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*Donna Haraway Sfspekulative
Fabulation Und String*

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BARNETT PARSONS

The Techno-Apparatus of Bodily Production Routledge

The surprising and controversial thesis of *Feminist Fabulation* is unflinching: the postmodern canon has systematically excluded a wide range of important women's writing by dismissing it as genre fiction. Marleen Barr issues an urgent call for a corrective, for the recognition of a new meta- or supergenre of contemporary writing - feminist fabulation - which includes both acclaimed mainstream works and works which today's critics consistently denigrate or ignore. In its investigation of the relationship between women writers and postmodern fiction in terms of outer space and canonical space, *Feminist Fabulation* is a pioneer vehicle built to explore postmodernism in terms of female literary spaces which have something to do with real-world women. Branding the postmodern canon as a masculinist utopia and a nowhere for feminists, Barr offers the stunning argument that feminist science fiction is not science fiction at all but is really metafiction about patriarchal fiction. Barr's concern is directed every bit as much toward contemporary feminist critics as it is toward patriarchy. Rather than trying to reclaim lost feminist writers of the past, she suggests, feminist criticism should concentrate on reclaiming the present's lost fabulative feminist writers, writers steeped in nonpatriarchal definitions of reality who can guide us into another order of world altogether. Barr offers very specific plans for new structures that will benefit women, feminist theory, postmodern theory, and science fiction theory alike. Feminist fabulation calls for a new understanding which enables the canon to accommodate feminist difference and emphasizes that the literature called "feminist SF" is an important site of postmodern feminist difference. Barr forces the reader to rethink the whole country club of postmodernism, not just its membership list - and in so doing provides a discourse of this century worthy of a prominent reading by all scholars, feminists, writers, and literary theorists and critics.

Sustainable food planning: evolving theory and practice

Routledge

Das Entgrenzte ist etwas, das im Übergang, in der Transformation begriffen ist, verschwimmt, zerfließt, entgleitet, ausartet, überströmt, das die trennscharfen Kategorien und Definitionen von Menschen, Dingen und Tätigkeiten auflöst. Ein Zustand, der eine bestehende Einheit und Form abgeschafft hat und sich nun in einer mittleren Sphäre des Undeutlichen, Ungeordneten, Unscharfen, Unsicheren und Unbestimmten aufhält. Das Entgrenzte ist ein Begriff- und Formloses, welches sich erweitert und zwischen den Wesensformen changiert. So stehen Ausbruch, Befreiung und Flucht an der Seite von Verlorenheit, Zusammenhanglosigkeit und Überflutung. Denn dieser transformale Zustand gehorcht keiner Dialektik, Norm oder Regulierung. Ohne feste Abgrenzung entzieht sich der Zugriff; die Kontrolle wird verloren und selbst die Wahrnehmung sucht nach Halt. Das Entgrenzte ist demgemäß ein maßloser und endloser Formenevozierer, eine Öffnung für mannigfache Möglichkeiten und deren gleichzeitige Unbewältigbarkeit. Beiträge von: Daniel Brezina, Bernhard Frena, Esra Kalkan, Viktoria Klimpfinger, Alisa Kronberger, Thomas Kuchlbauer, L* Reiter, Sebastian van Vugt, Daphne Weber

Swept Under the Rug Wageningen Academic Publishers

Was sich 2015 ereignete, war kein voraussetzungsloses, plötzliches Erscheinen und keine Krise der Migration, sondern eine Krise des europäischen Grenzregimes. Neben den eigensinnigen und widerständigen Bewegungen der Migration war diese Zeit gekennzeichnet von zivilem Engagement und von zahlreichen Kunst- und Kulturproduktionen mit, für und über Geflüchtete. Nanna Heidenreich fragt ausgehend vom »langen Sommer der Migration« nach dem Verhältnis von Hype zu Möglichkeitsraum: Wann wird Kunst mit Migration zum Spektakel? Wie stehen ästhetische Schwellenerfahrungen zum Anspruch auf politische Transformation? Auf welche Weise sind Klimawandel und Migration miteinander verschaltet, von wessen Zukunft reden wir? Und welche Farbe hat das Meer?

Staying with the Trouble Hatje Cantz Verlag

The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and

performing arts by leading authorities from around the world. It provides theoretical and practical approaches to identifying, structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade. Contributions are located in the contemporary intellectual environment of research in the arts, and more widely in the universities, in the strategic and political environment of national research funding, and in the international environment of transnational cooperation and communication. The book is divided into three principal sections - Foundations, Voices and Contexts - each with an introduction from the editors highlighting the main issues, agreements and debates in each section. The Routledge Companion to Research in the Arts addresses a wide variety of concepts and issues, including: the diversity of views on what constitutes arts-based research and scholarship, what it should be, and its potential contribution the trans-national communication difficulties arising from terminological and ontological differences in arts-based research traditional and non-traditional concepts of knowledge, their relationship to professional practice, and their outcomes and audiences a consideration of the role of written, spoken and artefact-based languages in the formation and communication of understandings. This comprehensive collection makes an original and significant contribution to the field of arts-based research by setting down a framework for addressing these, and other, topical issues. It will be essential reading for research managers and policy-makers in research councils and universities, as well as individual researchers, research supervisors and doctoral candidates.

Donna Haraway: Live Theory PM Press

»Man betrachte eine fiktive multiple Integralgleichung, die eine fehlerhafte Trope und ein ernster Scherz ist, und versuche dabei, sich vorzustellen, wie eine intersektionale - oder intra-aktionale - Theorie in Terrapolis aussehen könnte. Man betrachte diesen Formalismus als die Mathematik von sf. Sf ist jenes potente materielle semiotische Zeichen für spekulative Fabulation, spekulativen Feminismus, Science-Fiction, Science-Fact, Science-

Fantasy – und, so würde ich vorschlagen, String-Figuren.« In ihrem Text entwirft Donna Haraway, Autorin des einflussreichen »Cyborg Manifesto« (1985), die Formel einer möglichen Welt, Terrapolis, und stellt sie in Zusammenhang mit den weithin bekannten Fadenspielen, die bei den Navajo als Abbilder kosmologischer Konstellationen und Entstehungsmythen eine bis heute gängige kulturelle Praxis darstellen. Die Kulturtheoretikerin, Biologin und Feministin Donna Haraway (*1944) ist Distinguished Professor Emerita am History of Consciousness Department der University of California, Santa Cruz, und Mitglied des Honorary Advisory Committee der dOCUMENTA (13). Sprache: Deutsch/Englisch

After Nature Taylor & Francis

The Earth has reached a tipping point and we are entering an era of unprecedented turbulence in humanity's relationship within the web of life. But just what is that relationship, and how do we make sense of this extraordinary transition? Anthropocene or Capitalocene? offers answers to these questions. The contributors to this book diagnose the problems of Anthropocene thinking and propose an alternative: the global crises of the 21st century are rooted in the Capitalocene; not the Age of Man but the Age of Capital.

The Companion Species Manifesto Psychology Press

Working within a global frame, *The Routledge Companion to Postcolonial and Decolonial Literature* considers postcolonial and decolonial literary works across multiple genres, languages, and both regional and transnational networks. The Companion extends beyond the entrenched hegemony of the postcolonial or Anglophone novel to explore other literary formations and vernacular exchanges. It foregrounds questions of language and circulation by emphasizing translation, vernacularity, and world literature. This text expands the linguistic, regional, and critical foci of the emergent field of decolonial studies, pushing against the normative currents of postcolonial literary studies, and offers a critical consideration of both. The volume prioritizes new literatures and critical theories of diasporas, borderlands, detentions, and forced migrations in the face of environmental catastrophe and political authoritarianism, reframing postcolonial/decolonial literary studies through an emphasis on multilingual literatures. This will be a crucial resource for undergraduate and graduate students of postcolonial and

decolonial studies.

Feminist Fabulation U of Minnesota Press

Antropoceno ou Capitaloceno? Muito mais que um dilema terminológico, a pergunta encerra perspectivas radicalmente opostas sobre a crise ecológica. Em sete ensaios, este livro demonstra que a ideia de Antropoceno — preferida do catastrofismo anódino dos meios de comunicação e da comunidade científica — não está isenta de politização. Ao considerar indistintamente a humanidade como responsável pelos impactos geológicos causados pelas atividades econômicas, os proponentes do Antropoceno pecam por uma enorme falta de consistência histórica. Daí a proposta de nomear a nossa Era como Capitaloceno. Mas esse é apenas um dos termos possíveis. Ao contrário do que sugere a pergunta-título, não se trata de escolher entre um e outro conceito, apenas. Mais que analisar medições estratigráficas nas rochas, os ensaios aqui reunidos estão interessados em cavoucar as ideias-força que ocasionaram tamanho impacto sobre o planeta. A relevância de Antropoceno ou Capitaloceno? Natureza, história e a crise do capitalismo está na pluralidade com que os autores encaram a tragédia. Por isso, os capítulos deste volume não são fáceis de resumir, mas há algo em comum entre eles: "Todos os ensaios sugerem que o argumento do Antropoceno [...] é incapaz de explicar como essas mudanças alarmantes ocorreram. Questões acerca do capitalismo, de poder e classe, antropocentrismo, enquadramentos dualistas de 'natureza' e 'sociedade' e o papel dos Estados e impérios — tudo isso costuma ser limitado pela perspectiva dominante do Antropoceno". Outra característica fundamental deste conjunto de artigos são seus argumentos "a favor de reconstruções que apontem uma nova maneira de pensar a humanidade-na-natureza e a natureza-na-humanidade".

Seguir con el problema University of Arizona Press

Haraway's 'A Cyborg Manifesto' is a key postmodern text and is widely taught in many disciplines as one of the first texts to embrace technology from a leftist and feminist perspective using the metaphor of the cyborg to champion socialist, postmodern, and anti-identitarian politics. Until Haraway's work, few feminists had turned to theorizing science and technology and thus her work quite literally changed the terms of the debate. This article continues to be seen as hugely influential in the field of feminism, particularly postmodern, materialist, and scientific strands. It is

also a precursor to cyberfeminism and posthumanism and perhaps anticipates the development of digital humanities.

entgrenzt CONSONNI

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Simians, Cyborgs, and Women Frank & Timme GmbH

An Artforum Best Book of the Year A Legal Theory Bookworm Book of the Year Nature no longer exists apart from humanity. Henceforth, the world we will inhabit is the one we have made. Geologists have called this new planetary epoch the Anthropocene, the Age of Humans. The geological strata we are now creating record industrial emissions, industrial-scale crop pollens, and the disappearance of species driven to extinction. Climate change is planetary engineering without design. These facts of the Anthropocene are scientific, but its shape and meaning are questions for politics—a politics that does not yet exist. After Nature develops a politics for this post-natural world. "After Nature argues that we will deserve the future only because it will be the one we made. We will live, or die, by our mistakes." —Christine Smallwood, Harper's "Dazzling...Purdy hopes that climate change might spur yet another change in how we think about the natural world, but he insists that such a shift will be inescapably political... For a relatively slim volume, this book distills an incredible amount of scholarship—about Americans' changing attitudes toward the natural world, and about how those attitudes might change in the future." —Ross Andersen, The Atlantic

Unruhig bleiben Harvard University Press

Simians, Cyborgs and Women is a powerful collection of ten essays written between 1978 and 1989. Although on the surface, simians, cyborgs and women may seem an odd threesome, Haraway describes their profound link as "creatures" which have had a great destabilizing place in Western evolutionary technology and biology. Throughout this book, Haraway analyzes accounts, narratives, and stories of the creation of nature, living organisms, and cyborgs. At once a social reality and a science fiction, the cyborg—a hybrid of organism and machine—represents transgressed boundaries and intense fusions of the nature/culture split. By providing an escape from rigid dualisms, the cyborg exists in a post-gender world, and as such holds immense possibilities for modern feminists. Haraway's recent book, *Primate*

Visions, has been called "outstanding," "original," and "brilliant," by leading scholars in the field. (First published in 1991.)

Antropoceno ou Capitaloceno? Editora Elefante

With over half the world's population now deemed to be urbanised, cities are assuming a larger role in political debates about the security and sustainability of the global food system. Hence, planning for sustainable food production and consumption is becoming an increasingly important issue for planners, policymakers, designers, farmers, suppliers, activists, business and scientists alike. The rapid growth of the food planning movement owes much to the fact that food, because of its unique, multi-functional character, helps to bring people together from all walks of life. In the wider contexts of global climate change, resource depletion, a burgeoning world population, competing food production systems and diet-related public health concerns, new paradigms for urban and regional planning capable of supporting sustainable and equitable food systems are urgently needed. This book addresses this urgent need. By working at a range of scales and with a variety of practical and theoretical models, this book reviews and elaborates definitions of sustainable food systems, and begins to define ways of achieving them. To this end 4 different themes have been defined as entry-points into the discussion of 'sustainable food planning'. These are (1) urban agriculture, (2) integrating health, environment and society, (3) food in urban design and planning and (4) urban food governance.

Beyond the Cyborg Walter de Gruyter GmbH & Co KG

Was kommt nach dem Menschen? In Donna Haraways Büchern wimmelt es von Cyborgs, Primaten, Hunden und Tauben. Die Grenze zwischen Mensch und Maschine sowie zwischen Mensch und Tier verschwimmt. In ihrem neuen großen Buch ruft die feministische Theoretikerin das Zeitalter des Chthuluzän aus, das eben nicht - wie im Anthropozän - den Menschen ins Zentrum des Denkens und der Geschichte stellt, sondern das Leben anderer Arten und Kreaturen, seien es Oktopusse, Korallen oder Spinnen. Und nicht nur das: Es sollen neue Beziehungen entstehen, quer zu Vorstellungen biologischer Verwandtschaft. Im Zuge dessen setzt sich Haraway auch mit dem Klimawandel auseinander. Einmal mehr erweist sie sich als eine originelle und radikale Denkerin der Gegenwart.

[The Haraway Reader](#) Duke University Press

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 Hejnol, 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. *Women Who Make a Fuss* U of Minnesota Press Winner, 2019 Barnard Hewitt Award for Outstanding Research in Theatre History, given by the American Society for Theatre Research Honorable Mention, 2021 Errol Hill Award, given by the American Society for Theatre Research Argues for a conception of black cultural life that exceeds post-blackness and conditions of loss In *Afro-Fabulations: The Queer Drama of Black Life*, cultural critic and historian Tavia Nyong'o surveys the conditions of contemporary black artistic production in the era of post-blackness. Moving fluidly between the insurgent art of the 1960's and the intersectional activism of the present day, Afro-

Fabulations challenges genealogies of blackness that ignore its creative capacity to exceed conditions of traumatic loss, social death, and archival erasure. If black survival in an anti-black world often feels like a race against time, *Afro-Fabulations* looks to the modes of memory and imagination through which a queer and black polytemporality is invented and sustained. Moving past the antirelational debates in queer theory, Nyong'o posits queerness as "angular sociality," drawing upon queer of color critique in order to name the gate and rhythm of black social life as it moves in and out of step with itself. He takes up a broad range of sites of analysis, from speculative fiction to performance art, from artificial intelligence to Blaxploitation cinema. Reading the archive of violence and trauma against the grain, *Afro-Fabulations* summons the poetic powers of queer world-making that have always been immanent to the fight and play of black life.

Diffractionsereignisse der Gegenwart LIT Verlag Münster

In *A Time of One's Own* Catherine Grant examines how contemporary feminist artists are turning to broad histories of feminism ranging from political organizing and artworks from the 1970s to queer art and activism in the 1990s. Exploring artworks from 2002 to 2017 by artists including Sharon Hayes, Mary Kelly, Allyson Mitchell, Deirdre Logue, Lubaina Himid, Pauline Boudry, and Renate Lorenz, Grant maps a revival of feminism that takes up the creative and political implications of forging feminist communities across time and space. Grant characterizes these artists' engagement with feminism as a fannish, autodidactic, and collective form of learning from history. This fandom of feminism allows artists to build relationships with previous feminist ideas, artworks, and communities that reject a generational model and embrace aspects of feminism that might be seen as embarrassing, queer, or anachronistic. Accounting for the growing interest in feminist art, politics, and ideas across generations, Grant demonstrates that for many contemporary feminist artists, the present moment can only be understood through an embodied engagement with history in which feminist pasts are reinhabited and reimagined.

[An Analysis of Donna Haraway's A Cyborg Manifesto](#) transcript Verlag

Wie lässt sich die Komplexität der Welt sprachlich erfassen? Die Frage nach den Grenzen des sprachlich Darstellbaren ist so alt

wie die Literatur selbst. Vor allem in der österreichischen Literatur sind Sprachkritik und Sprachzweifel präsent. Ihre Traditionslinien von 1945 bis zur Gegenwart stellen die Autorinnen und Autoren dieses Bandes vor. Sie diskutieren den Einfluss sprachskeptischer Philosophen wie Fritz Mauthner und Ludwig Wittgenstein. Auch die Folgen von Sprachverlust und Schweigen angesichts von NS-Verbrechen und propagandistischem Sprachmissbrauch werden thematisiert. Im Fokus stehen dabei Texte von Elias Canetti, Ingeborg Bachmann, Peter Handke, Franz Innerhofer, Peter Turrini, Peter Rosei, Elfriede Jelinek, Reinhard P. Gruber, Franz Josef Czernin, Thomas Stangl, Ann Cotten und Raphaela Edelbauer.

Arts of Living on a Damaged Planet transcript Verlag

In her cultural history of science fiction feminisms, Dr. Merrick explores the stories told about feminist science fiction by the various communities responsible for creating feminist sf culture, including authors, editors, fans, and scholars from across the disciplines. *The Secret Feminist Cabal* will appeal to every member of the feminist sf community, to fans and critics interested in the history of the science fiction genre, and to anyone interested in the production of feminist culture, history, and theory.

A Time of One's Own Routledge

In the midst of spiraling ecological devastation, multispecies feminist theorist Donna J. Haraway offers provocative new ways to reconfigure our relations to the earth and all its inhabitants. She eschews referring to our current epoch as the Anthropocene,

preferring to conceptualize it as what she calls the Chthulucene, as it more aptly and fully describes our epoch as one in which the human and nonhuman are inextricably linked in tentacular practices. The Chthulucene, Haraway explains, requires sym-poiesis, or making-with, rather than auto-poiesis, or self-making. Learning to stay with the trouble of living and dying together on a damaged earth will prove more conducive to the kind of thinking that would provide the means to building more livable futures. Theoretically and methodologically driven by the signifier SF—string figures, science fact, science fiction, speculative feminism, speculative fabulation, so far—*Staying with the Trouble* further cements Haraway's reputation as one of the most daring and original thinkers of our time.