Object-Oriented Philosophy: The Noumenon's New Clothes (Mono)

Synopsis

Moving beyond the hype and the inflated claims made for 'Object-Oriented' thought, Peter Wolfendale considers its emergence in the light of the intertwined legacies of twentieth-century analytic and Continental traditions. Both a remarkably clear explication of the tenets of OOP and an acute critique of the movement's ramifications for philosophy today, Object-Oriented Philosophy is a major engagement with one of the most prevalent trends in recent philosophy.

Book Information

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Customer Reviews

I rate this book 4 stars with the hope that it will be purchased and read with care by those sympathetic and unsympathetic to object-oriented philosophy. Although it will most likely do little to dissuade the former and its direct engagements and critique of OOP will add little to the opinions of the latter (other than a rigorous formulation of the problems we [yes I include myself on this "side"] already know to be the case) it is worth a read. In particular, the highly technical chapter 3.4 "What are objects Anyway: On Ontological Liberalism" and 3.5 "What is Metaphysics Anyway?" are both interesting in their own light. Additionally, chapter 4.2 "The Horrors of the Future" is quite entertaining (my favorite moment being the hypothetical 2023 APA panel composed "entirely of inanimate objects" of which "the ensuing audience discussion unanimously agrees that the contribution of a small half-eaten pot of jam [...] is the highlight of the event"[392]).I won't give the book a full review, but I do encourage you to read it if you are interested in questions regarding what philosophy can do and how it should go about doing what it can.I eagerly await Harman's response

to the devastating critiques contained herein. Hopefully the final object in the conversation will be a waving white flag of concession.

Wolfendale has provided an excellent service here in patiently and quite generously expounding (steel-manning) the ideas of OOO and then one by one showing them to be utterly vacuous. He won't get any credit for it, and I suspect the likes of Timothy Morton will simply psychologize it away under the heading of 'resentiment' - Wolfendale is, after all, obscure, and unlikely to be shuttling around the world on various junkets and hobnobbing with conceptual artists and celebrities. Perhaps his ferocious critique is inspired by simple envy? Who cares - it's correct. Those sympathetic to OOO should note that Wolfendale's critique comes from a basically analytic perspective, and shouldn't be lumped in with the various pseudo-left, academic 'radical' jibes at OOO, which are even worse than OOO itself.

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