "subject" in cybernetic discourse, along with the emergence of the "posthuman." Ranging widely across the history of technology, cultural studies, and literary criticism, Hayles shows what had to be erased, forgotten, and elided to conceive of information as a disembodied entity. Thus she moves from the post-World War II Macy Conferences on cybernetics to the 1952 novel Limbo by cybernetics aficionado Bernard Wolfe; from the concept of self-making to Philip K. Dick's literary explorations of hallucination and reality; and from artificial life to postmodern novels exploring the implications of seeing humans as cybernetic systems. Although becoming posthuman can be nightmarish, Hayles shows how it can also be liberating. From the birth of cybernetics to artificial life, How We Became Posthuman provides an indispensable account of how we arrived in our virtual age, and of where we might go from here.

Posthumanism in Art and Science

What does it mean, and what should it mean to be human? In this collection of essays, scholars place the philosophies and theories of animal studies and posthumanism into conversation with biblical studies. Authors cross and disrupt boundaries and categories through close readings of stories where the human body is invaded, possessed, or driven mad. Articles explore the ethics of the human use of animals and the biblical contributions to the question. Other essays use the image of lions—animals that appear not only in the wild, but also in the Bible, ancient Near Eastern texts, and philosophy—to illustrate the potential these theories present for students of the Bible. Contributors George Aichele, Denise Kimber Buell, Benjamin H. Dunning, Heidi Epstein, Rhiannon Graybill, Jennifer L. Koosed, Eric Daryl Meyer, Stephen D. Moore, Hugh Pyper, Robert Paul Seesengood, Yvonne Sherwood, Ken Stone, and Hannah M. Strømmen present an open invitation for further work in the field of posthumanism. Features: Coverage of texts that explore the boundaries between animal, human, and divinity Discussion of the term posthumanism and how it applies to biblical studies Essays engage Derrida, Foucault, Wolfe, Lacan, Žižek, Singer, Haraway, and others

Critical Environments

In 2006, about 69 million U.S. households had pets, giving homes to around 73.9 million dogs, 90.5 million cats, and 16.6 million birds, and spending more than 38 billion dollars on companion animals. As never before in history, our pets are truly

members of the family. But the notion of "companion species"—knotted from human beings, animals and other organisms, landscapes, and technologies—includes much more than "companion animals." In When Species Meet, Donna J. Haraway digs into this larger phenomenon to contemplate the interactions of humans with many kinds of critters, especially with those called domestic. At the heart of the book are her experiences in agility training with her dogs Cayenne and Roland, but Haraway's vision here also encompasses wolves, chickens, cats, baboons, sheep, microorganisms, and whales wearing video cameras. From designer pets to lab animals to trained therapy dogs, she deftly explores philosophical, cultural, and biological aspects of animal–human encounters. In this deeply personal yet intellectually groundbreaking work, Haraway develops the idea of companion species, those who meet and break bread together but not without some indigestion. "A great deal is at stake in such meetings," she writes, "and outcomes are not guaranteed. There is no assured happy or unhappy ending-socially, ecologically, or scientifically. There is only the chance for getting on together with some grace." Ultimately, she finds that respect, curiosity, and knowledge spring from animal–human associations and work powerfully against ideas about human exceptionalism.

Posthuman Gothic

This work comprises a collection of influential readings in feminist theory. It is divided into four sections: "Reading the Body"; "Bodies in Production"; "The Body Speaks"; and "Body on Stage".

When Species Meet

Connecting Renaissance humanism to the variety of "critical posthumanisms" in twenty-first-century literary and cultural theory, Renaissance Posthumanism reconsiders traditional languages of humanism and the human, not by nostalgically enshrining or triumphantly superseding humanisms past but rather by revisiting and interrogating them. What if today's "critical posthumanisms," even as they distance themselves from the iconic representations of the Renaissance, are in fact moving ever closer to ideas in works from the fourteenth to the seventeenth century? What if "the human" is at once embedded and embodied in, evolving with, and de-centered amid a weird tangle of animals, environments, and vital materiality? Seeking those patterns of thought and practice, contributors to this collection focus on moments wherein Renaissance humanism looks retrospectively like an uncanny "contemporary"—and ally—of twenty-first-century critical posthumanism.

Renaissance Posthumanism

The poems of Wallace Stevens teem with birds: grackles, warblers, doves, swans, nightingales, owls, peacocks, and one famous blackbird who summons thirteen ways of looking. What do Stevens's evocations of birds, and his poems more generally, tell us about the relationship between human and nonhuman? In this book, the noted theorist of posthumanism Cary Wolfe argues for a philosophical and theoretical reinvention of ecological poetics, using Stevens as a test case.

Stevens, Wolfe argues, is an ecological poet in the sense that his places, worlds, and environments are co-created by the life forms that inhabit them. Wolfe argues for a "nonrepresentational" conception of ecopoetics, showing how Stevens's poems reward study alongside theories of system, environment, and observation derived from a multitude of sources, from Ralph Waldo Emerson and Niklas Luhmann to Jacques Derrida and Stuart Kauffman. Ecological Poetics is an ambitious interdisciplinary undertaking involving literary criticism, contemporary philosophy, and theoretical biology.

Transhumanism

Consulting a diverse archive of literary texts, Colleen Glenney Boggs places animal representation at the center of the making of the liberal American subject. From the bestiality trials of the seventeenth-century Plymouth Plantation to the emergence of sentimental pet culture in the nineteenth, Boggs traces a history of human-animal sexuality in America, one shaped by sexualized animal bodies and affective pet relations. Boggs concentrates on the formative and disruptive presence of animals in the writings of Frederick Douglass, Edgar Allan Poe, and Emily Dickinson. Engaging with the critical theories of Michel Foucault, Giorgio Agamben, Judith Butler, Donna Haraway and others, she argues that animals are critical to the ways in which Americans enact their humanity and regulate subjects in the biopolitical state. Biopower, or a politics that extends its reach to life, thrives on the strategic ambivalence between who is considered human and what is judged as animal. It generates a space of indeterminacy where animal representations intervene to define and challenge the parameters of subjectivity. The renegotiation of the species line produces a tension that is never fully regulated. Therefore, as both figures of radical alterity and the embodiment of biopolitics, animals are simultaneously exceptional and exemplary to the biopolitical state. An original contribution to animal studies, American studies, critical race theory, and posthumanist inquiry, Boggs thrillingly reinterprets a long and highly contentious human-animal history.

Necromedia

In Necromedia, media activist Marcel O'Gorman takes aim at "the collusion of death and technology," drawing on a broad arsenal that ranges from posthumanist philosophy and social psychology to digital art and handmade "objects-to-think-with." Throughout, O'Gorman mixes philosophical speculation with artistic creation, personal memoir, and existential dread. He is not so much arguing against technoculture as documenting a struggle to embrace the technical essence of human being without permitting technology worshippers to have the last word on what it means to be human. Inspired in part by the work of cultural anthropologist Ernest Becker, O'Gorman begins by suggesting that technology provides human beings with a cultural hero system built on the denial of death and a false promise of immortality. This theory adds an existential zest to the book, allowing the author not only to devise a creative diagnosis of what Bernard Stiegler has called the malaise of contemporary technoculture but also to contribute a potential therapy—one that requires embracing human finitude, infusing care into the process of technological production, and recognizing the vulnerability of all things, human and nonhuman. With this goal in mind, Necromedia prescribes new

research practices in the humanities that involve both written work and the creation of objects-to-think-with that are designed to infiltrate and shape the technoculture that surrounds us.

How We Became Posthuman

Posthuman Gothic is an edited collection of thirteen chapters, and offers a structured, dialogical contribution to the discussion of the posthuman Gothic. Contributors explore the various ways in which posthuman thought intersects with Gothic textuality and mediality. The texts and media under discussion – from I am Legend to In the Flesh, and from Star Trek to The Truman Show, transgress the boundaries of genre, moving beyond the traditional scope of the Gothic. These texts, the contributors argue, destabilise ideas of the human in a number of ways. By confronting humanity and its Others, they introduce new perspectives on what we traditionally perceive as human. Drawing on key texts of both Gothic and posthumanist theory, the contributors explore such varied themes as posthuman vampire and zombie narratives, genetically modified posthumans, the posthuman in video games, film and TV, the posthuman as a return to nature, the posthuman's relation to classic monster narratives, and posthuman biohorror and theories of prometheanism and accelerationism. In its entirety, the volume offers a first attempt at addressing the various intersections of the posthuman and the Gothic in contemporary literature and media.

The Palgrave Handbook of Posthumanism in Film and Television

According to scholars of the nonhuman turn, the scandal of theory lies in its failure to decenter the human. The real scandal, however, is that we keep trying. The human has become a conspicuous blind spot for many theorists seeking to extend hospitality to animals, plants, and even insentient things. The displacement of the human is essential and urgent, yet given the humanist presumption that animals lack a number of allegedly unique human capacities, such as language, reason, and awareness of mortality, we ought to remain cautious about laying claim to any power to eradicate anthropocentrism altogether. Such a power risks becoming yet another self-accredited capacity thanks to which the human reaffirms its sovereignty through its supposed erasure. Monkey Trouble argues that the turn toward immanence in contemporary posthumanism promotes a cosmocracy that absolves one from engaging in those discriminatory decisions that condition hospitality as such. Engaging with recent theoretical developments in speculative realism and object-oriented ontology, as well as ape and parrot language studies, the book offers close readings of literary works by J.M. Coetzee, Charles Chesnutt, and Walt Whitman and films by Alfonso Cuarón and Lars von Trier. Anthropocentrism, Peterson argues, cannot be displaced through a logic of reversal that elevates immanence above transcendence, horizontality over verticality. This decentering must cultivate instead a human/nonhuman relationality that affirms the immanent transcendency spawned by our phantasmatic humanness.

Antebellum Posthuman

Transhumanism posits that humanity is on the verge of rapid evolutionary change as a result of emerging technologies and increased global consciousness. However, this insight is dismissed as a naive and controversial reframing of posthumanist thought, having also been vilified as "the most dangerous idea in the world" by Francis Fukuyama. In this book, Andrew Pilsch counters these critiques, arguing instead that transhumanism's utopian rhetoric actively imagines radical new futures for the species and its habitat. Pilsch situates contemporary transhumanism within the longer history of a rhetorical mode he calls "evolutionary futurism" that unifies diverse texts, philosophies, and theories of science and technology that anticipate a radical explosion in humanity's cognitive, physical, and cultural potentialities. By conceptualizing transhumanism as a rhetoric, as opposed to an obscure group of fringe figures, he explores the intersection of three major paradigms shaping contemporary Western intellectual life: cybernetics, evolutionary biology, and spiritualism. In analyzing this collision, his work traces the belief in a digital, evolutionary, and collective future through a broad range of texts written by theologians and mystics, biologists and computer scientists, political philosophers and economic thinkers, conceptual artists and Golden Age science fiction writers. Unearthing the long history of evolutionary futurism, Pilsch concludes, allows us to more clearly see the novel contributions that transhumanism offers for escaping our current geopolitical bind by inspiring radical utopian thought.

What Is Posthumanism?

Offers a critical view of the meat industry in scores of illustrations, documenting the skewing, flaying, dismembering, castrating, debeaking, electrocuting, and decapitating of animals.

ROMANCE ACTION & ADVENTURE MYSTERY & THRILLER BIOGRAPHIES & HISTORY CHILDREN'S YOUNG ADULT FANTASY HISTORICAL FICTION HORROR LITERARY FICTION NON-FICTION SCIENCE FICTION