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In this book the metaphysical system of Graham Harman is presented in lucid form, aided by helpful diagrams. In Chapter 1, Harman gives his most forceful critique to date of philosophies that reject objects as a primary reality. All such rejections are tainted by either an “undermining” or “overmining” approach to objects. In Chapters 2 and 3, he reviews his concepts of sensual and real objects.

In the process, he attacks the prestige normally granted to philosophies of human access, which Harman links for the first time to the already discredited “Meno’s Paradox.” In Chapters 4 through 7, Harman brings the reader up to speed on his interpretation of Heidegger, which culminates in a fourfold structure of objects linked by indirect causation. In Chapter 8, he speculates on the implications of this theory for the debate over panpsychism, which Harman both embraces and rejects. In Chapters 9 and 10, he introduces “ontography” as the study of the different possible permutations of objects and qualities, which he simplifies with easily remembered terminology drawn from standard playing cards.

In this book we again encounter Harman’s voice and the extraordinary force of his theses.

Quentin Meillassoux, École normale supérieure, author of *After Finitude*

Harman’s style often evokes that of a William James merged with the spirit of H.P. Lovecraft.

Olivier Surel in *Actu Philosophia*

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THE QUADRUPLER OBJECT GRAHAM HARMAN

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Philosophy
UK £9.99
US \$16.95

www.zero-books.net
Cover design by Design Deluxe

US \$16.95
ISBN 978-1-84694-700-1



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