

# Objects

Orhan Pamuk

*Significant Objects* Joshua Glenn, Rob Walker, 2012-08-06 100 EXTRAORDINARY STORIES ABOUT ORDINARY THINGS SIGNIFICANT OBJECTS: A Literary and Economic Experiment Can a great story transform a worthless trinket into a significant object? The Significant Objects project set out to answer that question once and for all, by recruiting a highly impressive crew of creative writers to invent stories about an unimpressive menagerie of items rescued from thrift stores and yard sales. That secondhand flotsam definitely becomes more valuable: sold on eBay, objects originally picked up for a buck or so sold for thousands of dollars in total — making the project a sensation in the literary blogosphere along the way. But something else happened, too: The stories created were astonishing, a cavalcade of surprising responses to the challenge of manufacturing significance. Who would have believed that random junk could inspire so much imagination? The founders of the Significant Objects project, that's who. This book collects 100 of the finest tales from this unprecedented creative experiment; you'll never look at a thrift-store curiosity the same way again. FEATURING ORIGINAL STORIES BY: Chris Adrian • Rob Agredo • Kurt Andersen • Rachel Axler • Rob Baedeker • Nicholson Baker • Rosecrans Baldwin • Matthew Battles • Charles Baxter • Kate Bernheimer • Susanna Breslin • Kevin Brockmeier • Matt Brown • Blake Butler • Meg Cabot • Tim Carvell • Patrick Cates • Dan Chaon • Susanna Daniel • Adam Davies • Kathryn Davis • Matthew De Abaitua • Stacey • D'Erasmus • Helen DeWitt • Doug Dorst • Mark Doty • Ben Ehrenreich • Mark Frauenfelder • Amy Fusselman • William Gibson • Myla Goldberg • Ben Greenman • Jason Grote • Jim Hanas • Jennifer Michael Hecht • Sheila Heti • Christine Hill • Dara Horn • Shelley Jackson • Heidi Julavits • Ben Katchor • Matt Klam • Wayne Koestenbaum • Josh Kramer • Kathryn Kuitenbrouwer • Neil LaBute • Victor LaValle • J. Robert Lennon • Jonathan Lethem • Todd Levin • Laura Lippman • Mimi Lipson • Robert Lopez • Joe Lyons •

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Image Objects Jacob Gaboury, 2021-08-03 How computer graphics transformed the computer from a calculating machine into an interactive medium, as seen through the histories of five technical objects. Most of us think of computer graphics as a relatively recent invention, enabling the spectacular visual effects and lifelike simulations we see in current films, television shows, and digital games. In fact, computer graphics have been around as long as the modern computer itself, and played a fundamental role in the development of our contemporary culture of computing. In Image Objects, Jacob Gaboury offers a prehistory of computer graphics through an examination of five technical objects--an algorithm, an interface, an object standard, a programming paradigm, and a hardware platform--arguing that computer graphics transformed the computer from a calculating machine into an interactive medium. Gaboury explores early efforts to produce an algorithmic solution for the calculation of object visibility; considers the history of the computer screen and the random-access memory that first made interactive images possible; examines the standardization of graphical objects through the Utah teapot, the most famous graphical model in the history of the field; reviews the graphical origins of the object-oriented programming paradigm; and, finally,

considers the development of the graphics processing unit as the catalyst that enabled an explosion in graphical computing at the end of the twentieth century. The development of computer graphics, Gaboury argues, signals a change not only in the way we make images but also in the way we mediate our world through the computer--and how we have come to reimagine that world as computational.

Ordinary Objects Amie Lynn Thomasson, 2010 'Ordinary Objects' shows how to develop a common-sense ontology and defend it against a variety of eliminativist arguments. The text argues that the apparently diverse eliminativist arguments rest on a few shared assumptions, and that questioning these gives us reason to reevaluate the proper methods and limits of metaphysics.

A History of the World in 100 Objects Neil MacGregor, 2011-10-06 This book takes a dramatically original approach to the history of humanity, using objects which previous civilisations have left behind them, often accidentally, as prisms through which we can explore past worlds and the lives of the men and women who lived in them. The book's range is enormous. It begins with one of the earliest surviving objects made by human hands, a chopping tool from the Olduvai gorge in Africa, and ends with an object from the 21st century which represents the world we live in today. Neil MacGregor's aim is not simply to describe these remarkable things, but to show us their significance - how a stone pillar tells us about a great Indian emperor preaching tolerance to his people, how Spanish pieces of eight tell us about the beginning of a global currency or how an early Victorian tea-set tells us about the impact of empire. Each chapter immerses the reader in a past civilisation accompanied by an exceptionally well-informed guide. Seen through this lens, history is a kaleidoscope - shifting, interconnected, constantly surprising, and shaping our world today in ways that most of us have never imagined. An intellectual and visual feast, it is one of the most engrossing

and unusual history books published in years.

**Sharp Objects** Gillian Flynn, 2018-05-17 Majhno mesto, velika skrivnost. Nekako tako bi lahko opisali Wind Gap, mestece na ameriškem srednjem vzhodu, rojstno mesto novinarke Camille. Po dolgem času se vrne, da bi za svoj časopis raziskala nenavaden umor in izginotje dveh deklic. Camille ve, da pod na videz idealistično krinko malega mesteca, kjer se vsi poznajo, brbotajo zamere in deviacije, zato se z odporom odpravi domov. Njena mama, bogata dedinja ogromne prašičje farme, je do nje hladna, medtem ko se do njene mlajše pol sestre Amme vede čudaško. Bolj ko Camille brska po odnosih v mestu, bolj se ji razkriva zamolčana, temačna družinska zgodovina, hkrati pa tudi osrčje teme, ki prepreda neraziskana umora.

**Eccentric Objects** Jo Applin, 2012-10-30 In America during the 1960s, sculpture as an artistic practice underwent a series of radical transformations. Artists including Lee Bontecou, Claes Oldenburg, Lucas Samaras, H. C. Westermann, and Bruce Nauman offered alternative ways of imagining the three-dimensional object. The objects they created were variously described as erotic, soft, figurative, aggressive, bodily, or, in the words of the critic Lucy Lippard, eccentric. Looking beyond the familiar and canonic artworks of the 1960s, the book challenges not only how we think about these artists, but how we learn to look at the more familiar narratives of 1960s sculpture, such as Pop and Minimalism. Ambivalent and disruptive, the work of this decade articulated a radical renegotiation—rejection, even—of contemporary paradigms of sculptural practice. This invigorating study explores that shift and the ways in which the kinds of work made in this period defied established categories and questioned the criteria for thinking about sculpture.

Rare Objects Kathleen Tessaro, 2016-04-12 In Depression-era Boston, a city divided by privilege and poverty, two unlikely friends are bound by a dangerous secret in this mesmerizing novel by the

New York Times bestselling author of *The Perfume Collector*. Maeve Fanning is a first generation Irish immigrant, born and raised among the poor, industrious Italian families of Boston's North End by her widowed mother. Clever, capable, and as headstrong as her red hair suggests, she's determined to better herself despite the overwhelming hardships of the Great Depression. However, Maeve also has a dangerous fondness for strange men and bootleg gin—a rebellious appetite that soon finds her spiraling downward, leading a double life. When the strain proves too much, Maeve becomes an unwilling patient in a psychiatric hospital, where she strikes up a friendship with an enigmatic young woman, who, like Maeve, is unable or unwilling to control her un-lady-like desire for freedom. Once out, Maeve faces starting over again. Armed with a bottle of bleach and a few white lies, she lands a job at an eccentric antiques shop catering to Boston's wealthiest and most peculiar collectors. Run by an elusive English archeologist, the shop is a haven of the obscure and incredible, providing rare artifacts as well as unique access to the world of America's social elite. While delivering a purchase to the wealthy Van der Laar family, Maeve is introduced to beautiful socialite Diana Van der Laar—only to discover she's the young woman from the hospital. Reunited with the charming but increasingly unstable Diana and pursued by her attractive brother James, Mae becomes more and more entwined with the Van der Laar family—a connection that pulls her into a world of moral ambiguity and deceit, and ultimately betrayal. Bewitched by their wealth and desperate to leave her past behind, Maeve is forced to unearth her true values and discover how far she'll go to reinvent herself.

Unconventional Flying Objects Hill, Paul R., 2014-06-01 Paul Hill was a well-respected NASA scientist when, in the early 1950s, he had a UFO sighting. Soon after, he built the first flying platform and was able to duplicate the UFO's tilt-to-control maneuvers. Official policy, however, prevented him from proclaiming his findings. I was destined, says Hill, to be as unidentified as the flying objects. For

the next twenty-five years, Hill acted as an unofficial clearinghouse at NASA, collecting and analyzing sightings' reports for physical properties, propulsion possibilities, dynamics, etc. To refute claims that UFOs defy the laws of physics, he had to make technological sense... of the unconventional object. After his retirement from NASA, Hill finally completed his remarkable analysis. This book, published posthumously, presents his findings that UFOs obey, not defy, the laws of physics. Vindicating his own sighting and thousands of others, he proves that UFO technology is not only explainable, but attainable.

On the Origin of Objects Brian Cantwell Smith, 1998-01 On the Origin of Objects is the culmination of Brian Cantwell Smith's decade-long investigation into the philosophical and metaphysical foundations of computation, artificial intelligence, and cognitive science. Based on a sustained critique of the formal tradition that underlies the reigning views, he presents an argument for an embedded, participatory, irreductionist, metaphysical alternative. Smith seeks nothing less than to revise our understanding not only of the machines we build but also of the world with which they interact. Smith's ambitious project begins as a search for a comprehensive theory of computation, able to do empirical justice to practice and conceptual justice to the computational theory of mind. A rigorous commitment to these two criteria ultimately leads him to recommend a radical overhaul of our traditional conception of metaphysics. Everything that exists -- objects, properties, life, practice -- lies Smith claims in the middle distance, an intermediate realm of partial engagement with and partial separation from, the enveloping world. Patterns of separation and engagement are taken to underlie a single notion unifying representation and ontology: that of subjects' registration of the world around them. Along the way, Smith offers many fascinating ideas: the distinction between particularity and individuality, the methodological notion of an inscription error, an argument that there are no

individuals within physics, various deconstructions of the type-instance distinction, an analysis of formality as overly disconnected (discreteness run amok), a conception of the boundaries of objects as properties of unruly interactions between objects and subjects, an argument for the theoretical centrality of reference preservation, and a theatrical, acrobatic metaphor for the contortions involved in the preservation of reference and resultant stabilization of objects. Sidebars and diagrams throughout the book help clarify and guide Smith's highly original and compelling argument. A Bradford Book

Lost Objects Joshua Glenn, Rob Walker, 2022-08 Is there a Rosebud object in your past? A long-vanished thing that lingers in your memory--whether you want it to or not? As much as we may treasure the stuff we own, perhaps just as significant are the objects we have, in one way or another, lost. What is it about these bygone objects? Why do they continue to haunt us long after they've vanished from our lives? In Lost Objects, editors Joshua Glenn and Rob Walker have gathered answers to those questions in the form of 50 true stories from a dazzling roster of writers, artists, thinkers, and storytellers, including Lucy Sante, Ben Katchor, Lydia Millet, Neil LaBute, Laura Lippman, Geoff Manaugh, Paola Antonelli, Margaret Wertheim, and many more. Each spins a unique narrative that tells a personal tale, and dives into the meaning of objects that remain present to us emotionally, even after they have physically disappeared. To bring this collection of essays even more vividly to life, the editors gathered a similarly impressive array of artists to illustrate these meaningful things that have gone missing. Visual contributors include Seth, Kate Bingaman-Burt, Oliver Munday, Lisa Congdon, Matt Wuerker, Anita Kunz, Alex Eben Meyer, Gary Panter, and Kelli Anderson. Glenn and Walker began Lost Objects following the success of Significant Objects, a project-turned-book collecting fictional stories inspired by thrift store finds. With Lost Objects, they have shifted to



nonfiction narratives in their continuing exploration of objects and meaning. Supplemented by additional analyses from the editors and an original foreword from noted design writer Debbie Millman, the book combines evocative storytelling, art, and design, rewarding deep readers and visual thinkers alike. We have all lost something that was meaningful--and that we'll never forget. While we may never recover this Rosebud, *Lost Objects* will teach us something new about why it mattered in the first place, and matters still.

**Elegant Objects** Yegor Bugayenko, 2017-04-18 TL;DR Compound variable names, validators, private static literals, configurable objects, inheritance, annotations, MVC, dependency injection containers, reflection, ORM and even algorithms are our enemies.

Found Objects Joseph Ruggiero, 1981

*The Lives in Objects* Jessica Yirush Stern, 2016-12-22 In *The Lives in Objects*, Jessica Yirush Stern presents a thoroughly researched and engaging study of the deerskin trade in the colonial Southeast, equally attentive to British American and Southeastern Indian cultures of production, distribution, and consumption. Stern upends the long-standing assertion that Native Americans were solely gift givers and the British were modern commercial capitalists. This traditional interpretation casts Native Americans as victims drawn into and made dependent on a transatlantic marketplace. Stern complicates that picture by showing how both the Southeastern Indian and British American actors mixed gift giving and commodity exchange in the deerskin trade, such that Southeastern Indians retained much greater agency as producers and consumers than the standard narrative allows. By tracking the debates about Indian trade regulation, Stern also reveals that the British were often not willing to embrace modern free market values. While she sheds new light on broader issues in native and colonial history, Stern also demonstrates that concepts of labor, commerce, and material culture

were inextricably intertwined to present a fresh perspective on trade in the colonial Southeast.

**NYCTA Objects** ,2017-10-24 The evolving design of New York subway ephemera: a collector's story New York City Transit Authority: Objects originated as a photography experiment. In 2011, New York photographer Brian Kelley began documenting collections of used MetroCards in his Brooklyn studio, arranging them in various grids with the goal of perfecting the lighting of an image. His brother suggested he make the grids more interesting by finding other types of cards. Having exhausted his search for discarded MetroCards in many of the city's 472 subway stations, Kelley turned to eBay for new finds. The online rabbit-hole gave him a crash course in the history of NYC transportation. He discovered tokens dating back to 1860, a ticket stub from 1885 when it cost three cents to take the train across the Brooklyn Bridge, as well as patches, matchbooks, tokens, timetables, pins and signs, posting his photographs of these finds on Tumblr and Instagram. Six years on, many MTA employees follow and advocate his project, sometimes contacting him with information and tips on rare items. As the collection grew, Kelley recognized that there were no comparable digital archives documenting the city's transportation evolution. New York City Transit Authority: Objects is a story told through the evolving design that spans decades of the city's history. Kelley's objects tell a greater story of New York's past. For him, The NYCTA Project remains a photography experiment and self-funded hobby, archiving the culture of his home city. For the reader, it's an intimate view of the city's history that merges design and infrastructure over the past 150 years.

**Nonexistent Objects** Professor of Philosophy & Linguistics Terence Parsons, Terence Parsons, 1980 In this book Terence Parsons revives the older tradition of taking such objects at face value. Using various modern techniques from logic and the philosophy of language, he formulates a metaphysical theory of nonexistent objects. The theory is given a formalization in symbolism rich

enough to contain definite descriptions, modal operators, and epistemic contexts, and the book includes a discussion which relates the formalized theory explicitly to English.

**Shiny Objects** James A. Roberts, 2011-11-15 In *Shiny Objects*, a cross between *In Praise of Slowness* and *The Tipping Point*, consumer behavior expert Professor James A. Roberts takes us on a tour of America's obsession with consumerism—pointing out its symptoms, diagnosing specific problems, and offering a series of groundbreaking solutions. Roberts gives practical advice for how to correct the materialistic trends in our lives which lock us into a cycle of financial hardship and stress. *Shiny Objects*, a new *The Paradox of Choice* for the modern reader, is more than a critique of capitalism—it's also an exploration into how we can live happier, fuller, more productive lives today.

**Dark Objects** Simon Toyne, 2022-07-12 Forensics expert Laughton Rees hunts an unusually clever killer who appears to be staging murder scenes just for her in this twisty new psychological thriller by the bestselling author of the *Sanctus* trilogy. How do you catch a killer if the victim doesn't exist? A glamorous woman is murdered in her ultra-luxurious London mansion and her husband goes missing. But according to public records, neither of them exists. The only leads police have are several objects arranged around the woman's body, including a set of keys and a book called *How to Process a Murder* by Laughton Rees—a book that appears to have helped the killer forensically cleanse the crime scene. Laughton Rees is an academic who doesn't usually work live cases after the brutal murder of her mother as a teen left her traumatized and emotionally scarred. But the presence of her book at this scene draws her unwillingly into the high-profile investigation and media circus that springs up around it. As the dark objects found beside the body lead her closer to the victim's identity, a dangerous threat to Laughton and her daughter emerges, as well as painful memories of her past related to the man she has always blamed for her mother's death: John Rees, Laughton's

father, the current Metropolitan Chief Commissioner and a man she has not spoken to in twenty years. Laughton's family was destroyed once and she built herself a new one. Now, she has to face her darkest fears and help catch a killer before this one is destroyed too.

*Understanding Mental Objects* Meir Perlow, 1995 In this definitive guide, Meir Perlow looks in detail at how the various psychoanalytic schools of thought have conceptualised mental objects. A welcome clarification of a complex but central area.

**The Innocence of Objects** Orhan Pamuk, 2012-10-01 Presents a catalog of the items on display at Istanbul's Museum of Innocence, an establishment that houses ordinary objects drawn from Pamuk's 2008 novel bearing the same name.

*Modernist Objects* Xavier Kalck, 2021-01-05 Modernist Objects: Literature, Art, Culture is a unique mix of cultural studies, literature, and visual arts applied to the discrete materiality of modernist objects. Contributors explore the many tensions surrounding the modernist relationship to objects, things, products and artefacts through the prism of poetry, prose, visual arts, culture and crafts.

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## **Table of Contents Objects**

1. Understanding the eBook Objects
  - The Rise of Digital Reading Objects
  - Advantages of eBooks Over Traditional Books
2. Identifying Objects
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for
4. Exploring eBook Recommendations from Objects
  - User-Friendly Interface
  - Personalized Recommendations
  - Objects User Reviews and Ratings
  - Objects and Bestseller Lists
5. Accessing Objects Free and Paid eBooks
  - Objects Public Domain eBooks
  - Objects eBook Subscription Services
  - Objects Budget-Friendly Options
6. Navigating Objects eBook Formats
  - ePub, PDF, MOBI, and More
  - Objects Compatibility with Devices
  - Objects Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Objects
  - Highlighting and Note-Taking Objects
  - Interactive Elements Objects
8. Staying Engaged with Objects
  - Joining Online

- Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers
- 9. Balancing eBooks and Physical Books Objects
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Objects
  - Setting Reading Goals Objects
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Objects
  - Fact-Checking eBook Content of Objects
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of

- Multimedia Elements
  - Interactive and Gamified eBooks

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 the final battle for survival  
 between werewolves and  
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