



ABSTRACTS BOOK

5th Derrida Today Conference
8th – 11th June 2016
Goldsmiths, University of London

Conference Directors:

Dr Lynn Turner (Goldsmiths) and Prof. Nicole Anderson (Macquarie University)



Welcome

Welcome to the 5th *Derrida Today* Conference, hosted by Goldsmiths, University of London, and Macquarie University, Sydney.

The conference was co-founded by Nicole Anderson & Nick Mansfield in 2008 in Sydney to coincide with the launch of the *Derrida Today* Journal of which they are the co-editors in chief. The conference has since been co-directed by Nicole Anderson and a colleague from a host institution. So far the conference has been held in Sydney, London, Irvine California, New York and now London once more.

The aim of the conferences is to form a community of scholars from around the world, bringing them together to share, develop and be supported in their work on Derrida. In gathering you together the conference also aims to continue the relevance of Derrida's work for today, and therefore tomorrow. In other words, as we state in the journal, one of our goals is to see Derrida's work in its broadest possible context and to argue for its keen and enduring relevance to our present and future intellectual, cultural and ethical-political situations'.

While at the conference we hope that you meet new colleagues, and develop productive relationships and enduring friendships.

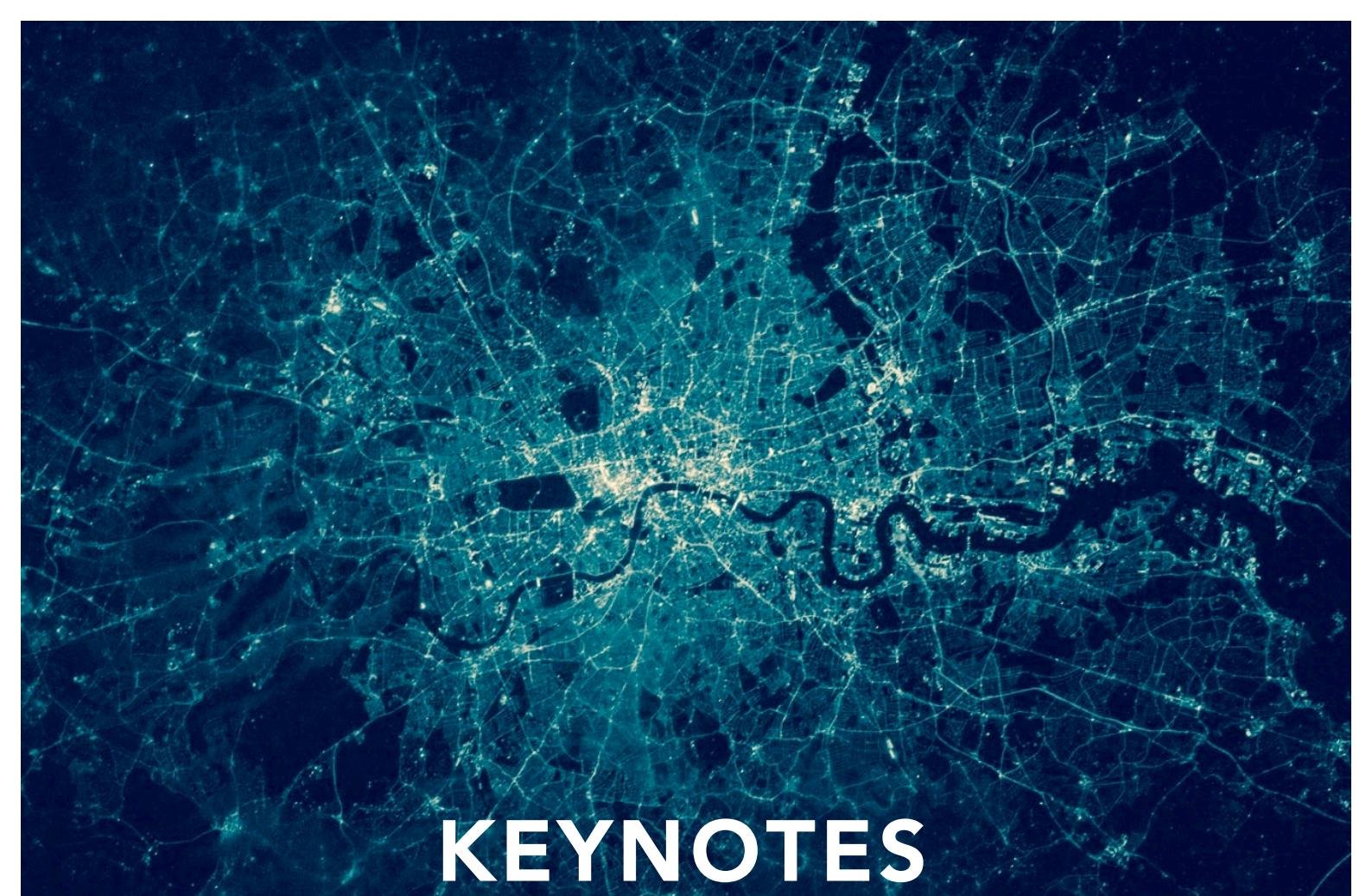
conference directors:

Dr. Lynn Turner is Senior Lecturer in Visual Cultures at Goldsmiths, University of London. Her books include *The Animal Question in Deconstruction* (edited, Edinburgh University Press, 2013); *Visual Cultures As... Recollection* (co-authored, Sternberg, 2013); *The Edinburgh Companion to Animal Studies* (co-edited, Edinburgh University Press, 2017). She has published widely on deconstruction and animal studies, psychoanalysis, feminism, film and science fiction, including in the journal *Derrida Today*.

Prof. Nicole Anderson is Head of Department of Media, Music, Communication and Cultural Studies at Macquarie University, Sydney, Australia. She is the co-founder and editor of the journal *Derrida Today* published by Edinburgh University Press. She is the co-founder, and with various international hosts the co-Director, of the biennial *Derrida Today* Conference. As well as numerous articles in various journals, she is also the sole author of *Derrida: Ethics Under Erasure* (Continuum 2012, Bloomsbury 2014); co-editor of *Cultural Theory in Everyday Practice* (Oxford University Press 2008), and is writing a book, under contract for Routledge, entitled *Culture* which explores the intersection between, and co-implications of, science, biology and culture (2016).

Contents

Keynotes	4
Abstracts and Bios	9
Conference Paper Submission to <i>Derrida Today</i> Journal	189
Thanks	190



KEYNOTES

Day 1 – Wednesday 8 June

2.30 – 4.00pm

Kelly Oliver

W. Alton Jones Professor of Philosophy, Vanderbilt University, US.

Keynote Title: Humanitarian Aid

International humanitarian aid and international military forces operate as two sides of the same sovereign, a sovereignty rooted in religion, specifically Christianity. In response to contemporary challenges to its authority, this sovereignty takes a defensive position, building walls, fences, and checkpoints in the name of both humanitarian space and state-sovereignty. Today's refugees are the "collateral damage," caught in the crossfire in these battles over sovereignty.

Bio and Selected Publications:

Among Kelly Oliver's recent books are *Hunting Girls: Sexual Violence from The Hunger Games to Campus Rape*, Columbia University Press, 2016); *Earth and World: Philosophy After the Apollo Missions* (Columbia University Press, 2015); *Technologies of Life and Death: From Cloning to Capital Punishment* (Fordham University Press, 2013) and *Animal Lessons: How They Teach us to be Human* (Columbia University Press, 2009). She is about to publish her first murder mystery, *Wolf* (Kaos Press, 2016).

Day 2 – Thursday 9 June

5.30 – 7.00pm

Julian Wolfreys

Professor of English, Portsmouth University, UK.

Keynote Title: 'The look that gropes the objects': Derrida's Photographs

In his introduction to *Copy-Archive-Signature: A Conversation on Photography* published in 2009, Gerhard Richter observes that while photography is concerned, 'like deconstruction', with 'questions of presentation, translation, *techné*, substitution, deferral, dissemination, repetition, iteration, memory, inscription, death, and mourning', relatively little attention has been given to those texts that specifically address photography and the work and thought of the photograph: 'Althea,' *Rights of Inspection*, *Athens, Remains*, to name the most obvious. Things have changed a little

since 2009, but it remains the case that photography, with its strange logic and uncanny temporalities, situates itself in Derrida's publications as, possibly, the most performative of tropes in Derrida's writing. As Richter argues, it is available to our view as a 'metalanguage', through which all other questions are brought into focus. I will therefore be attempting to focus on the photograph: the photograph in Derrida's writings and photographs of Derrida.

Bio and Selected Publications:

Among Julian Wolfreys' recent publications are a collection of essays and poetry, *Draping the Sky for a Snowfall* (Triarchy, 2016), a novel, *Silent Music* (Triarchy, 2014), and a difficult to classify volume *The Derrida Wordbook*, co-authored with Maria-Daniella Dick (Edinburgh University Press, 2013). He has written and edited many more. Julian is also a musician and plays with The Nightwatchmen. Their digitally released album *The Intelligence of Crows* is available here:
<https://thenightwatchmen.bandcamp.com/>

Day 3 - Friday 10 June

5.30 – 7.00pm

David Wills

Professor of French Studies and Comparative Literature, Brown University, US.

Keynote Title:

The Solicitation of Deconstruction (*If I never see the English...*)

In a number of texts from the mid 1970s, and in particular in the recently edited seminar, *Heidegger: la question de l'Être et l'Histoire*, Derrida proposes using the word 'solicitation' for what will effectively become deconstruction. My paper follows some implications of a deconstruction 'shaken' by or 'trembling' in solicitation, in particular the examples of the passage on trembling from the beginning of the Kierkegaard chapter of *The Gift of Death*, and what is more or less Derrida's last text, 'Comment ne pas trembler?' Along the way of that investigation, my talk toys with, or heeds the possibility of being solicited by something entirely else.

Bio and Selected Publications:

Among David Wills' recent publications are *Inanimation: Theories of Inorganic Life* (Minnesota University Press, 2016) and *Dorsality: Thinking Back Through Technology and Politics* (Minnesota University Press, 2008). He has translated various works by Jacques Derrida including *The Animal That Therefore I Am* (2008).

Day 4 – Saturday 11 June

1.30 – 3.00pm

Paola Marrati

Professor of Humanities with a joint appointment in the Department of Philosophy, and Director of the Program for the Study of Women, Gender, and Sexuality, Johns Hopkins University.

Keynote Title:

Tba

Bio and Selected Publications:

Among Paola Marrati's principal publications are: *Genesis and Trace. Derrida Reading Husserl and Heidegger* (Stanford University Press, 2005), *Gilles Deleuze. Cinema and Philosophy* (Johns Hopkins University Press, 2008). She is currently completing a book manuscript entitled *The Event and the Ordinary: On the Philosophy of Gilles Deleuze and Stanley Cavell*.

5.00 – 6.30pm

Paul Patton

Scientia Professor of Philosophy, University of New South Wales, Australia.

Keynote Title:

Deconstruction and the problem of sovereignty

Derrida's discussions of the phenomenon and the concept of political sovereignty in *Rogues* and in *The Beast & The Sovereign Volume I* show that these pose a problem for deconstruction as practised in his analyses of other political concepts such as justice, hospitality, and forgiveness. Sovereignty as it has been understood in modern political thought is absolute, indivisible and unconditioned. How then does one deconstruct the unconditioned and therefore apparently undeconstructible concept and institution of sovereignty? This presentation will critically examine two elements of Derrida's response to this problem: first, his efforts to distinguish between what he calls the 'exigency of sovereignty in general' and the 'unconditional exigency of the unconditioned' with which he aligns deconstruction. What kinds of condition are at issue here and are they always comparable? Second, it will examine his qualified defence of the principle of sovereignty and his reluctance

to unconditionally oppose this principle on the grounds that it is implied in the ‘classical principles of freedom and self-determination.’ I argue that there are no good reasons to defend either the classical principle of sovereignty or the associated principles of freedom and self-determination. Sovereignty in its classical early modern form can and should be unconditionally rejected.

Bio and Selected Publications:

Among Paul Patton’s publications are *Deleuze and the Political* (Routledge, 2000) and *Deleuzian Concepts: Philosophy, Colonization, Politics* (Stanford, 2010). He is also the editor (with John Protevi) of *Between Deleuze and Derrida* (Continuum, 2003), (with Simone Bignall) *Deleuze and the Postcolonial* (Edinburgh 2010) and (with Sean Bowden and Simone Bignall) of *Deleuze and Pragmatism* (Routledge 2015).



ABSTRACTS + BIOS

alphabetized

A

Al-Kassim, Dina (University of British Columbia)

ABSTRACT:

Fated Exposures: Reading Derrida in Maria Eichhorn's Japanese Mapplethorpe

There is no writing which does not devise some means of protection,
 to protect against itself, against the writing by which the 'subject' is
himself threatened as he lets himself be written: *as he exposes himself.*
 -- Jacques Derrida, "Freud and the Scene of Writing"

As one among many Derridean figures of writing, this description of the Mystic Writing Pad in Freud's *Beyond the Pleasure Principle* (1920) leads Derrida to a series of reflections on a technology of writing that destines itself to erasure while supplying a master metaphor for Freud's consideration of psychic inscription dependent, destined even, to censorship and forgetting. "Writing is unthinkable without repression. The condition for writing is that there be neither a permanent contact nor an absolute break between strata: the vigilance and failure of censorship." Derrida's uptake of Freudian censorship leads him to this surprising coupling of vigilant self-defense and surrender to exposure.

The Mystic Pad opens thinking to the grammar of self-exposure poised as it is between active and passive, letting oneself be written while resisting being consumed in the act. It is this coupling of resistance and surrender that oscillates in Maria Eichhorn's *Prohibited Imports*, an aesthetic transaction with state censorship produced by repeatedly mailing books containing "pornographic" material to addresses in Japan. *Prohibited Imports* exhibits photographs of censored pages, scored by the censor's "sand pen." Eichhorn's exhibit restages Robert Mapplethorpe's "Self-Portrait" as a censored image exposed again and bearing the mark of racialized castration in ways that demand a Derridean analysis of the fate of censored images, their destiny in exposure.

Here exposure exposes itself to the eye while posing the following questions: Is the nakedness on display in Eichhorn's Japanese Mapplethorpe one that can be held in common? Do we share in its exposure? Do Eichhorn's restagings of erotic provocations illuminate or disclose a common predicament in exposure? Is exposure always and only attached to transgression and the sovereignty immanent to the transgressive stance of pornographic or provocative aesthetic practice? What is the fate of exposure?

Bio:

Dina Al-Kassim teaches in the English Department at the University of British Columbia where she is also an Associate Faculty member of both the Peter Wall

Institute for Advanced Studies and the Institute for Gender, Race, Sexuality, and Social Justice. Dr. Al-Kassim is a critical theorist working in Arabic, English and French with a special emphasis on the public sphere in colonial and postcolonial cultures. Her recent book, *On Pain of Speech: Fantasies of the First Order and the Literary Rant* (University of California Press, 2010), examines ranting as a waste product of modern subjectivity.

*

Anderson, Tawny (McGill University)

ABSTRACT:

Archive in Abstentia: Derrida's "Signature Event Context" and Performance Philosophy

This paper makes a rather simple claim, but one with significant implications; it argues that Derrida enacted his theory of performativity *performatively*. This claim is "simple" because it essentially suggests that Derrida's most extensive theorization of performativity—his 1971 text "Signature Event Context"—*does what it says*. It is "significant" because, in so doing, it insists on the vital importance of Derrida's work for the rapidly growing, interdisciplinary field of Performance Philosophy. My paper uses the three words that compose "SEC"'s title to provide both a hermeneutic and an art historical analysis of how the text's signified is determined by its signifier. It explores the (historical and intellectual) *context* of the (performative) *event* that Derrida sealed with his (divided) *signature*. As is well known, "SEC" was first presented orally during the 1971 Congrès international des sociétés de philosophie de langue française in Montréal, Canada, before it was published in print. I maintain that it is by virtue of the interdependency of the oral and the written disseminations that Derrida was able to perform his contestation of logocentrism and to deconstruct the binary opposition between orality and writing. I also suggest that the absence of an existing audio-visual archive of the conference ironically serves to support Derrida's thesis that there is no outside the text (*il n'y a pas de hors-texte*). Entering the text, then, I mobilize a deconstructive conception of writing as always already spoken, and of speech as always already textualized in order to examine how "SEC"'s performativity is expressed through its *materiality*. Here, I focus on the mise en page of the article's concluding paragraph, whose performative play makes "SEC" a precedent to later works such as *Glas* and *Chora L Works*. In making the above arguments, my paper presents Derrida as a pioneer of a performative mode of philosophical writing—one that makes the boundaries between the rhetorical forms of performance and philosophy more porous.

Bio:

Tawny Andersen is a Ph.D. candidate in the Department of Art History and Communication Studies at McGill University working under the supervision of American art historian Prof. Amelia Jones. Tawny's research draws on her

theorization and historicization of the concept of “performativity” in order to examine how a group of contemporary, female philosophers indebted to the heritage of Derridean deconstruction perform their thought. She recently participated in Samuel Weber’s Paris Program in Critical Theory (Northwestern University and Université Sorbonne Nouvelle-Paris 3) on the subject of Derrida’s *The Death Penalty*. Tawny holds an MA degree in Performance Studies (summa cum laude) from the Université Libre de Bruxelles. Her academic research is nourished by her extensive performing career with renowned European directors such as Jan Fabre, Meg Stuart and Kris Verdonck. Tawny has received awards as scholarships from: The Social Sciences and Humanities Research Council of Canada, the McGill AHCS Department, Media@McGill, the Canada Council for the Arts, and the Flemish Minister of Culture.

*

Andrade, Mariangela Ferreira (University of Brasilia)

ABSTRACT:

Literature and Dance: The body ex-cribed.

The body produces languages and ex-cribes itself. From the thinking of Jacques Derrida and Jean-Luc Nancy, the idea is to problematize the body as the author of the literary work. Using a Brazilian concert dance, named Triz, by Grupo Corpo, and the diaries of Maria Gabriela Llansol as the basis for thinking the inscription of the body in the literary work, the text suggests that there is a tension that makes the body scribe itself as double, as other and the same; the proper other scribing itself as one. In the concert, we have bodies dancing part white, part black, finding in the other, his double – the way to excription.

The heritage we are enrolled in even before our birth forces us to answer, even if the answer is to choose between one tradition or the other; in that sense, Derrida shows us that a forced double step on reaffirming heritage is required and, at the same time, also on continuing as a free being before it. Derrida explains that reaffirmation is not only a reproduction of tradition but, somehow, as an act of unleashing so as to keep it alive and pulsing. The body is that heritage from which we can not escape from as are Literature and dance as well, as Jean Luc Nancy describes literature is formed of bodies, strictly out of bodies. It presents either fiction or a body reserve saturated with meaning, or yet a literary production “that offers itself in person and in body.

Bio:

Mariangela Andrade is a PHD researcher at the University of Brasília in the Literature program. The research project aims to analyse diaries (Kafka’s, Joyce’s and Llansol’s) and a concert dance to think the body and its relations with writing. She has a degree in law and a master in Theory of Literary Theory.

*

Andrews, Alice (Goldsmiths, University of London)

ABSTRACT:

An Element of Pain

An atomised body, ravaged by the self-referential paradoxes of an autoimmune disease that turns the body's own defenses against itself produces an atomised individual. Pain and disability lock this individual self within an incommunicable experience of suffering. Yet, this body cannot sustain itself. Pain, an action of the body that communicates the need for a reaction, an 'alarm bell' as a call to action, instigating a process of interpretation, a response as a 'treatment' in order to repair the injury that threatens bodily and subjective cohesion. The autoimmune body then is opened to a series of social, medical and political relations that both sustain and threaten it, relations of care and indifference, relations to drug regimes and biopolitical practices as poison and cure. The cell, as the smallest unit of life that can replicate itself, is figured here not in the atomised individual but in the series of localised relations that construct and maintain a social system. This paper will examine the manner in which the paradoxes of autoimmunity both maintain and deconstruct such 'cellular' systems not only of personal and localised systems but also the diffused relations that sustain the terrorist cell, the prison cell. But there is an anxiety beginning to build here. As the initial terror that comes with the pain and recognition of suicidal autoimmunity passes from acute to chronic; as the pain ceases to ring an alarm, and becomes habituated, banal even, where even though agonised cries might be heard and pain communicated, no call action is initiated that might disrupt the conditions that maintain a life lived as survival. In a series of letters that disseminate an experience of autoimmune pain, the autobiographical, the personal and political will merge in order to ask the question: what are the possibilities of the representation of pain in the contemporary autoimmune conditions

Bio:

Alice Andrews is Lecturer in Visual Cultures at Goldsmiths, University of London. She has published in *Mosaic* on Derrida, Freud and the autoimmune death drive, and has material forthcoming on (auto)immunity disability and chronic pain.

*

Aquilina, Mario (University of Malta)

ABSTRACT:

Derrida and the scene of criticism in Shakespeare's *Love's Labour's Lost*

'[I]t belongs to the structure of the letter to be capable, always, of not arriving'

- Derrida, 'The Purveyor of Truth'.

Derrida's well-known retort to Lacan's 'Seminar on "The Purloined Letter"' centres on Poe's detective story, which Lacan reads in terms of two triangularly structured scenes but which Derrida describes as having more than two scenes (at least three), each of which includes 'the supplement of a square whose opening complicates the calculations'. Through highlighting the 'scene of writing', Derrida moves from two, to three and then to a four-sided open structure and hence away from Lacan's Freudian desire to reduce Poe's story to an allegory of the 'unveiling' of truth in psychoanalysis.

This paper seeks to read the implications of Derrida's thinking of letters in 'The Purveyor of Truth' and *The Post Card* through a reading of Shakespeare's *Love's Labour's Lost*, a play that is scattered with (written, sent, intercepted, received, and misplaced) letters and that reads like a highly self-conscious meditation on letters (both postal and the units of language), their materiality (shape, sound, density of ornateness) and their constant refusal to be tied to determinate meaning through punning, malapropisms, *double entendre* as well as witty and sometimes pedantic verbal retorts. In particular, Act 4, scene 3, constructs what we may call a 'scene of criticism' in which characters read, unveil, overhear and criticize each other's love letters. Berowne frames the scene by hiding and commenting on the King's, Longueville's and Dumaine's literary efforts before he has his own letter to Rosaline unveiled on stage by Jaquenetta, the wrong—and comic—recipient of Berowne's writing. Read back through Derrida's 'The Purveyor of Truth', the scene performs (almost too neatly) a move from three to 'four', from odd to 'even', as Berowne and Dumaine themselves note (Act 4, Scene 3, l. 208), thus triggering dissemination and deferral.

The paper then asks: Is this a case of a missed encounter, of a letter that never made it to its destination (Derrida's thinking about the letter)? And what is the significance of a reading that seeks to redirect the play/letter into the path of Derrida's riposte to Lacan—in which Derrida accuses Lacan of turning fiction into too neat an example?

Bio:

Mario Aquilina Aquilina was awarded a PhD in English Studies by the University of Durham, UK, in 2013 and is a lecturer at the Department of English at the University of Malta, where he teaches literary theory; rhetoric, style, electronic literature, cultural studies and writing. Aquilina is also a lecturer at the Faculty of Knowledge and Media Sciences and the Centre for English Language Proficiency at the University of Malta. His first monograph, *The Event of Style in Literature*, was released in 2014, and he has published on topics such as style, Shakespeare, Derrida, Blanchot and electronic literature. His current research is focused on the relation between Shakespeare and literary theory and on electronic literature.

*

Aristarkhova, Irina (University of Michigan)

ABSTRACT:

Challenging Derrida: Unconditional Hospitality in Contemporary Art and Culture

In this talk I explore art works that practice hospitality and are engaged with the current theoretical debates and based on my current manuscript project. These art works, I argue, challenge some of the foundations of hospitality that Derrida (and Levinas, to a lesser extent) proposed, enabling us to raise questions of its foundations, and the need to reconsider its main aporias. I will focus in particular on the question of sexual difference, and how masculinity, femininity, and private / public are redefined in these works. My specific choices of artists will depend on potential collaborations at the presentation (Lee Mingwei, Joel Curtz / Pippa Bacca, Faith Wilding), and others at the conference who might be interested in this topic. Other artists I am including in my case studies are Ana Prvacki, Kathy High, and Mithu Sen.

Bio:

Irina Aristarkhova, PhD, is an Associate Professor of Art & Design, History of Art, and Women's Studies and an affiliate faculty at the Center for Southeast Asian Studies and the Center for Russian, East European and Eurasian Studies at the University of Michigan, Ann Arbor. She is the author of "Hospitality of the Matrix: Philosophy, Biomedicine, and Culture" (Columbia University Press, 2012); the editor and a contributor to "Woman Does Not Exist: Contemporary Studies of Sexual Difference" (in Russian, SUP, 1999), and the Russian translation of Luce Irigaray's "An Ethics of Sexual Difference" (XZ, 2005). Aristarkhova's latest writing project engages aesthetics of hospitality in contemporary art.

B

Bainbridge, Dave (Royal Northern College of Music)

ABSTRACT:

Identity, Archives, Politicization: On the Hegemonic Limits of (Technological) Archives

This paper presents a political reading of Matthew Herbert's album, 'The End of Silence', for which source material is limited to a short audio recording of a fatal explosion in Libya, during the battle of Ra's Lanuf on March 11th 2011. After first being presented in its entirety, the recording is subsequently electronically fragmented and manipulated, with the results often presenting familiar and somewhat conventional sounds within a context which invokes electronic dance music. Whilst in Herbert's account the album constitutes an attempt to understand a

horrific event, controversy has followed the use of a recording of a suffering and conflict, particularly one within which people were injured and killed.

My reading is presented via an engagement with Quentin Meillassoux's essay, 'Spectral Dilemma', in which he proposes the redemptive possibility of the 'essential mourning' of terrible deaths via a God-to-come, who might right the injustices committed against the dead. According to Meillassoux, this 'divine inexistence', wherein God does not exist but is in inexistence as a virtual possibility for the future, is the logical conclusion of the necessity of contingency; that anything can become other than it is, for no reason and at any time, including the laws of nature which govern causality.

Against Meillassoux, and with Derrida and Häggglund, I seek to demonstrate the hegemonic limit of power, technological or (proposed) divine, and so reinforce the essentially political aspects of identity, mourning and justice, via the logics of time and spectrality. In reading the necessary failure and economy of mourning and justice, in both Meillassoux and Herbert, I suggest an insight into the particular political gesture of 'The End of Silence'.

Bio:

Dave is a guitarist and researcher based in Manchester. He studied music to Master's level at the Royal Northern College of Music, where he is now undertaking a PhD funded by the Arts and Humanities Research Council. As a guitarist, Dave is fast establishing a reputation as a performer of contemporary music and has performed at the Bridgewater Hall, St. Martin-in-the-Fields, and Huddersfield Contemporary Music Festival, and recorded for the Classic FM, Slip Discs and Divine Art labels and for BBC Radio broadcast. His doctoral project is a study of the political logic of hegemony within the context of mediation by electronic technologies, within both the artistic and wider socio-political fields.

*

Baker, Gideon (Griffith University, Australia)

ABSTRACT:

Logocentrism? Foucault's Late Response to Derrida

In his very last lectures at the Collège de France, shortly before his death, Foucault gets back to his longstanding disagreement with Derrida. Foucault argues that Plato's seventh letter makes clear that Plato disavows writing not because of his metaphysical logocentrism, as Derrida had famously argued in *Of Grammatology*, but, quite the opposite, because writing down philosophy might give the one who seeks philosophy the misleading idea that it is only logos when in fact it is a form of life, an ethos. Differently from Derrida, that 'philosophy has no other reality than its own practices' is for Foucault the lesson to be drawn from Plato's exclusion of writing, especially as this would be taken up in Cynicism (the focus of Foucault's last

lectures), which sought to equip people for life rather than to pass on teachings. Instead of marking the advent of logocentrism, then, the Platonic prohibition on writing is the advent of philosophy itself, 'of a philosophy whose very reality would be the practice of self on self. It is something like the Western subject which is at stake in this simultaneous and conjoint refusal of writing and logos'. For the emergence of the western subject in its work of self on self only comes to pass because of the test of philosophy in politics. In risking his life, indeed in losing his life, through telling the truth to the Assembly, Socrates establishes for Plato, and for all western philosophy, the singularity of the subject as the one who binds himself to himself through the courage of truth. Parrhesia as a radical work of self on self, one which manages to overcome even the desire to live on, founds philosophy. And, for Foucault, philosophy will continue to find its task and its reality in this government of self and others by and for the truth.

Bio:

Gideon Baker is an Associate Professor in the School of Government and International relations at Griffith University, Queensland, Australia. He has a long-standing interest in Derrida's philosophy, having published on Derrida in journal articles and a monograph on the ethics of hospitality. More recently, he has been interested in the disputes between Derrida and both Foucault and Agamben. In particular, he is seeking to understand the difference between Derrida's and Agamben's take on messianism, and what is at stake in this difference

*

Ball, Karyn (University of Alberta)

ABSTRACT:

Freud's Libidinal Economy Reconfigured: What Happens to the *Ich-Libido* in Derrida's 'Life Death'?

In "Tropics of Desire: Freud and Derrida" (1992), Cynthia Willett distils deconstruction's "tropic" movement from the philosopher's reading in *The Post Card* of the psychoanalyst's *fort-da* game analysis. It is here, as Willett suggests, that Derrida discerns a rhythm which "mimes not only the origin of desire but also the beginnings of language," thus enacting "an originary force of dissemination." Willett thus demonstrates how the "more originary" force that Derrida names 'life death' "does not simply oppose desire as would a drive towards death," but instead "precedes and renders possible the opposition between dismembering death and the unifying urges of desire." According to Willett, if 'life death' "does not oppose desire but divides desire at its origin," then "nothing in human experience could exceed the morbid cycles of reversal and repetition of the same." To borrow the terms of Willett's argument, Derrida's own theoretical desire seems to be divided, at its core, by death.

In consonance with Willett, I contend that Derrida's "life death" might also be read as addressing a question left open by the lengthy footnote closing the sixth chapter of Freud's *Beyond the Pleasure Principle* (XVIII: 60-61), where he transfigures an earlier provisional distinction between the "ego" and "object" libido into the "life" [*Eros*] and "death drives" [*Thanatos*]. While Freud in 1920 fineses his troubled opposition between sexual-reproductive and self-preserved drives by explicitly folding both into "life," it is less clear, as he himself acknowledges in a 1921 addition to the footnote, how the ego as "a repressive agent in neurotic conflicts" (XIV: 115) might also align with "death" in the reconfigured libidinal economy.

The slippage between "ego" and "death" spurs my return to a pivotal passage in Derrida's elaboration in the "Différance" essay where he converts Freud's death drive into the spatiotemporal differentiation and deferral of referential identity. While Derrida is conventionally read as repudiating ontotheological standpoints that construct difference as a "loss" or negation of determinate meaning, in this passage, he oscillates between his ongoing critique of the metaphysics of presence and a figuration of economy drawn from Bataille's "Hegel," which posits a loss without reserve. In amplifying the implications of this economic inflection, my essay will speculate on the fate of what Freud called narcissistic libido between the death-driven insinuations of *différance* and Willet's interpretation of *life death*.

Bio:

Karyn Ball is a Professor of English and Film Studies specializing in literary and cultural theory at the University of Alberta. Her articles have appeared in *Cultural Critique*, *Women in German Yearbook*, *Research in Political Economy*, *differences*, *English Studies in Canada*, *New Literary History*, *Alif*, the open-access online journal *Humanities*, *Holocaust Studies: A Journal of Culture and History*, and *Angelaki*. Other publications include the edited collection *Traumatizing Theory: The Cultural Politics of Affect in and beyond Psychoanalysis* (Other Press, 2007) and *Disciplining the Holocaust* (State University of New York Press, 2008) as well as chapters on Jacques Derrida (2007), Franz Kafka (2011), Hannah Arendt (2011), Hayden White (2013), and Heinrich von Kleist (2013).

*

Tordis Berstrand (Xi'an Jiaotong-Liverpool University)

ABSTRACT:

Passe-Partout, Or Five Times Around The Living Space

The paper engages Derrida's writing in *La vérité en peinture* (1978) with questions of dwelling and the possibility that the artist's gesture, if not the architect's, opens a space for living. Derrida raises the question of what 'in painting' means by framing the work of art four times to delineate and contain it. The philosopher does not speak of the artist's studio as a framing device, yet the paper adds this fifth element. It does so to give spatiality to the configuration of the passe-partout as the chosen

framework for Derrida's writing. An ambiguous live/work setting thereby opens up – neither central nor periphery, but somehow in between.

A convoluted affair between philosophy and architecture challenges architecture's escape from the task of repeatedly affirming philosophical thinking with each new building it structures. Furthermore, to overcome the reliance on philosophy to authorise what built fabric gives presence to. Derrida's thinking on deconstruction presents a tool to challenge this relation of mutual dependency. As a discursive bridge, itself relying on both disciplines, deconstruction dismantles the structure by asking how it was built. It probes this building by exposing the fractured lines along which the structure falls apart. The image of a broken house lingers in memory – was it Gordon Matta-Clark who cut it through?

This architect who redefined an abandoned dwelling house was considered an artist – the house a work of art rather than a place to live. With its broken structure exposed and absent ground laid bare, the split house challenged the architectural metaphor. The cut was like a stroke of the painter's brush, not only opening the canvas but through this gesture opening another space. The paper explores this trait, slash, or cut, inserted between live/work that opens a possibility for architecture in the zone of Derrida's writing on the parergon.

Bio:

My background is in architecture, sound art and journalism. I have a degree in architecture from The Royal Danish Academy of Fine Arts in Copenhagen, and I am a registered architect in Denmark. In 2006, I completed an MSc Architectural History with distinction from The Bartlett, UCL, in London, and I subsequently practised as an architect before embarking on a PhD in Architecture at University of Kent. After completion of the thesis in 2014, I relocated to Shanghai for a post as a Lecturer in the Department of Architecture at Xi'an Jiaotong-Liverpool University. Here, I currently teach in the design studio as well as run courses in architectural history and philosophy/aesthetics. My interest in Derrida's thinking developed during the writing of the PhD thesis where I found the philosopher provided a language for speaking about a space emerging in the text. My research continues to revolve around this spatiality in the form of a living space offering an alternative to the concept of dwelling promoted by Heidegger and others. Derrida's writing offers a unique possibility for overcoming the myths of dwelling that continue to haunt the architectural discipline, and the PhD thesis is currently being reworked for publication.

*

Bielik-Robson , Agata (University of Nottingham)

ABSTRACT:

Religion of the Finite Life.

Messianicity and the Right to Life in Derrida's Death Penalty Seminar

For Derrida, the analysis of all the arguments in favour and against the death penalty offers a chance to ponder speculatively on the abolitionist perspective and its central concept: the 'right to life.' The 'right to life,' as opposed to what Maurice Blanchot calls the 'right to death,' founding the logic and politics of sovereignty, belongs to a different paradigm which Derrida, in his other writings from the similar period, associates with 'messianicity': the attempt to think beyond the sovereign law and its sacrificial demands, towards the notion of a self-governing life, which derives from the certain religious tradition but is by no means reducible to it. It will be my aim to reveal the connection between the Death Penalty Seminars and Derrida's 'messianic' writings in order to demonstrate that the positive remnant of the deconstructive work undertaken in the seminars is the concept of the finite life and its inherent 'right to live.' This would also imply that the abolitionist doctrine can indeed find a proper justification in the messianic teaching of 'more-life' and, thus reinforced, effectively oppose the political theology of sovereignty, in which the superior legal structure, always 'more-than-life,' constitutes a power over life, never of life itself. Thus, while I generally agree with Michael Nass that: "Derrida's main objective in the seminar is to criticize or deconstruct certain abolitionist discourses of modernity in order to develop his own, let us call it, more 'philosophical,' less theological, less strictly Judeo-Christian, more universalizable, maybe even more 'Enlightened' abolitionism," I would nonetheless try to show that what he ultimately drives at is not a complete refutation of the Judeo-Christian heritage. Although this heritage is indeed troubled with the original aporia on the issue of sanctity-versus-sacrificability of life, Derrida's does not wish to reject it altogether in order to reach a purer and more secular abolitionist discourse: rather he aims at a deconstructive distillation of the idea of 'messianicity,' no longer simply Jewish or Christian, that would help to solve the ambivalence and let us move beyond the sovereign paradigm for good.

Bio:

Agata Bielik-Robson works as the Professor of Jewish Studies at the University of Nottingham. She has published articles in English, Polish, Russian, and German on philosophical aspects of psychoanalysis, romantic subjectivity, theory of literature and philosophy of religion (especially Judaism and its crossings with modern philosophical thought). Her publications include books: *The Saving Lie. Harold Bloom and Deconstruction* (Northwestern University Press, 2011), *Judaism in Contemporary Thought. Traces and Influence* (Routledge 2014), and *Jewish Cryptotheologies of Late Modernity: Philosophical Marranos* (Routledge 2014). She is also a co-editor of *Bamidbar. The Journal for Jewish Thought and Philosophy*, which appears in English in Passagen Verlag, in Vienna. Her new project, the book called *Another Finitude*, deals with the issue of the 'finite life' and its peculiar messianic interpretation that can be found mostly in the late writings of Jacques Derrida

*

Biswas, Prasenjit (North-Eastern Hill University, Shillong, India)

ABSTRACT:

Transhuman Care for the Non-Humans: An Ethics of Alterity

The immaterial simulacra of human knowledge can engage itself with the new question of rights of nonhuman species. Gruen argued that moral claims of nonhuman specie are like 'showing up on a moral radar screen'. It is part of 'alterity relations' that the humans establish *with and beyond* the toolness of machines and plantness of plants. Relationship with embedded machines, practice of radical plasticity, enhancement tools like iPhone, apps, drones or surveillance gadgets, prosthetically and autopoeitically constructed bodies and future selves unveils a new moral relationship between the human and the emergent existential space leading to ontological significance to 'organic and techonological flesh' of non-human lives, plants and machines. Plant-soul(s) bears an ethical quality of forming a rhizome with the other, while radical plasticity of human brains enhanced by bioengineering enables 'delegation' of the power to speak on behalf of both plants and machines. As far as machine life is concerned it is an extended network of the relation between lived body and self to create a prosthetics of life and death and implemented in an extensive system of relations. These relations have assumed a variety of forms such as brain screen, neuro-image, digital schizophrenia, deep learning and other such complex data histories with their call for an ethics alterity and care. The paper explores the possibility of fusing these new manifestations of being and 'being outside oneself' in practising an ethics of care and reciprocity (such as einkinaesthetics, parrhesia etc.) that explores layers of non-violent forms of transhuman ethical relations between beings of all kinds.

Bio:

Prasenjit Biswas (b.1969) is currently an Associate Professor of Philosophy at North-Eastern Hill University, Shillong, India. His major published works are *The Postmodern Controversy: Understanding Richard Rorty, Jacques Derrida and Jurgen Habermas* (Rawat, New Delhi, 2005); *Ethnic Life-Worlds in Northeast India* (SAGE, New Delhi, 2008); co-edited *Construction of Evil in North-East India* (SAGE, New Delhi, 2012). He has published many papers in the area of phenomenology and continental philosophy, consciousness studies and other related field of Philosophy.

*

Blumenthal, Hugo (University of Sussex)

ABSTRACT:

On Appearances, for Derrida

In her 2001 review of Derrida's *Demeure*, Rei Terada points out that 'Derrida's thinking about the meaning of appearance, which has been gathering force since

Specters of Marx, stands to become an important part of his philosophy'. This paper examines the three main assumptions that constitute such a statement: 1) that in Derrida's work there is something that can be called a 'thinking about the meaning of appearance'; 2) that such a thinking 'has been gathering force since *Specters of Marx*'; and 3) that it 'stands to become an important part' of Derrida's 'philosophy'. Following such an examination, this paper argues: 1) that there is a consistent thinking about questions of appearance in Derrida's work, beyond a question of meaning; 2) that questions of appearance have been present from the beginning in Derrida's work, not without force; and 3) that if there seems to have been an increment or a 'gathering' of force of such questions, it has not been constant but linked to other problems that at the time seemed more urgent to Derrida.

Bio:

Hugo Blumenthal recently completed a PhD on the question of appearances in the eighteenth-century English novel, at the University of Sussex. Co-organiser of the conference Derrida 2011: Re-Reading *Dissemination* (University of Sussex) in which he presented the paper "Derrida • Sollers : *Nombres* • 'La dissémination'".

*

Bozic Blanusa, Zrinka (University of Zagreb)

ABSTRACT:

Retracing the Missing Essence: Literature and Democracy

By defining politics as *partage du sensible*, Jacques Rancière proposes a radically different approach to the question of its essence. The proposed concept of politics simultaneously refers to the conditions for sharing that establish the contours of collectivity and to the sources of disruption of that same order. In fact, Rancière describes it as a specific sphere of experience. Being involved in the partition of the sensible, literature has its own politics, he claims. As a specific link between system of meaning of words and a system of visibility of things, literature is, in fact, political. This means that it has the ability to make visible what was previously excluded from the public realm. If democracy is the essence of politics (in contradistinction to the police) and literature does politics as literature, as Rancière claims, than literature and democracy are, in fact, inseparable.

Literature is a historical institution with its conventions and rules, claims Jacques Derrida, but as an institution of fiction it gives the power to say everything, to break free of the rules, to displace them. This freedom to say everything is a very powerful political weapon. However, it can be neutralized as a fiction while the writer remains shielded from all kinds of censorship. He is not held responsible for whatever the persons or the characters of his works say and do, of what he is supposed to have written himself. This is why Derrida describes literature as a space

of freedom (freedom of speech, freedom of the press etc.) closely related to the idea of democracy to come.

If literature and democracy are bound together by their ability to make perceptible what used to be excluded, or to enable one to say everything, then the question of literature and its essence should be raised in relation to politics, as the question of its essence. The purpose of this paper is to examine how Rancière's and Derrida's different ideas of democracy open a perspective for questioning the essence and function of literature in contemporary world.

Bio:

Zrinka Bošić Blanuša is Assistant professor of literary theory at the Faculty of Humanities and Social Sciences, University of Zagreb. Her research interests include poststructuralism, deconstruction, phenomenology, narrative theory, intersections between literature and philosophy, the position of literature and literary theory in relation to politics, theories of representation and problems of testimony. She is the author of *Iz perspektive smrti: Heidegger i drugi* (From the Perspective of Death: Heidegger and Others, 2012), a genealogical study of contemporary discussion on Heidegger's concept of "Sein zum Tode" in relation to literature, ethics and politics.

*

Bracken, Christopher (University of Alberta)

ABSTRACT:

The Moses Fatality: the Death Penalty and the Division of Sovereignty

*The sentence of death has pass'd upon them as soon as they are born:
yea they are struck with death as soon as they breathe.*

In his seminar on the death penalty, Derrida proposes to organize his inquiry around four "emblematic figures": Socrates, Jesus, Hallaj and Joan. I examine instead a figure who was put to death at the intersection between two competing sovereignties, just as his name spanned two branches of "Abrahamic religion." Moses Paul, "an Indian," was executed in New Haven in 1772 for the murder of Moses Cook, a white man. Samson Occom preached Paul's execution sermon. Revised and expanded, Occom's sermon for Moses Paul would become the first published work of Native American literature in English. The paradox of the law of Moses, says Derrida, is that God instructs the Israelites not to kill and then orders them to kill anyone who does. Occom instructs Moses Paul that we are always already dead: "We are by nature . . . under the sentence of death." The death penalty robs the sovereign of absolute power over death by showing that everyone -- "Negroes, Indians, English" -- dies the same death, realizing a division of sovereignty that cannot be realized in life.

Bio:

Christopher Bracken is Associate Professor in the Department of English and Film Studies at the University of Alberta. He is the author of *The Potlatch Papers* (1997) and *Magical Criticism* (2007). He has recently published “The Judges and the Pharmakon: Oral Tradition and Aboriginal Rights,” in *Native Studies Review* 22.1-2 (2013), and “‘In this Separation’: The Non-Correspondence of Joseph Johnson,” in *Theorizing Native Studies*, edited by Audra Simpson and Andrea Smith (2014).

*

Bregović, Monika (University of Zadar, Croatia.)

ABSTRACT**Text and Context: Staging Sarah Kane**

The work of the enfant terrible of British theatre Sarah Kane was initially rejected by many critics who were appalled by its extreme violence that neither had a moral purpose nor happened for a rational reason. With almost no reference to social context or established conventions, Kane’s theatre deconstructs normative morality and rational action. However, regardless of the absence of proper purpose for the violence of Kane’s plays, in many adaptations the extreme cruelty of the text was interpreted as a social critique. Surprisingly enough, Kane’s non-mimetic theatre, almost purified of human history, was employed to comment on human history. Focusing on some of the more recent adaptations of Kane’s work, this presentation tackles several aspects of the creative relation established between the play and the performance, and the text and its context. How does the play interrelate with different social contexts of the performance? How do we define the role of director as author of the performance? Making use of Derrida’s ideas on the text and author, elaborated for example in his “Signature Event Context”, this presentation focuses on the intricacies of the relation between the playwright, the director, the play and the performance.

Bio:

Monika Bregović graduated in English Language and Comparative Literature at the Faculty of Humanities and Social Sciences in Zagreb, Croatia. She is currently finishing a PhD dissertation on documentary theatre. She teaches modern and contemporary drama at the Department of English, University of Zadar, Croatia.

*

Bretz, Thomas (Loyola University Chicago)

ABSTRACT:

Derrida and Amerindian Perspectivism

I outline a parallel between Derrida's thought and Amazonian indigenous thought as presented through the notion of Amerindian perspectivism in the work of Viveiros de Castro. Specifically, I explore this parallel as it relates to the possibility of social and ethical relationships with so-called inanimate beings.

I show, first, how Derrida's critique of the metaphysics of presence implies the possibility of conceiving of social and ethical relationships with inanimate beings – a possibility perspectivism realizes through the contextual subjectification of inanimate entities. Second, I lay out three specific ways in which Derrida appears to concur with Amerindian perspectivism on the issue of inanimate beings:

1. The possibility of being seen by inanimate things (discussed by Derrida in the context of the visor effect in *Specters of Marx*).
2. The possibility of praying to or addressing inanimate things (mentioned in the second volume of *The Beast and the Sovereign*).
3. The necessity of eating and being eaten by others, including inanimate others (discussed for example in *Eating Well* or *The Beast and the Sovereign*).

I conclude that while Derrida's philosophy and Amerindian perspectivism agree on the possibility of social and ethical relationships with inanimate beings, Derrida refrains from providing or endorsing any specific ontology that would give determinate meaning to these relationships. I argue that this is not necessarily a shortcoming, but that it might be a sensible cautionary measure given the current context of Western thought. The concepts and practices that constitute this context are deeply opposed to the notion of inanimate beings as social beings. This creates the risk of an unintentional anthropocentric re-appropriation for any presumed new ontology. Perhaps the best we can do for now is to work to keep open the space of possibility that Derrida has worked so hard to (keep) open.

Bio:

From 2003-2006 I studied Philosophy and History at the *Dresden University of Technology*, Germany. I received my MA from the *New School for Social Research* in 2008 after studying there for 2 years. Between 2008 and 2009 I studied for one year at the *Sorbonne (Paris IV)*. Since 2009 I have been in Loyola University's PhD program in Chicago. I expect to receive my degree by May 2016. I have presented a few conference papers that drew on feminist, Derridean and phenomenological approaches to questions regarding the moral and ontological status of animals and other non-human beings. The primary areas in which I work are Phenomenology, Environmental philosophy and Derrida studies.

*

Briggs, Robert (Curtin University, Australia)

ABSTRACT:

Following the animal-to-come

Jacques Derrida's *The Animal That Therefore I Am* (2008) presents a sustained reflection on a concept of 'the animal' that has underpinned the work of much of the philosophical tradition. Based on a series of lectures originally presented in 1997, Derrida's speculation on the question of the animal was thus written at a time when Derrida's thought was often turned to the motif of 'to-come' (see Derrida 1990; 1994), such that one may wonder at the apparent evasion, both in Derrida's text and in its subsequent review, of the chance to think the two themes together, in the guise of 'the animal-to-come'. To be sure, the logic of 'to-come' and its associated dimensions of historicity and futurity sit at odds with a certain concept of animality – though it is precisely such a notion of animality that Derrida's discussion calls into question – while the imperative to avoid casting 'deconstruction' as a method demands that 'its' 'key' 'terms' are never taken as formulas.

By the same token, an alternative or supplementary focus in Derrida's *Animal* on the logic of following invites at least some consideration of this potentially artificial construct. Invoking 'succession', 'pursuit', 'understanding', 'consequence', 'compliance', even 'being' itself, the logic of following captures a range of problems concerning ontology and ethics, inevitably, but also logic and order, time and history, hence lineage and even disciplinarity. And so Derrida's asides on the verb 'to follow' raise (albeit not for the first time: see Briggs 2001; Kamuf 2010) the question of what it might mean to follow the work of deconstruction. For instance, what is at stake in following, 'methodically' perhaps, the thought of 'the animal-to-come'? What problems might it help to bring into focus and what forces and lineages may yet bear upon its very thought? And where in our thinking goes the animal if it is to remain always to come? It is through these and similar questions that the thought of the animal-to-come may provide some insight not only into the complex logic of following, but also into the questions of anthropocentrism and agency, lineage and discipline, that animate both Derrida's text and the many who have followed it.

Bio:

Robert Briggs is Senior Lecturer in the School of Media, Culture & Creative Arts at Curtin University (Australia) and General Editor of international online journal Ctrl-Z: New Media Philosophy <www.ctrl-z.net.au>. A contributor to Niall Lucy's *A Dictionary of Postmodernism* (2016) and to Derrida: The Key Concepts (ed. Claire Colebrook, 2015), his writing on Derrida and cultural theory more generally has appeared in Angelaki, CTheory, Textual Practice, Environmental Ethics, and many other international journals of critical theory.

*

Broadey, Andy (The University of Central Lancashire)

ABSTRACT:

Untitled (2:10am)

This paper examines the relationship between iconography and notions of messianicity developed by Walter Benjamin and Jacques Derrida with reference to my own photo-series 'Untitled (2:10am)'. Benjamin's weak messianism concerns the rupturing of how the historical past appears to us, whilst Derrida examines the radical futurity of the messianic and grounds this promise in the comprehension of the dislocated nature of the historical present. Both accounts address the iconography of revolutionary France. Benjamin cites the iconoclasm of insurgents, who directed gunfire towards the clock towers of Paris, and Derrida examines questions of inheritance and appropriation in Marx's analysis of the various figures of revolution and empire in *The Eighteenth Brumaire*. Recent analysis has addressed the possibility of messianic art practices (Adrian Heathfield, 2004) as well as the specific structures of capital-time that the messianic must address (Sami Khatib, 2012). In these contexts iconography is conceived as operative in nature and its critical charge is measured by conjurations it might provoke in the historical present. I will develop this line of argument in order to challenge Anselm Haverkamp's 2014 critique of Derrida, in which he claims that iconography's power lies in its capacity to illustrate.

Bio:

Dr. Andy Broadey is a lecturer in Contemporary Art, History and Theory in the School of Art, Design and Fashion at the University of Central Lancashire. He is a founding member of the art collectives Levenshulme Contemporary Art Centre (lcac.org.uk) and @.ac (attackdotorg.com), and he has exhibited at Preston's Hanover Project, London's Standpoint Gallery and the Museum of Socialist Art, Sofia. His installation, 'The Precarious University', was featured as part of Bob and Roberta Smith's 'Pop-Up Art School' at the Yorkshire Sculpture Park in August 2015. His PhD at the University of Leeds explored relations between post-relational installation and histories of institutional critique. He writes for Corridor 8.

*

Buoso, Sara (UAL, Central Saint Martins)

ABSTRACT:

From *Parergon* to Technological Frame: towards Horizons of Experience

This paper examines the instrumentality of the Parergon (Derrida, 1974) in artistic practices advanced by technology from the late '60s. The essay addresses questions of framing methods by extending the investigation from the art-work to the technological medium and the expanded fields (Krauss, 1979) of contemporary

visual arts. Introducing the post-modern speculation upon technology, we shift our attention to the material informed by the Derridian concept of technicity (1987) and non-dialectical materialism (Pheng Cheah, 2010). We then investigate how new materialism was employed in contemporary art-practices, affecting both the experience and the critical understanding. In order to outline how the parergonal system operates within visual arts informed by technology, a thematic choice of artworks is given: horizons in light-art works by James Turrell ("Wedgeworks", 1976), Anthony Mc Call ("You and I Horizontal", 2005), Olaffur Eliasson ("Your Black Horizon", 2005). In this analysis, we firstly examine the traces of the technological material. Secondly, we consider the parergonal method as a tool for interpreting the new forms of arts (e.g. installations, projections), focusing on the interplay between the material, the practice, the experience, in the discourse of meaning-making. From ontological assumptions for the metaphor of horizons, the investigation is informed by the elliptical nature of the frame: if the subtraction of the artistic field is understood as a conceptual operation, the experiential field is expanded towards the context and the viewer. The paper proposes an analysis of new parergonal parameters (e.g. the agency of the medium, the affective experience, the impact on bodies) within art & technology and the empirical experience. It draws upon parergonal methods and framing theories with the aim of extending the limits of the frame to contemporary practices and media, within the labyrinth of the exhibitive space.

Bio:

PhD student in Art History and Theory at UAL, Central Saint Martins. Research by theory conducted through a critical approach to contemporary practices of light-art. The focus of work is light-matter understood as an autonomous concept of speculation in post-modernity, examined through the interplay of the material, the practice and meaning. Research studies emerged from Art-critical writing (from 2007 to the present including publications for Juliet Art Magazine, IYL Blog, Domusweb, Ars-key/Teknemedia, Exibart) and curatorial practices (recent exhibitions: Tending to Infinity, Carousel, London, 2015; Spotlight 2015, Central Saint Martins, London, Celluloid Fiction, Genesis Cinema, London, 2014). Interested in Art Education, with extensive experience museums' learning programmes (e.g. Peggy Guggenheim Collection, Venice, MACRO, Rome, Royal Academy, London).

C

Callus, Ivan (University of Malta)

ABSTRACT:

A Literary Theory of Everything

Is it really true that literature is a discourse in which it is possible to say everything? This claim has a lineage in literary and humanist tradition that was extended further within twentieth-century literary theory. For a number of reasons, however, its plausibility has been diminished recently, and if anyone speaks in terms of a theory of everything these days it is science, most notably with Stephen Hawking. And yet, what value is there in literature if it cannot address everything, at least potentially? What challenges confront literary theory if it finds it cannot uphold that potentiality? If a literary theory of everything is self-evidently unachievable, why would anyone even think of suggesting otherwise? Why might it be more important than ever to believe that literature is indeed a discourse in which it is possible to say everything and anything? And which works of literature, if any, have actually spoken about everything? These questions are explored in this paper against a range of texts in literature, literary theory, philosophy, physics, and mathematics.

Bio:

Ivan Callus is Professor of English at the University of Malta, where he teaches courses in contemporary fiction and literary criticism. He has co-edited a number of volumes, the most recent of which are *Style in Theory: Between Literature and Philosophy* (Bloomsbury, 2013) and *European Posthumanism* (Routledge, 2016). He is the founding co-editor, with James Corby, of the journal *CounterText: A Journal for the Study of the Post-Literary*, launched with Edinburgh University Press in 2015; with Stefan Herbrechter and Manuela Rossini he coordinates the Critical Posthumanism Network. He has published numerous papers and book chapters in the areas of contemporary fiction, comparative literature, literary theory and posthumanism. *Critical Posthumanism*, co-authored with Stefan Herbrechter, appears with Brill later this year. His current research is on poetry and code. He is also working on an experimental text on deconstruction, small literatures and the untranslatable.

*

Carotenuto, Silvana (University of Naples, 'L'Orientale')

ABSTRACT:

Derridean Pregnancies, Legends and Tête-à-tête: Demeter's Diffractions

In *Athens, Still Remains*, one of Jacques Derrida's 'stills', evokes Demeter as the feminine divinity that inspires Jean-François Bonhomme photographic book. Here, I would like to propose another 'entire book' over which Demeter reigns, reflected in her 'pupil of the eye': this book is written by the paintings of Colette Deblé, Micaela Henick and Camilla Adami.

Sharing Derrida's in-sights in the essays he devotes to these artists, thus focusing on the forms of tecknè they use - waterdrawing, India ink, and carboncino on paper - my critical position is that the book drawn by Deblé, Henick and Adami and

reflected in the pupil of Demeter's eye diffracts its vision: the fluid Venuses are defiant of the history of painting; the black and white lines, playful with the inverted form of a 'feminine donjuanism', prove to be 'non-figurable' within representative frames; the primates' gazes are placed at an 'infinite distance' or in an 'elsewhere without alibi' from vision. The 'book', fluidly, architectonically and archaically painted, reflected in and reigned over by Demeter's pupil of the eye, is a book of deconstructive diffractions.

Inspired by Derrida's 'stills' absorbing the 'stills' of Bonhomme, my reading will concentrate on the forms of writing that the philosopher, in thinking on painting, gathers from the diffractions he is exposed to: the 'pregnancies' shared with Deblé's experimentations; the 'legends' that accompany Henich's different frames; the 'tête-à-tête' with Adami's primates, who, as Derrida insists, are instances of the body-of-the-other/the-other-of-the-body/the-other-body/the-thing-which-is-there.

Bio:

Silvana Carotenuto is Associate Professor at the University of Naples "L'Orientale" where she teaches Contemporary English Literature. Her fields of research are: Deconstruction, écriture feminine, Cultural and Postcolonial Studies. She translated into Italian "*Tre passi sulla scala della scrittura* (Bulzoni, 2000) by Hélène Cixous; her last book is entitled *La lingua di Cleopatra. Traduzioni e sopravvivenze decostruttive* (Marietti, 2009). In 2012 she edited "Impossible Derrida. Works of Invention" (special issue) *darkmatter* vol. 8, in the same issue she published "Deriddean Cinders/ Sacred Holocausts". She has recently devoted her work to the issue of 'exile': she led a workshop in occasion of the ISEA 2011 in Istanbul and edited, together with Wanda Balzano, the special issue "Writing Exile: Women, the Arts, and Technologies", on *Anglistica* 17 1 (2013). Her recent publications include: *A Feminist Critique of Knowledge Production*, edited by S. Carotenuto, R. Jambresic Kirin and B. Prienda (UPress, 2014) (in the same issue, see her "Photographic Difference: the 'Only Side of Life'"); "'Go Wonder': Plasticity, Dissemination and (the Mirage of) Revolution" in B. Bhandar and J. Goldeberg-Hiller (eds.), *Plastic Materialities: Politics, Legality, and Metamorphosis in the Work of Catherine Malabou*, Duke University Press, USA (2015); and "Passages d'innocence: la différence photographique dans l'oeuvre de Jacques Derrida", *Etudes Françaises, Toucher des yeux. Nouvelles poétiques de l'ekphrasis*, ed. by G. Michaud, vol. 51, 2, 2015.

*

Carvalho, Andreia (University of Coimbra)

ABSTRACT:

Can we count (sexual) differences? Writing and feminine on the thought of Jacques Derrida

On a correspondence dated of 1982, Jacques Derrida leaves us this encrypted phrase: «Perhaps because where there is voice, sex becomes undecided » and this will be the “starting point” to the hypothesis of this paper, namely: to show how the thought of writing, in its relation to the thought of the feminine, constitutes the condition of (im)possibility to rethink “sexual difference” in terms of sexual differences.

In a first moment, we will try to generically define the phallo-logo-phono-centric register of the philosophical tradition, focusing mainly on the possibility of constitution of the “subject” as a movement of “auto-insemination” and showing that this register as always determinate “sexual difference” through a dichotomous-hierarchical opposition, even in front of a supposed neutralization which maintains the phallocentric domain. Then, we will try to highlight how the thought of writing as archi-writing deconstructs the presuppositions inherent to this register through another structure of temporality as spacement and another experience of language (implicit on the “perhaps where there is voice”) which institutes all (a)propriation as an originary ex-appropriation.

On a second moment, we will try to relate the motifs of writing and of the feminine – a singular feminine thought besides the binary code of masculine-feminine –, trying at the same time to approach the dissymmetry that constitutes the “law” of the relation to the other and of “sexual difference”. The hyper-radicality and the unconditionality inherent to this dissymmetry will constitute both the quasi-transcendental condition of possibility and the limit to rethink “sexual difference” in terms of sexual differences – allowing to mark the detour of Deconstruction regarding various registers that also approach sexual difference and highlighting how the thought of writing and of the feminine opens to an “innumerable sexuality”.

Bio:

Andreia Carvalho graduated in Philosophy (2010) at the Faculty of Arts and Humanities of the University of Coimbra and she has a master degree in Philosophy (2012), from the same Faculty, with a final classification of Very Good (17 values). She is currently doing her PhD in Philosophy, with a PhD Studentship from the Fundação para a Ciência e a Tecnologia, on the thought of Deconstruction of Jacques Derrida and on the thought of Hélène Cixous, having as main research interests: Deconstruction; Philosophy of Language; Gender Studies and Literature. She has several publications and co-translations on the thought of Deconstruction and she has also co-organized the event “Colloque International de Post-Graduation en Déconstruction. Héritages et Promesses de la Déconstruction” (with the support of the Agence universitaire de la Francophonie), which counted with the participation of the philosopher Jean-Luc Nancy, from whom she has also co-translated the recent text: *Jouis anniversaire!* («scènes de la vie intérieure» - pour le dixième anniversaire de la mort de Jacques Derrida).

*

Castano, Hector G (Université Paris Ouest Nanterre, France)

ABSTRACT:

Emotions within the haunted frame: understanding cinema through Derrida's philosophy and the films of Yervant Gianikian and Angela Ricci Lucchi

By presenting and analysing in Derridian terms a few short extracts of Yervant Gianikian and Angela Ricci Lucchi's films, I will be able to claim two things:

1) First, that it is possible to outline a consequent approach to cinema based on Derrida's philosophy. It is precisely by "deconstructing" the core components of cinematic images – frame and duration – that Gianikian and Ricci Lucchi address what Derrida considered to be the most important aspects of moving images: memory – inseparable from the trace – and belief. Insofar as cinema, maybe the most spectral of all arts, neither belong to hallucination nor perception, Derrida states that only an "absolutely original" analysis can take account of it ("Le cinéma et ses fantômes", in *Penser à ne pas voir*, Paris, 2013, p. 321). Gianikian and Ricci Lucchi films are both the best example of a cinema questioning memory and belief, and that "absolutely original" analysis. It is no surprise that their work embodies so many of the questions that Derrida used to address to cinema and other audiovisual media: the problem of speed, the idea of a "subject of perception" or the complex articulation between spectrality and singularity, to enumerate some of them.

2) But second, this example of a "deconstructive" film poetics also asks in return some questions to Derrida. Does the unique form of emotion that their films produce – by transforming the conventional and ideological perception of existing images and giving visibility to the margins of colonial-style film archives – find a corresponding experience in Derrida's thought? What is the role of emotion – which implies a bodily experience – in his philosophy? I will claim that emotion in Gianikian and Ricci Lucchi's films is not a represented one, but an effect of that event called "deconstruction", that happens to arrive to film.

Bio:

Ph. D. candidate at the Université Paris Ouest Nanterre, I currently write a dissertation on "The problem of the "body proper" in Derrida's philosophy through the questions of technics and cinema", under the supervision of Peter Szendy. The fourth chapter of the dissertation elaborates on the "body of film", and there I confront Derrida's thought on the body to some film poetics, such as that of Gianikian and Ricci Lucchi. I've presented some aspects of my research in conferences and seminars in France and abroad, and most recently in the "Communautés techniques" conference (Université Paris Ouest, June 2015), the "Escritura e imagen" seminar (Universidad Complutense de Madrid, May 2015), and the "Derrida à venir: questions ouvertes" conference (ENS, October 2014). In February 2013, I organized an international one-day conference under the title "Philosophy and fiction: on Derrida's thought". I have also been one of the organizers of the bimonthly seminar "Lire-travailler, Derrida", which takes place at the ENS since April 2013. An article on Jean-Luc Nancy, his thought on cinema and

the notion of style will be published in a coming issue of the *New Centennial Review*. I also write regularly on cinema for *El Cuaderno* (Spain) and *non-fiction.fr* (France).

*

Caygill, Howard (Kingston University)

ABSTRACT:

Point to Figure: the Atomic Hypothesis and the 'Possibility of Inscription'

In *Of Grammatology* Derrida announced that 'A new transcendental aesthetic must let itself be guided not only by mathematical idealities but by the possibility of inscription in general...' He distinguished this aesthetic from both Kant's transcendental aesthetic ('guided' by the possibility of the mathematical idealities of geometry and mechanics) and Husserl's logos of the aesthetic world (guided by 'transcendental kinetics'). In *Of Grammatology* Derrida was prepared to link the 'possibility of inscription in general' to 'the perceptive and dynamic organisation of the technical, religious, economic and other such spaces' but it is the argument of the proposed paper that subsequently Derrida went further in pursuing the possibility of inscription down to the atomic level. The proposed paper will show how his later works subjects inscription to the atomic hypothesis, showing how the monochrome and chromatic line emerges not from the idealised process of iterating a geometrical point but from processes of swarming, diffusion and arraying. In his later pursuit of the passage from point to figure in his writings on photographic and other images Derrida moves towards a transcendental aesthetic guided by an understanding of inscription that approaches the condition of spectrography.

Bio:

Howard Caygill is Professor of Philosophy at Kingston University. He is the author of "On Resistance" and of "Kafka: In Light of the Accident".

*

Cettl, Fani (Central European University, Budapest)

ABSTRACT:

Post/humanist Agency

This presentation wants to discuss how the notion of agency figures within the theoretical inquiry of posthumanism. Within this field, human exceptionality and hierarchical value have been questioned in relation to the nonhuman animals and the environment, and Derrida's work on the animal significantly contributed to this. What remains in the focus of such questioning is human agency, as a way to think of how humans act and potentially should act, towards the non/human animals and environment. In counterpoint to this, posthumanist thought has also situated the human species and human agency within much broader material processes, and argued for a contingency of human as well as nonhuman life. The human is

understood as a web of biological and technological relations, and also a species that might in the future, same as other living species, be simply displaced by the agency of the Earth.

What I propose to discuss is what I see as a productive deconstructive tension between a certain humanist notion of agency and its “post”: as an articulation of ecological/animal critique, and a constant defocalization and localization of politics into a wider material interplay between human and nonhuman agencies.

Bio:

Fani Cettl is a PhD candidate at the Department of Gender Studies, Central European University, in Budapest. Her research focuses on the 19th century science fiction, biopolitical and posthumanist theories

*

Ciucci, Andrea (Theological Faculty of Florence)

ABSTRACT:

The goal to have not goal: Derrida and Chora

Why is Derrida infatuated with Chora? Of course, it is feminine and has elusive charm. Yet, is that enough to explain the long acquaintance of over 30 years and 25 texts, one of which is even specifically dedicated to her?

Chora is useful to Derrida: in the third Platonic genre he sees the perfect name for what is unnamable, the opportunity to enunciate what relentlessly resists every explanation.

Derrida's willful conservation of Chora's virginity bears its most effective fruits in the philosophical and theological reflection of the French philosopher: Chora's absolute disjunction proclaims the impossibility of reducing Western thought to nothing more than the binomial mythos-logos, like a philosophical designation of this principle of indetermination, which marks the limits of knowledge incapable of completion; Chora's inexplicability hence becomes the possibility of a philosophy of religion that is feasible precisely because a not empty silence required for all discourses about God (John Caputo expresses his thanks and rewrites a significant contemporary apophantic theology).

However, when the French philosopher and not a few of his followers try to introduce the resistant principle of Chora into other contexts, the outcome is less satisfactory. Derrida himself states his disappointment with respect to the architectural design of the Parc de la Villette, inspired by Chora and her unpurposive tension: what remains of stairways that lead nowhere and buildings that cannot be entered? Likewise, the results of political and social discussions conducted through

Chora are apparently just as disappointing; no identity resists the sieve of the third genre: welcoming a foreigner becomes possible only if one radically renounces all determinism (and, thus, in the end, history itself), while what is feminine became a third genre before sexual distinction in order to avoid confrontation with the other, which is masculine: feminist thought is celebrating, but what?

Virginity becomes infertility: Derrida not only kills Heidegger, guilty of determinism against Chora, but also loses Plato who introduces the third genre, even at the cost of a bastard discourse, in order to explain the world and its complexity.

Chora is useful to Derrida, because it allows him to say that not everything is necessarily useful: the criticism is fascinating, but the thought (and the life?) gets muddled.

Bio:

Andrea Ciucci is a PhD candidate in philosophical research with a study project on contemporary interpretations of the Platonic Chora (Heidegger, Derrida, Kristeva), under the guidance of Prof. Andrea Grillo, at the University of St. Anselm in Rome. He studied theology in Milan (baccalaureate at FTIS with a thesis on the foundation of morality in Habermas and McIntyre) and philosophy (University of Studies, where he wrote a thesis on the relationship between narration and ethics in Ricoeur under Prof. MariaCristina Bartolomei). He is the author of dozens of publications for children and educators and several volumes for the general public on the Bible, translated into many languages. He teaches Sociology and Philosophy of the Family at the Theological Faculty of Florence (ISSR section). He is a Catholic priest.

*

Clarke, Simon (Royal Northern College of Music, UK)

ABSTRACT:

The Inexistence of Derrida and Badiou: Identity, Conjunction, *Différance*

In 2014, Manuel Reinhard and I introduced the quasi-concept of 'topological topoi' for persistent themes or operative concepts (much like conventional topoi) that, on the basis of their topicality, necessarily exceed their role within a critical context. That they *are* topoi forces them to countermand themselves; in short, they become aporias that are constitutionally disrupt-ed/-ive as to their intelligibility – the given *topos* must continue to retain its conventional meaning but yet 'inscribe the nonexistent' (to paraphrase Badiou).

In its initial phases, our thinking was derived from rhetoric on the one hand, and musical semiotics on the other, but was only tangentially related to Derrida's own topology of the 'space of writing'. What remained untapped at this time, moreover, was the further critical potential of topology in its familiar mathematical guise, as Badiou deploys it, i.e. the 'logic of appearing'. This paper attempts to bridge these gaps.

My objective here, however, is not simply to map Badiou's arguments onto those of Derrida, or vice versa, as so many functions within some larger discourse; nevertheless, a number of key correspondences obtain precisely where Derrida's work seems most enigmatic. What, for example, is the relation between Badiou's pure multiplicity, the count-as-one, and iterability as both the 'silhouette of ideality' and the 'limit of all idealization and conceptualization'? And how do these latter figure with respect to Badiou's 'reserve of being, which, subtracted from appearance, traces within this appearance the fact that it is always contingent for ... a being to appear'? Is there, furthermore, a corollary between Badiou's worlds, fragments of worlds, envelopes etc. and Derridean spacing, and is this in fact a 'rhetoric of borders' and thus 'aporetological' or 'aporetographical'? It is my contention that topological topoi, as defined above and with particular reference to limits and their logics, can be shown ultimately to be at stake.

Bio:

Simon Clarke is a lecturer at the Royal Northern College of Music, UK. Whilst active as both composer and performer, his principal research interests develop Derridean and Adornian themes in particular. Extending philosophical and musical gestures into each other's domains, *Line and Colour: Instrumental (Ir)rationality in Adorno's Musicology*, for example, traced timbre's significative non-identity (and its implications for Adorno's *via negativa*) within musical works, whilst *Derrida and Topic Theory: Musical Semiotics Folded Back into Philosophy* sought to draw novel conclusions from a topical reading of key Derridean texts. Most recently, *Debussy's Speculative Form: Timbre, Texture and the Substance of Jeux* argued for a Hegelian reading of Debussy's late orchestral style.

*

Clough-Hunter, Christopher (University of Iowa)

ABSTRACT:

Derrida as a reader of Steven Kuusisto's *Planet of the Blind*

In *Memoirs of the Blind*, Jacques Derrida proffers a deconstructive reading of the Christian gospels by critically examining Coypel's masterpiece *Christ's Healing of the Blind*, which depicts Christ's encounter with a blind beggar in the city of Jericho. By creatively intertwining these texts, Derrida interrogates the exploration of space without the use of sight. As such, a blind faith is found in an impaired body that does not or cannot yet see. It is a faith in the blind body transformed by necessity: the necessity to turn one's hands into the sensuous/sensing "eyes" of the body. Here, Derrida's performative reading of blindness is of interest to disability and post-secular scholars because it directly confronts the common understanding of the loss of sight as a negation of the body and the "suffering" of an impairment as a problem of faith. In this paper, I contend that Derrida's focus on the performativity of the "hands of the blind" lends itself to reimagining blindness as a gift: a precarious gift

that one must struggle with to understand all its hidden possibility and potential for reconciling what an impaired body can do. I apply Derrida's performative reading of blindness to Steven Kuusisto's *Planet of the Blind* in order to re-envision blindness as a gift that exposes a *sensorium* for experiencing advancement without an absolute wandering.

Bio:

Christopher Clough-Hunter is a graduate student at the University of Iowa, in Iowa City. Christopher is originally from Canton, OH, and received his bachelor degree in American Studies from Miami University, Ohio. Christopher then spent three years at the Universiteit van Amsterdam earning his Masters Degree in Cultural Analysis with a focus on the philosophy of deconstruction. Upon his return to the United States, Christopher spent several years working in the human services. Specifically, Christopher worked with adults with a range of physical and cognitive disabilities—work he maintained during his graduate school experience. Christopher's academic work focuses on the ways in which disabled individuals assign meaning to their ascribed disabilities, with special attention to narratives of disability and the intersection between philosophy and disability.

*

Cohen, Rona (Tel Aviv University, Israel)

ABSTRACT:

A sublime Measure: On the Human Body in Derrida's Reading of Kant's Critique of the Power of Judgment

When discussing Kant's mathematical sublime Derrida maintains that the "primary (subjective, sensory, immediate, living) measure proceeds from the body [...] everything is measured here on the scale of the body of man" (*The Truth in Painting*, 140). Interestingly, Derrida reiterates here in his own words Kant's argument from section 17 of the Critique of the Power of Judgment according to which the human body is the only form suitable to serve as a measure of beauty, however strangely enough Derrida evokes this argument in the context of the sublime, and one could add, he misplaces it in the context of the sublime, as in being colossal, formless and unrepresentable, the sublime essentially exceeds all measure of comparison, let alone the figure of the human body, thus introducing a fundamental aporia into the Kantian text. The distinction between beauty and sublimity in Kant's third Critique rests, partially but significantly, on a distinction between form and formlessness respectively. In addressing beauty and sublimity as irreducible to the opposition between form and formlessness Derrida challenges the fundamental distinction between the two types of aesthetic judgment. In tracing a moment which is logically prior to the emergence of this distinction, he points to a contamination which precedes the emergence of the two terms as distinct thus assigning an aporeic nature to aesthetic experience, whether on beauty or on sublimity. This lecture examines the aesthetic judgment on the sublime for which the measure of comparison is the presentation of the infinite in the finite, and it argues that for Derrida the sublime is another name for the aporia, of what is "possible as impossible, if there is such a

thing: love, the gift, the other, testimony and so forth”, and as such reveals itself to be a sensible experience which knows no measure and yet this non-measure is anchored in our own body, whether we judge an object to be beautiful or sublime.

Bio:

Rona Cogen has received her PhD in philosophy from Tel Aviv University in 2014. In her research she studied the role the human body plays in Kantian aesthetics and in recent French philosophy. She has been teaching philosophy in Tel Aviv University since 2007.

*

Colman, Felicity (MIRIAD Manchester Metropolitan University)

ABSTRACT:

Non-Predicated Expectations: The gendered matter-image and the timing of desire

This paper begins with a focus on the purposefully gendered image, thinking of the forms of a feminist temporal desire created in films such as *The Hours* (Daldry 2003), *Wasp* (Arnold 2003), *Unrelated* (Hogg 2007), *Archipeligo* (Hogg 2010), *Love in the Post* (Callaghan & McQuillan 2013). In drawing through the respective concepts of the image, (Deleuze Cinema 1 & 2 1983; 1985), of desire, (Deleuze and Guattari *Anti-Oedipus* 1972), and of temporally given experience, (Derrida *Given Time* 1991), the paper argues for a feminist active-point on the gender factors used as material components in film, describing these forms as matter-images.

Recognisable as a *dispositif*, a gendered matter-image is a form that activates a value system, historically situated by specific aesthetic, institutional, and vernacular modalities. However, when staged by the politics of a feminist frame, the gender factor is productive of other manifested meanings that complicate and undermine its predicated expectations. As digital matter-images, bodies on screen contribute a specific material agency, with their material forms continuously contributing to the politically gendered, racialised, and aged, narrative of human bodies.

The paper develops the argument that the temporally constituted materialist informatics of the gendered form, with its paradoxical modalities, is transformative of the matter-image from the utility of a body as predicated living capital, to abstract form. The future forms of matter-image may be predictable, but remain unknown, “impossible,” or refused by a filmic narrative. As such, this abstraction (as speculation) offers an epistemic tool for feminist thinking, after the Deleuze-Guattarian and Derridean characterisations of desire.

Bio:

Felicity Colman is Professor of Film and Media Arts at the Manchester School of Art, Manchester Metropolitan University. She is the author of *Film Theory: Creating a Cinematic Grammar* (Columbia University Press, 2014), *Deleuze and Cinema* (Berg,

2011), and editor of *Film, Theory and Philosophy: The Key Thinkers* (McGill-Queens University Press/ Routledge / Acumen, 2009), and co-editor of *Global Arts & Local Knowledge* (Lexington, 2016), and *Sensorium: Aesthetics, Art, Life* (Cambridge Scholars, 2007). She is Co-Editor [with Dr David Deamer and Prof. Joanna Hodge] of the A/V Journal of Practical and Creative Philosophy. Her current book projects are on “Digital Feminicity” and “Materialist Film”.

*

Conklin, William E (University of Windsor, Canada)

ABSTRACT:

Derrida's Kantian Theory of Legal Space

This Paper argues that Derrida's approach to law presupposes a special sense of legal space. Derrida takes for granted that legal space exists because it has a boundary. The boundary of legal space differentiates law vis-à-vis extra-law. There are other theories of legal space, as particularly elaborated in phenomenological studies. Derrida continually cites Kant for his authority of this sense of legal space. The kernel to Kant's legal theory is that a law is a universal inside a boundary. Both Kant and Derrida extend this sense of law to the state-centric structure of legal units as a whole. Important legal doctrines have flowed from this sense of legal space: the state's radical to property, the nature of jurisdiction, rights, and federalism, the refugee, and the freedom of the state to confer and withdraw nationality, the freedom of the state to expel non-nationals, and the domain réservé of international law. The moral and social content of the legal space is believed to be 'off-limits' for any external evaluation of how state officials legislate or adjudicate about outsiders to the legal space. The externality to the territorial-like space in legal consciousness has been considered extra-law.

Derrida points out that the boundary of legal space is not the object of the conscious posit by a state official. It is taken for granted by officials who guard the boundary. One dare not question its 'given-ness'. Derrida turns away from Kant when he claims that since justice is constituted from the singularity of an event external to the universals of the legal space, state officials cannot access justice. His theory, however, begs the question as to whether law is recognizable once one realizes that the territorial-like boundary of legal space is imagined.

Bio:

Recently elected to the Royal Society of Canada, Bill Conklin's work focuses primarily upon a phenomenological re-reading of comparative constitutional law and public international law. In particular, Bill has drawn from Derrida's preoccupation with outsiders to a state-centric legal structure and raised problems with his theory as well as with contemporary analytical legal thought in articles published in *Reading Modern Law: Critical Methodologies and Sovereign Formations* (2012) and *Philosophy and Social Criticism* as well as in his bigger efforts – especially *The Phenomenology of the Modern Legal Discourse* (1998), *Le savoir oublié de l'expérience*

des lois (trans. Basil Kingstone, 2011); *Hegel's Laws: the legitimacy of a modern legal order* (2008) and *The Invisible Origins of Legal Positivism* (2001). His most recent effort, *Statelessness: the enigma of an international community* (2014; 2015) extends his focus to contemporary international law.

*

Coughlan, David (University of Limerick)

ABSTRACT:

One Pace After the Other: Auster, Blanchot, Derrida

In the work of Maurice Blanchot, Jacques Derrida, and Paul Auster, the pace is a way to think my distance from my self and the inaccessibility of the world of the other. If I am only because I am following and followed at a certain distance, the pace (*le pas*) is a way of thinking this being not (*pas*). This pace/not is considered at length in Derrida's approach to Blanchot's work, but it also appears in the work of Auster, a longtime reader and translator of Blanchot.

This paper, therefore, follows behind Auster and Derrida as they in turn read Blanchot. It reads Blanchot's observation that "I sense that you are following me, you who are nevertheless in front of me" in the context of Auster's novel *City of Glass* (1985) and its account of Daniel Quinn's pace/not toward Peter Stillman, arguing that, for Auster, the "I" cannot be thought without the other that it follows at a distance. And, for Auster, this "I" lives a "posthumous life, an interval between two deaths," which is the interval of the pace, the *pas* within which Auster's characters mean, to use Derrida's phrase, "to go write-on-living," to live on to the end

Bio:

Dr David Coughlan is a Lecturer in English at the School of Culture and Communication, University of Limerick, Ireland. His articles have appeared in *Derrida Today*, *College Literature*, *Critique*, and *Modern Fiction Studies*. His current work is on ghost writing in contemporary American fiction.

*

Cross, Donald (University of Buffalo, USA)

ABSTRACT:

Style and Error: On the Nearly Total Affinity of Derrida and Deleuze

I propose to read Jacques Derrida's "différance" and Gilles Deleuze's "difference without concept" together as a question of style. First, I will reconstruct an oblique dialogue between Derrida and Deleuze concerning difference by following their intermittent references to each other in their early work, from Nietzsche and Philosophy and Difference and Repetition to "Freud and the Scene of Writing" and "Différance." Second, I will argue that, after a decade of building momentum, this dialogue comes to a head in a precise place and time: Cerisy, France, July of 1972. At

a conference dedicated to Nietzsche aujourd’hui ?, Deleuze (“Nomad Thought”) and Derrida (“The Question of Style”) not only literally address each other. They address each other concerning the same issue: difference and, above all, the difference that style makes. Hence, the notion of style conjugates with that of difference to provide a perspective not only on the unity of Deleuze’s work, not only on the unity of Derrida’s work, and not only on their “nearly total affinity,” as Derrida says in his eulogy for Deleuze (Work of Mourning). Style also provides a perspective on a difference between them that “nearly” does not exist. It is, finally, this difference – the difference, if any, between Deleuze’s difference and Derrida’s difference – that I propose to explore in the question style.

Bio:

Donald Cross is a doctoral candidate in the Department of Comparative Literature at the University of Buffalo. He has published articles on René Descartes, Jacques Derrida, Gilles Deleuze, and Jorge Luis Borges in *Derrida Today*, *Philosophy Today*, *CR: The New Centennial Review*, and other journals and edited volumes. In addition to participating in the Derrida Seminar Translation Project, Cross has translated Philippe Lacoue-Labarthe’s “Abortion of Literature” (CR, forthcoming) and Marc Crépon’s *Vocation of Writing: Philosophy, Literature, and the Test of Violence* (SUNY, forthcoming). The paper proposed here builds upon his work in two other articles: “What Is Nonstyle in *What Is Philosophy?*” (*Deleuze and the Schizoanalysis of Literature*, Bloomsbury Academic 2015) and “Derrida De-Distancing Heidegger: On the Spatiality of Woman in *Spurs*” (*Philosophy Today*, forthcoming).

*

Curtis, Ben (University of Memphis, USA)

ABSTRACT:

Violence and Sovereignty: Derrida's Walten

In this paper, I will explore the relationship between violence and sovereignty in Jacques Derrida’s thought, as well as any political consequences of this reading. Part one will concentrate mostly on his later seminars, in particular The Beast and the Sovereign, volume 2, will attempt to show the nuanced relationship between violence and sovereignty through an in depth treatment of the German word Walten. Derrida reads Heidegger (in his 29-30 seminar, as well as Introduction to Metaphysics and Identity and Difference) with and against himself to show the connection between walten and the difference of ontological difference. Returning to Derrida’s critique of Levinas in “Violence and Metaphysics,” the second part of this paper will give a brief overview of Derrida’s critique of originary violence, and then show how this critique can help illuminate this discussion of sovereignty through the concept of an economy of violence. The third part will attempt to narrow the scope of this originary violence and ‘hyper’-sovereignty towards the theogico-political, properly construed. It will attempt to draw some political conclusions and consequences from this reading of sovereignty and/as originary violence, keeping in

mind Derrida's own political (non-) commitments, as well as the conceptual limits deconstructive thinking places on its own thought.

Bio:

I am a current Ph.D candidate at the University of Memphis. I got my B.A. in philosophy from Rhodes College in 2012, and my M.A. in contemporary philosophy under the direction of Marc Crépon at the Ecole Normale Supérieure in 2015. My philosophical interests include 20th century social and political philosophy, especially French thought, as well as ethics and phenomenology.

D

Davies, Emma (Australian National University, Australia)

ABSTRACT:

Shame and the logic of the limit

This paper comes out of a broader project which explores the implications of a poststructuralist treatment of affect in relation environmental ethics, questioning where ethics meets its limit.

In the opening scene of *The Animal That Therefore I Am* (2008) Derrida, caught naked before a cat has trouble repressing a reflex of shame. This affective moment serves as an interruption, the aporia from which the deconstructive reading of the Anthropological limit proceeds. There are two senses of shame Derrida describes, "the impropriety [malseance] that can come of finding oneself naked, one's sex exposed...but also ashamed for being shamed" (Derrida 2008: 4). The movement between these first and second instances of shame opens up questions about the treatment of reflexivity, language, and autobiography by the philosophical tradition and the derivative concepts of subjecthood and ethics, this treatment implies. This paper explores the logic of the limit through a discussion of shame, as it figures in Derrida's *The Animal That Therefore I Am* (2008) and in Levinas' *Totality an Infinity* (1979). Derrida distances himself from Levinasian thought with respect to his discussion of the Anthropological limit, this separation offers insight into the relationship between deconstruction and Levinasian ethical thought. As Derrida says, "One understands a philosopher only by heeding closely what he means to demonstrate, and in reality fails to demonstrate, concerning the limit between human and animal" (Derrida 2008: 106). Derrida critique of Levinas links to a broader question relating the denial of response and language to the animal by the philosophical tradition. The question of what it means to respond is explored, challenging not only the Anthropological limit, but the limit between life and death, reaction and response, man and machine. I argue that in the Levinasian ethics of the face, shame is where logic, conceived of as reason, reaches its limit. Through the aporia of shame, Derrida reveals where the Levinasian ethics of the face reaches its

limit. This leads me to pose the question, if we are to think shame as an ethical provocation, where does shame reach its limit?

Bio:

I began my PhD at the ANU in early 2014, having completed bachelor degrees in Arts (Hons I. Philosophy) and Economics at the University of Queensland. My PhD is an investigation of how ethics in the human-nonhuman relationship is, and might be, informed by the affects. This project aims to explore connections between ontology, affect, framing and ethics in the human-nonhuman relationship. Broadly, the project aims to explore the plausibility of moving beyond a human centred ethics; more narrowly, examining the roles of the affects, in the ethical encounter between humans and nonhumans. My research interests include 19th and 20th Century Continental Philosophy, Feminism, Ethics, and Environmental Humanities.

*

De Freitas, Luísa (University of Brasília, Brazil)

ABSTRACT:

Derrida today: elliptical investigations on time

We intend to explore some considerations on Jacques Derrida's notions and ideas about the concept of *time* (directly or not). The theoretical framework goes through phenomenology and especially the philosophy of Derrida. Our first move is to make a parallel with the idea of *ricorso*, term we take from the works of the Italian philosopher Giambattista Vico (1668-1744), reinterpreted here as a *flowing-ricorso*, invoking the movement of a river, broadening the investigations on time concerning James Joyce's *Finnegans wake* beyond what we can see with *Scienza nuova* (1725), its central paradigm. The notion of time also as a memory, a shared collective diachronic vision, elicits the questioning of the insertion or exclusion of some texts among the canonical ones in the history of literature and how this system can deal with the peculiarities of *a literary piece of work*. About the time within the literary text itself, its relations with music and other forms of art, another important philosopher for our considerations will be is Emmanuel Levinas (1906-1995). Dealing with synchronic, diachronic and anachronism, we find the possibilities of understanding, as we would say, *the time of the text*, with the support of Levinas' approach of these terms. Still concerning those themes, the time of a translation is also brought to this analysis – or its sundry times. The approach of this analysis of translations is based on the investigation of the concept of time and the questions concerning the literary canon and the history of literature, all of these being connected concepts.

Bio:

Currently a PhD student at the University of Brasilia, since March 2015, with a master's degree in Literary Theory (2014) about *Finnegans wake* and the concept of

time throughout James Joyce's work and through the eyes of philosophy. The dissertation, supervised by Piero Eyben, is called *The flowing-ricorso and the times of Finnegans wake* and is available online in Portuguese. Literary theory is studied with a deconstructive vision and reading Derrida. Member of the academic research group *Escritura: linguagem e pensamento* (in Brasilia, Brazil).

*

De Michele, Giustino (Paris 8 Vincennes-St. Denis University, France)

ABSTRACT:

Le Cratylus que donc... Of a certain way through matter

This paper traces the passage of the figure of Cratylus through the pages of *Glas*. Quite difficult to notice, or unlikely to be picked up, this passage occurs only three times and not in a nominal form ("le nomothète cratyléen", 17b; "le motif dit cratyléen", 179b, "au sens cratyléen", 262b, Galilée, 1974). Although taking place in the right column, dedicated to Jean Genet, it has to be referred more directly to another literate, Stephane Mallarmé and to his *Les mots anglais*, following Derrida's hints. The questions of translation and language (its naturality and materiality – we will have to stress the gl sound/signifier), mimesis and naming are here at stake, just as in the dialogue that Plato named after the friend who determined his pessimism concerning sensible knowledge, according to Aristotle's Metaphysics. Here is another text where Cratylus (here properly named) occurs, rarely: just twice (I, 6, 987 a 32; IV, 5, 1010 a 7). Starting from these open references, it's possible to conduct a quasi-syllogistic demonstration aiming at exposing the function of "Cratylus", and to conduct it based on the very philosophical "axiom": it's indeed in discussing the principle of non contradiction that Aristotle delivers the apologue of Cratylus deceiving the slyness of logos by means of deliberate "dumbness". Thus, in Aristotle's opinion, succumbing to it, just like a sophist: not even an animal, almost a mineral – a plant (IV, 4, 1006, a 15), as Derrida broadly recalls in *La mythologie blanche* (296, Minuit 1972).

What of Cratylus' "heritage"? How to follow – or to be – (*suivre*) Cratylus? Is such a thing possible? Indeed, one might have to reverse the question. How not to be Cratylus? This one might have to ask from Derrida's point of view:

"Le grand enjeu du discours – je dis bien le discours – littéraire: la transformation patiente, rusée, quasi animale ou végétale, inlassable, monumentale, dérisoire aussi mais se tournant plutôt en dérision, de son nom propre, rebus, en choses, en nom de choses. La chose, ici, serait la glace dans laquelle prend le chant, la chaleur d'une appellation qui se bande dans le nom" (*Glas*, 11b).

Bio:

I am a contractual PhD student at the Paris 8 Vincennes-St. Denis University, currently working on a dissertation dedicated to the "Animal" problem in Jacques

Derrida's writings and thought, under the supervision of Professor Charles Ramond; I'm also part of the Rome 2 Tor Vergata University "Scuola Superiore di Studi in Filosofia", working under the co-supervision of Silvano Facioni. I had previously defended a Master's thesis (awarded a national prize in 2013) at Florence University, under the supervision of Gianluca Garelli, concerning the problem of Audiovisual textuality in the work of Derrida, a thesis which included an analytical study of the philosopher's own implication in, and "treatment" of, the filmed image.

*

De Ville, Jacques (University of the Western Cape, South Africa)

ABSTRACT:

Rethinking Constituent Power: Derrida and Schmitt

The theory of constituent power (*pouvoir constituant*) was developed and a distinction drawn between constituent power and constituted power (*pouvoir constitué*) at the time of the French revolution (1789) by Emmanuel Joseph Sieyès. Carl Schmitt gave a forceful reinterpretation to constituent power in his *Verfassungslehre* (1928) by linking it to his own well-known conception of sovereignty (sovereign is he who decides on the exception) and of the political (the possibility of distinguishing between friend and enemy). According to Schmitt, constituent power depends on a people existing as a political unity and becoming conscious of their capacity to act politically and give themselves a constitution. In recent reflections on constituent power this account has been challenged in a variety of ways. Some have argued that the notion of a pre-existing people is a misnomer, and that 'the people' is only created through the exercise of constituent powers: the so-called paradox of constituent power.

Another complaint is that Schmitt, in positing the people as a unity denies plurality and difference. Yet others argue that constitution-making has in recent years moved beyond sovereignty and that Schmitt's thinking on constituent power has become passé. From the left, Schmitt has been criticised for positing too strong a link between constituent and constituted power through the notion of the people. This link, it is contended, should be severed and constituent power should be thought in its own terms and by way of the notion of the multitude. In this paper, the validity of these claims will be investigated through a close reading of Schmitt, a reading which will take place through the lens of Derrida's thinking on the concepts of democracy, sovereignty, the political and revolution.

Bio:

Jacques de Ville is Professor of Law at the University of the Western Cape, South Africa. His research is in the fields of legal philosophy and constitutional theory. He is the author of *Jacques Derrida: Law as Absolute Hospitality* (Routledge 2011) and the editor of *Memory and Meaning: Lourens du Plessis and the Haunting of Justice* (LexisNexis 2015)

*

De Lire, Luce (John Hopkins University, USA)

ABSTRACT:

Deconstructive Materialism – History of Debt and Economy of Theft

If “deconstruction” tells a “history” (despite all conceptual problems) it might be this: “Metaphysics” painstakingly attempts to avoid structures of infinite regress – through difference, dissemination, “sexual difference” etc. (Derrida until roughly mid 70s). Taken up by political theory as the figure of the “constitutive other” (in all intersectional categories) the following analysis and its consequences can be named “liberal deconstructivism”: “Include all the negative constituents” – “pro homo.” The first part of my talk will cash out this notion in two variants: “normative” (“Include the good!” – Liberal Queer Theory) and “formal” (“include everything!” – the Noise Manifesto). For both I will provide two recent counter-examples, showing them to be merely metaphysics in disguise *and* dysfunctional:

- 1) From my transgendered perspective, the inclusion into collective exploitation manifested by a trans*-google-business-ad (<https://www.youtube.com/watch?v=9zcFL9Bljj4>) or Barneys’ transgender fashion campaign (<https://www.youtube.com/watch?v=cdkepafdpkA>) shows deconstructions-call-for-inclusion to be politically outlived.
- 2) The financial crisis of 07/08 manifests a radical affirmation of “disseminability” that manifests the political undoing of preventive “metaphysics of presence:” Deregulation (financial dissemination) fosters a cruel “redistribution of wealth”: Greek pensions pay off Deutsche Bank. The “constitutive other” (here: financial meltdown) does not bear the political traction we had hoped for.

Part three will carve out “Deconstructive materialism” as the analysis of (historical) manifestations of “difference” (etc.), as suggested especially by the Derrida of the late 70s: “[History as] counter-gift, an exchange, in the space of debt [!][,]” (ibid., p.243) which becomes an “implacable [deal]. We are losers at every turn.” (Postcards, p.47) “Deconstructive materialism” – exemplified by Spivak and especially Preciado – shows the system of “othering” to be “conceptually” / “ontologically” / “structurally” mistaken *while* tracing the political trajectories of this realized conceptual breakdowns from imperialism through the body politics of heroine and testosterone. I call “the economy of theft” a deconstructive theory of political economies driven by mistake, grounded in current struggles incessantly undone and continuously superseded by the next catastrophic breakdown. “Critique” is thus a “disastrology” – the analysis of multilayered onto-pharmako-porno-economical catastrophes.

Bio:

Luce de Lire connotes a cloud of identities that holds degrees in gender studies (BA) and philosophy (MA) from Humboldt University in Berlin, German Literature (MA) from Johns Hopkins University in Baltimore and Media & Communication

(interdisciplinary studies) (MA) at European Graduate School in Saas Fee, to the latter of which she has since served as Deans Assistant on a frequent basis. Despite this, she worked as acurator (What is Queer Today is Not Queer Tomorrow, Berlin), a theatredirector (tntls.sys, Berlin, Bremen etc.), a political activist (Trans InterQueer), an astronaut, a time traveler & a simulacrum. etc etcetera. Also, she loves institutions. Very much so. She is currently pursueing a joint phd in Philosophy and German Literature at Johns Hopkins University, Baltimore and functions as the Artistic Director of the “(Re)create” Art Residency in New York. She recently published Kritik Praxis Krankenhaus (xenomoi 2015), a collected volume of texts by medical professionals and philosophers based on an interdisciplinary symposion in Berlin she organized in 2013.

*

Deotto, Francesco (Université de Genève, Switzerland)

ABSTRACT:

“Comme chez Bataille”: On Derrida and the sovereignties of poetry

In the eight session of his 2001-2002 seminar, Derrida suggests a comparison between two authors that have rarely been associated: Paul Celan and Georges Bataille. More precisely, analyzing Celan’s idea that poetry involves a form of sovereignty alternative to the political sovereignty of kings, Derrida observes how in Celan, “as in Bataille, sovereignty, in the sense he intends and means to give it, exceeds classical sovereignty, namely mastery, lordship, absolute power, etc.”.

If in the seminar Derrida focuses his attention on Celan, without really developing this comparison, our paper will argue for its importance and fecundity, from two complementary perspectives.

First, we’ll closely consider Bataille’s concept of communication: a concept that, as observed by Derrida in the 1967 essay “De l’économie restreinte à l’économie générale: un hegelianisme sans réserve”, seems to imply “the accomplishing of presence”, but in fact marks and sharpens “the incision of difference”. We’ll suggest that this concept is particularly helpful to understand the proximity, but at the same time also the distance, between Celan and Bataille.

Second, we’ll show how the comparison between these two authors gives the opportunity to reconsider Derrida’s relation to Jean-Luc Nancy’s *La communauté désœuvrée* (1983) and its interpretation of Bataille. Since Nancy also discusses the connection between sovereignty and literature in Bataille, we will indeed show how starting from Derrida’s analysis of Celan it’s possible – in an indirect way – to reach a deeper understanding of Derrida’s critical remarks to Nancy.

Bio:

Francesco Deotto is a Ph.D. student in French Literature at the Université de Genève (Switzerland). He is working on a doctoral dissertation on the political dimension of

literature in the works of Derrida, Bataille, Blanchot, Nancy and Lévinas, and their relationship with the utopian tradition. In reference to Derrida he presented his researches notably in the "Derrida Konferenz" (Frankfurt, 2012) and in the 3rd and 4th "Derrida Today Conference" (Irvine, 2012 and New York, 2014). He is the author of two articles on Derrida: *Blanchot, la letteratura, la vita, la morte* (in Claudia Furlanetto - Eliana Villalta (eds.), *Animali, uomini e oltre. A partire da La Bestia e il Sovrano di Jacques Derrida*, Mimesis, Milano 2012) and *Literature as utopia: Between Jacques Derrida and Ingeborg Bachmann* (in *Sapere Aude - Belo Horizonte*, v. 4 - n. 7 - 2013. ISSN: 2177-6342 189). His areas of specialization and interest include: Contemporary French Philosophy, Deconstruction, Political Philosophy, Utopias, Critical Theory, Theories of Literature, Theories of Poetry.

*

Diakoulakis, Christoforos (University of Sussex, UK)

ABSTRACT:

Worlds Suspended: Samuel Beckett's *Ohio Impromptu*

Through a close reading of Samuel Beckett's short play *Ohio Impromptu* this paper will propose to consider the "improbable time that separates becoming from its own end," as Malabou puts it in her *Ontology of the Accident*, "the time of a surreptitious invention, usually seen by no one". The unique, spiral structure of Beckett's narrative invites us to think of the world as the perpetual remarking of its end, therefore endless and already ended at once. The play unfolds as the narration of the end - of a life, a world, a love: the reader recounts to the listener the last instant, the last gaze, the final words of this world. As it happens, however, the reader's account encompasses the recitation of the end itself; it remarks the remarking of the last instant, the last gaze, of the final words of this world - of this very moment; it suspends the end. What remains? What is left to tell? Who will have witnessed the performance of the end? Where the world ends is a secret. "*In place of the secret*," as Derrida says in 'Passions', "there where nevertheless everything is said and where what remains is nothing - but the remainder, not even of literature."

Bio:

Christoforos Diakoulakis received his DPhil in English at the University of Sussex in 2012. His thesis title was "Jacques Derrida and the Necessity of Chance". He has published articles on William James, Thornton Wilder, David Foster Wallace, and he is currently working on a monograph on chance and literature.

*

Dick, Maria-Daniella (University of Glasgow, UK)

ABSTRACT:

Two Folders for Joyce

This paper derives from a recent research trip to the Derrida Archive at the University of California Irvine and will discuss a section of material contained therein, namely two folders of proofs pertaining to Derrida's '*Ulysse Gramophone: Deux Mots pour Joyce*' (1987) and a set of draft questions for the interview between Derrida and Derek Attridge that would later be published as "This Strange Institution Called Literature": An Interview with Jacques Derrida' in *Acts of Literature* (1992). I wish to trace the complex history of the French publication, tracing its movement from oral event to written document; between origin and revision, as well as English and French translations; and in its twinnings and splittings as it moves between languages, contexts and eras.

I will draw on the recent publication *Derrida and Joyce: Texts and Contexts*, edited by Andrew J. Mitchell and Sam Slote (Albany, NY: SUNY University Press, 2013), and particularly on the new definitive translations it contains: 'Yes, Laughter', 'Circumstances' and 'Ulysses Gramophone: Hear Say Yes in Joyce', translated by François Raffoul, and 'Two Words for Joyce', translated by Geoffrey Bennington. The paper will discuss the relationship between the first versions of these texts, the later translations, and the archival materials, drawing attention to additions and subtractions from the text. I wish to enumerate the differences in these documents in order to consider them in the abstract, particularly with regard to Derrida's own temporality and furthermore to the Derridean reading of Joyce, in which Joyce becomes figured as a maximalist figure, one that becomes, moreover, returned to his text as a synecdoche of the Derridean book.

Bio:

Maria-Daniella Dick is a Lecturer in English Literature at the University of Glasgow. With Julian Wolfreys, she is the co-author of *The Derrida Wordbook* (Edinburgh: Edinburgh University Press, 2013). Her work is on the interrelation of literature and continental philosophy, and she is currently working on a new monograph on Derrida, Joyce and the linguistic turn; centred on the recent movement towards ethics and speculative realism, it is entitled *The Linguistic Return*.

*

Dickmann, Iddo (Université Catholique de Louvain, Belgium)

ABSTRACT

***Mise en Abyme* and Iterability**

Mise en abyme is a literary concept denoting a segment of a work that resembles, mimics or is even identical to the embedding whole. Flourishing in the *nouveau roman*, *mise en abyme* boosted a wave of scholarship in the field of literary theory

commencing in the 1960s with the key contribution of Lucien Dällenbach. But throughout the latter half of the century, *mise en abyme* seems also to have had an impact on contemporary continental philosophy. Notably, Derrida invokes the *mise en abyme* as a deconstructionist paradigm, as "almost synonymous with trace, *différance* and supplementarity".

At the same time, Derrida denounces the actual concept and emblem of "mise en abyme" as "logocentric", as being an exclusive, demarcated category of doubleness that as such "tames" the difference and the abyss, rendering them confined to a pre-established representation.

De-Nooy adheres to Derrida, accusing Dällenbach of succumbing to metaphysical principles in his development of the concept of *mise en abyme* and its theory.

Drawing on Deleuze's criticism of Derrida (as developed by scholars), I shall argue, on the contrary, that failing to attend to the actual emblem of the *mise en abyme* – and to what literary theorists had to say about it – Derrida applied to his theory of difference (and especially to his concept of iterability as developed in *Limited Inc.*) a degenerated picture of the *mise en abyme*. In this degenerated picture – which I shall term the "lacunal" – circuits of reduplication are consecutive and discreet, hence presuppose, as I shall show, an underlying unity which fits badly with Derrida's deconstructionist enterprise.

Bio:

Dr. Iddo Dickmann studied philosophy at the Hebrew University of Jerusalem, and completed his PhD at Bar-Ilan University, Israel. He has taught philosophy in Jerusalem and Vilnius. He is currently a post-doctoral fellow at the Catholic University of Louvain, Belgium, where he explores and teaches philosophy and Talmudic thought. His academic work applies continental philosophy to literary theory and religious studies in order to contribute in turn to the theoretical hard-core of this school of philosophy. He specifically seeks to exploit the philosophical and hermeneutical potential of the *mise en abyme* – a narratological concept designating a work that doubles itself within itself. He has published in the Journal of the British Society for Phenomenology, in a recent collection on Levinas, and he is the author of a monograph entitled "The Ontological Significance of the *Mise en Abyme* in post-Heideggerian Thought", soon to be published by SUNY Press.

*

Duque-Estrada, Paulo Cesar (Pontifical Catholic University of Rio de Janeiro, Brazil)

ABSTRACT:

Writing and the border of language

In a first moment, the paper revisits the Derridean term "writing", with the aim of clarifying that it must not be understood in the sense of "written language". On the contrary, the term "writing" appears in *Grammatology* as the result of a deconstruction of the very concept of language. In this way, "writing" implies something that goes beyond the scope of language, and thus of any written language. In a second moment of the paper, "writing" is related to what, in *Monolingualism of the Other*, Derrida calls the "border" of language, understood as the dwelling place in which we live in a given language; a "place" that is neither inside nor outside language, and that consists in a cut or, better, in an "active division" of language. A division between a language in general ("departure language"), and a contingent and idiomatic language ("arrival language"), where the first one is always represented. What is intended with the articulation of these two terms, "writing" and "border" of language, is to shed some light on the dynamics of the relationship between "writing" and language, and thereby to establish a theoretical basis for showing the inconsistencies of a common critical argument according to which deconstruction keeps us locked up in a textualism. Against this misguided criticism, a reflection on the dynamics of the relationship between "writing" and language allows us to understand in what way the deconstruction of the dichotomy "language / reality" leads to an enlargement of our responsibilities to the very "reality of facts".

Bio:

Paulo Cesar Duque-Estrada is Professor of Philosophy at Pontifical Catholic University of Rio de Janeiro (PUC-Rio). He received both, his B.A. in History and M.A. in Philosophy from PUC-Rio, and his Ph.D. in Philosophy from Boston College. In 1999-2000 he developed a post-doctoral research program at New School for Social research where he had the opportunity of attending Jacques Derrida's Seminar on forgiveness. In 2002 he founded the NEED, Brazilian acronym for Study Group in Ethics and deconstruction. He has been teaching for graduate and undergraduate students, as well as publishing articles and presenting papers at conferences in Brazil and abroad on topics regarding deconstruction. He is presently working on topics related to subjectivity, responsibility, sacrifice, reference and representation in Derrida's thought.

*

E

*

F

Farrant, Marc (Goldsmiths, University of London)

ABSTRACT:

Desire, Necessity, Phantasm: Martin Hägglund and the Future/s of Deconstruction. Martin Hägglund's thrilling 2008 *Radical Atheism: Derrida and the Time of Life* was the cause of a substantial polemical eruption within Derrida studies, marking a prescient need to re-conceive the place and efficacy of deconstruction in the 21st Century. The book unabashed lucidity and force was both highly lauded and cautiously critiqued for its assertion of time as a guiding conceptual matrix through which to unravel a deconstructive aporetic logic, the power of which was understood to affect every aspect of deconstruction (and, indeed, life itself). The distilled version of deconstruction in Hägglund's heterodox study presents a continued challenge to the field and its practitioners, this paper seeks to delineate the key lines of argumentation therein and pose a series of questions that arise from Hägglund's exciting contribution to the debate.

The subject of a special edition of *CR: The New Centennial Review* in 2009, *Radical Atheism* prompted responses from such notable names as: Adrian Johnston, Henry Staten, Michael Naas, Aaron F. Hodges and others. Hägglund has been prodigious and fastidious in his own countering remarks. Critics have raised varied but consistent objections to Hägglund's temporalisation of deconstruction. This paper seeks to demarcate the conceptual field of the main positions and antimonies, including: desire (Lacau), negative theology (Caputo), realism and materialism (Meillassoux and Hodges), normativity (Haddad) and the phantasm (Naas). The story of this polemical exchange continued with the publication (in 2012) of *Dying for Time*, which sought to further elaborate the implicit concept of desire established in the former work. Objections have thus often focused around two interrelated points: the problem of desire and its related manifestation through a perceived privileging of stylistic idiosyncrasy, essentially that of Derrida's own texts. As Derek Attridge remarks: "Hägglund's formulations make good sense, but they don't sound quite like Derrida's." Hence, Hägglund's own style of both argumentation and exegesis is also discussed in the present paper, taking into account elicit formations of rhetoric and logic (two notions that, arguably, are both central to the work but left largely under-developed).

More substantially, the problem of desire focuses the wider stakes of Hägglund's contribution, which in part begs the question of deconstruction itself: 'why deconstruct?' That is, can the will to deconstruction itself be understood *deconstructively*? Is there not a necessary un-deconstructive prerequisite for any act or

event of deconstruction? Isn't this what Derrida means when he discusses the necessity to act '*as if*'? Further, what lies between these two poles of event and act, or the performative and the constative? Similarly, we might ask, how central is *time* to deconstruction? Is it more than merely an example? If not, might we conceive of life in different terms to those of a temporal logic (such as a deconstructive biology)? With these questions in mind, this paper, following Naas, proposes a phantasmatic bridge between Häggglund's penetrating account of deconstructive temporality and alternative possible conceptualisations of deconstructive life.

Bio:

I have completed a BA in Literature and History at the University of East Anglia, an MA at UCL in 'English: Issues in Modern Culture' and, most recently, an MA by Research in Literature and Philosophy at the London Graduate School (LGS), Kingston University. I am currently a PhD student in English and Comparative Literature at Goldsmiths, University of London, working on a project entitled: 'The Politics of Life: Samuel Beckett, J.M. Coetzee and the Death of Modernism'.

My interests include modern European and English literature, especially in relation to Literary and Critical Theory and modern European philosophy. My MA by Research at the LGS focused on sites of affinity and contestation in the work of Jacques Derrida and Theodor Adorno, specifically working on the question of modernism as a category within their respective philosophies of History and Time. I have presented conference papers at: The London Conference for Critical Thought (June, 2013), British Association of Modernist Studies, New Work in Modernist Studies (December 2014), and 'In Our Time' at the University of Malta (March 2015). I am a Senior Editor at the online journal Review 31, and have written for numerous publications, including: Textual Practice, The Times Literary Supplement, 3:AM magazine, the Los Angeles Review of Books, openDemocracy and others.

*

Fišerová, Michaela (Metropolitan University of Prague, Czech Republic)

ABSTRACT:

DECONSTRUCTING THE LAW: SIGNATURE IN A GAP

The paper aims to grasp handwritten signature as a sign, which is not universal: there are civilisations where people do not sign in the same way we do, as well as those where the signature does not even exist. As a metaphysical invention of Occidental civilisation, the handwritten signature is supposed to be simultaneously authentic (unrepeatable) and conventional (repeatable). Despite of this elementary contradiction, signature is legally used to identify the person who traced it.

Knowing that signature's authenticity can always be forged, Jacques Derrida proposes to deconstruct the founding contradiction of Western metaphysics of the law, which forces us to repeat the unrepeatable. In the perspective of his deconstruction, the following aporia constitutes signature as a sign: on the one hand, signature must represent the juridical identity of the person who traced it; on the

other hand, signature, always differed and deferring its graphical form, makes every identification impossible.

By proposing a new reading of Derrida's texts on writing, the paper calls attention to the pragmatic paradox, which founds our legal politics of signing: because it is impossible to reproduce a handwritten trace exactly by hand, no one can obey the legislative obligation to sign conformably to one's model signature. In order to question the traditional approval of juridical identity via signature, the paper invites to grasp the legal practice of signing as a subversive performativity, which is produced in the gap between the legislative obligation to keep the writer's style constant, and its inevitable transgression in every single movement of the writing hand. Finally, the paper proposes a new approach of signature as a "quasi-transcendental" visual performance, based on a revaluation of the altercation between Jacques Derrida and John Searle concerning the iterative character of written traces and performativity.

Bio:

Michaela Fišerová, Ph.D. is a philosopher, lecturer at Charles university of Prague and Metropolitan university of Prague. Her work is specialized in contemporary French philosophy, mostly in deconstruction and poststructuralism. Her continuous research concerns philosophical aspects of the problematics of visual communication, visuality and image, mostly photography and signature.

*

Foshay, Raphael (Athabasca University, Canada)

ABSTRACT:

The Machine of Mimesis in “The Double Session”

In “The Double Session,” in a long and masterful footnote, Derrida addresses “the extremely complex system” of Plato’s concept of mimesis. Extending to a full page, the note canvasses the multiple dimensions of Plato’s engagement with mimesis. Derrida argues that Plato’s involvement with mimesis throughout his oeuvre indeed forms a system, what he describes at the close of the note as a “a kind of logical machine” that “programs the prototypes of all the propositions inscribed in Plato’s discourse,” and not only throughout Plato’s texts, but also “those of the whole tradition”: “According to a complex but implacable law, this machine deals out the clichés of criticism to come” (1981 186-7, n. 14). Several pages later, towards the end of this initial overview of the question of mimesis in Plato, and before introducing the other side of the double session, Mallarme’s Mimique, Derrida illustrates the workings of mimesis in the later history of aesthetics by means of a passage from Desmaret: “And art enchants us more than nature does . . ./Not liking what is imitated, we yet love what imitates” (1981 192).

This powerful capacity for “enchantment” is characteristic of the engagement with mimesis from the beginning of the tradition, figuring powerfully in the narrative provided by Plato’s Socrates in Book X of the *Republic*, when he cites the need to use “like an incantation” the arguments for expelling the poets from the ideal city: “And we’ll go on chanting that poetry is not to be taken seriously . . . with some kind of hold on truth” (608a).

In this short paper, I will probe Derrida’s engagement with Plato’s involvement with mimesis in two of the principal dialogues, *Republic* and *Sophist*. I will bring to bear Gadamer’s extensive reading of Plato’s poetics, and call on Catherine Zuckert’s valuable approach to chronology in Plato’s work in order to draw out several of the key elements of Derrida’s brilliantly synthetic and highly compressed reading of mimesis in “The Double Session.”

Bio:

Raphael Foshay is Associate Professor in the Centre for Interdisciplinary Studies at Athabasca University (Canada’s Open University). He teaches interdisciplinary and cultural theory in AU’s MA Program in Integrated Studies. Among his publications relating to Derrida are: Derrida and Negativity Theology, with Harold Coward, ed. (SUNY, 1992); “Derrida on Kafka’s ‘Before the Law,’” The Rocky Mountain Review of Language and Literature 63, #2 (2009): 194-206; “‘Tarrying With the Negative’: Bataille and Derrida’s Reading of Negation in Hegel’s Phenomenology,” Heythrop Journal 43 (July, 2002): 295-310; “Denegation, Nonduality, and Language in Derrida and Dogen,” Philosophy East and West 44 (1994): 543-558. His most recent book is an edited collection of essays on digital culture: The Digital Nexus: Identity, Agency and Political Engagement (forthcoming, Athabasca University Press, 2016).

*

Francis, John (University of Birmingham, UK)

ABSTRACT:

Derrida after the 2008 Global Financial Crisis

This paper examines the contributions that Derrida’s later political turn can make to: i) help analyse the on-going politics of the 2008 Global Financial Crisis (the crisis); and ii) explore ethico-political agency. For political analysis I will focus on Derrida’s theories of a ‘politics of memory’, which expands the terrain of the political from government to mass media and scholarship, and his proposition that contemporary politics of memory are becoming increasingly ‘suicidal’. I will apply these proposals by discussing: i) the governmental politics of the US, Europe, ‘emerging economies’ such as China, and international institutions such as the rejuvenated IMF; ii) the contemporary ‘state’ of mass media such as the synthetic image, ‘live’ broadcast, and information technologies; and iii) apocalyptic scholarship. Finally, I will argue that this deconstructive analysis can be reframed in order to explore ethico-political

agency. I will focus here on the tension Derrida presents between 'autoimmunity' and 'hospitality'. Finally I will consider the intersections and frictions between a Derridean approach and: i) anti-austerity political movements such as Occupy; ii) the proposition that such movements have been significantly empowered by web 2.0; and iii) radical theorists such as Slavoj Žižek and Michael Hardt and Antonio Negri.

Bio:

I am a PhD candidate at the University of Birmingham in the writing-up stage of my thesis. My research interests are how 'major' global events manifest within contemporary mediatised politics, how ethico-political agency can be theorised in response, and how critical theory can help such tasks.

*

Fraunenfelder, Raoul (University of Palermo, Italy)

ABSTRACT:

From *La rhétorique du cannibalisme* (1990-1991 course) to *Le toucher. Jean-Luc Nancy*. Derrida on Novalis and Merleau-Ponty about the rehabilitation of the body and its rest.

In my paper I would like to start by the initial comments Derrida presents to his students at the École des Hautes Études en Sciences Sociales in 1990-1991, during the lecture course entitled *Rhétorique du cannibalisme*. This course is devoted to the rest and to an irriducible desire to rehabilitate the body (and everything it concernes) that animates a certain Romantic philosophy of nature, particularly the project of Novalis, and a mystical (Heidegger) and a psychoanalytical (Freud) traditions.

The task of sketching out such a tradition exceeds the limits of this proposal; thus, I will focus on the relation between the figure of Novalis, as exemple of that Romantic naturalism, and a thinker who is a "differentiated continuum" of that tradition and who is already present in the course, in my opinion, even if Derrida does not mention him, i.e. Maurice Merleau-Ponty.

In order to sustain my reading I call upon another Derrida's text, that is, *On Touching: Jean-Luc Nancy*, the first version of which he writes in the 1992, questioning Merleau-Ponty's project of an "ontological rehabilitation of the sensible", which is based on the ocular-tactile analogy that Derrida have already noticed in Novalis, where the latter describes light as the "self-touching of matter".

I point out that not only in Novalis, but also in Merleau-Ponty's account of the body, even where the materiality and contingency of the body seem to be at the heart of the discourse, they are negated, or better denegated, by the conceptuality of flesh that leads to an "eucharistic spiritualism" gathering the sensible and the intellegible in a totalization without rest. Therefore, in this universal complicity - or communion,

because a very idea of community springs from these premises –, the rest, the negative and the excedent simply vanish.

Bio:

I am a PhD candidate in “Aesthetics and Theory of Arts” at the University of Palermo, Italy, where, under the supervision of Prof. Francesco Vitale, I have been working on a PhD Thesis that focuses on a deconstructionist reading of Merleau-Ponty’s notion of touch. However, I am actually a Visiting PhD candidate at Södertörn University (Stockholm). I spent the winter semester 2014 and April 2015 in Paris, where I worked on Merleau-Ponty’s manuscripts (BNF); moreover I spent three weeks (March 2015) at IMEC (Caen), where I worked on Jacques Derrida’s Archive. Finally, I participate in the Collegium Phaenomenologicum 2014 (Città di Castello). I have recently published an article, the elaboration of the paper I presented at the 4th Derrida Today Conference in New York, entitled Technology and touch between Derrida and McLuhan in “ODRADEK. Studies in Philosophy of Literature, Aesthetics and New Media Theories” (October 2015). In addition, with Francesco Vitale, I edited the Italian translation of R. Gasché, Europe, or The Infinite Task (Europa, il compito infinito. Studio di un concetto filosofico, Roma, Lithos, 2015), which also includes my “Afterword”: Husserl e Derrida, un confronto infinito. Orizzonte, storicità, evento.

*

Fritsch, Matthias (Concordia University, Canada)

ABSTRACT:

Turning About in the Earth (Sophocles’ *Antigone*)

In this paper, I will read Sophocles’ *Antigone* with a view to further exploring the notion of taking turns, as discussed chiefly in Derrida’s *Rogues*, as a form of democratic, environmental, and intergenerational justice. In ancient Greek, ‘*meros*’ is not only used in the sense of a ‘part’ of time (the ‘now’ as Aristotle defines it), but also as ‘turn’, as in sharing ‘by turns’. In *Antigone* and other Greek tragedies, ‘*meros*’ is also used in the sense of heritage and destiny, the idea being that as temporal-mortal beings, humans (men above all) take turns not only with political rule (as Polyneices and Eteocles did prior to their brotherly feud), but with a heritage. Reading *Antigone* more closely, I then argue that this heritage as turning is often used above all to refer to land, the land of one’s ancestors, from which one is born and into which one returns upon death in the form of burial. There are then close connections among death, time as taking turns with ancestors, and the land or earth to which one belongs. I conclude by suggesting why grasping social and intergenerational life as mortal-terrestrial – turning in and about the earth – is of significance today.

Bio:

Matthias Fritsch is Professor of Philosophy at Concordia University, Montréal. He has published a monograph (*The Promise of Memory*), a range of articles in scholarly journals, co-edited two anthologies, and translated authors such as Heidegger, Gadamer, and Habermas into English. He has been a Humboldt Fellow in Frankfurt and a Visiting Research Professor in Kyoto. At present he is working on a book manuscript (for which he has been awarded federal Canadian funding) on intergenerational ethics. A second project develops a concept of deconstructive normativity in relation to metaethics, biopolitics, and environmental philosophy.

*

Fulton , Gwynne, (Concordia Universtiy)

ABSTRACT:

The Image of Death: Artifactual Archives, Testimony, and the Survival of the Death Penalty

Responding to the urgent need to reflect on strategies for combatting racialized economies of state violence, this paper examines the status of images of extrajudicial police killings of Black Americans circulating in contemporary media. Departing from Derrida's interrogations of the spectacle of visibility in the formation of sovereign power in the 1999-2000 Death Penalty Seminars, I argue that these images of death function as an overdetermined site that registers multiple, conflictual forces of appropriation. In particular, I interrogate the role of these images in the institution and maintenance of state sovereignty, while assessing their contributions to contemporary liberation movements such as Black Lives Matter, which arose in response to civilian recordings of police brutality. These videos, as well as the issues that attend to them, converse with a number of crucial themes and topics in Derrida's oeuvre. Two of them include: the "artifactual" status of the digital image as testimony at a time when websites like The Counted seek to reverse the disciplinary gaze of state power by archiving videos of deadly force; and the increasing practices of police self-surveillance that respond to calls for accountability, but which, as Derrida warns, simultaneously threaten to transform civic space into an totalizing "ontopolitical panopticon."

Bio:

Gwynne Fulton is an interdisciplinary doctoral candidate in Philosophy, Art History, and Curatorial Studies at Concordia University, where she is researching the intersection of deconstruction, theories of political sovereignty, and contemporary image-based arts.

G

Galetti, Dino (University of Johannesburg, South Africa)

ABSTRACT:

The Archives and the archie: some aporias of – and solutions to – historical study of Derrida

At the 2014 Derrida Today Conference a roundtable was held, titled the 'Future of Derrida Scholarship', which revealed several topics of interest, and at least one dilemma. The Derrida Archives have opened at Irvine, and provide material for wonderful new insights into Derrida's development ... yet studying its contents seems to contravene Derrida's wariness of histories that assume a simple beginning (archie) in time. Geoffrey Bennington has since clarified one part of the difficulty: "[A]ttempts to archive Derrida's work and treat it in the standard terms of intellectual history are short-circuited by arguments within his work that undermine the coherence of the concept of archive as it is deployed in such historical descriptions" (Bennington, in *Theory, Culture, Society* 2014: 111).

Thus, on one 'side' of this dilemma seems to rest a fealty to Derrida's printed work. Upon the other 'side' seems to be the risk of backgrounding historical material that is hugely valuable in understanding Derrida's work. But are there ways to be both loyal to Derrida's printed arguments and the opportunities that his archival material provides? This paper will try to fairly construct the scale of the difficulty and ask for inputs as to how to formulate the question.

Bio:

Dino Galetti has been employed by the University of Johannesburg since 2008 as a researcher. He obtained his PhD, upon the work of Derrida, from the University of the Witwatersrand in 2012 and has published in the fields of Derrida, Levinas, Hegel and Husserl study, as well as various aspects of literary theory. He is involved in youth education and is a representative for the Human Sciences for the South African National Research Foundation in their national PhD Development project. In the first half of 2016 he will be a visiting researcher at the State University of New York (Stony Brook), funded by the South African National Research Foundation.

*

Gaon, Stella (Saint Mary's University, Canada)

ABSTRACT:

THE LUCID VIGIL: DECONSTRUCTION AS CRITIQUE

In recent years there has been a resurgence of interest in the normative dimensions of deconstruction (Haddad 2013, Anderson 2012, Hägglund 2008, Lawlor 2007). This development unseats the relative hegemony of the Levinasian reading of Derrida inaugurated by Simon Critchley (1992). Surprisingly, this reading held sway well into the 2000s – it appears in Butler’s *Precarious Life* (2008), for example – given that Derrida took strong issue with Levinas’s philosophy throughout his career, from “Violence and Metaphysics” (1964) through to the posthumous *The Animal* (2008). If a vigorous refutation of the too-ready assimilation of deconstruction to Levinasian ethics (with its injunction to submit to radical alterity or to respect the Other) was long over-due, however, I argue that it is the very terms of Critchley’s argument, not his conclusions, that must be revisited. For the normative question of deconstruction does not concern the link between the analysis of undecidability and the possibility of political decision (deconstruction’s *ends*) or, in Critchley’s terms, the move from ethical analysis to political action. Rather, the question concerns the structural nature of deconstruction’s *conditions* – which is to say, its adherence to the protocols of philosophical reason – which is where its *critical* import resides. For this reason, attempts to justify – even in a “quasi,” or “undecidable” sense – the “ethical” or “political” *decision* in terms of a lesser violence (Lawlor, Fritsch), democratic inheritance (Haddad), or a continuous negotiation between universal norms and particular situations (Anderson) are misplaced.

The only obligation (*il faut*) that is at issue in Derrida’s oeuvre I argue, is what he calls the “law and the destiny” not to “forgo the *Aufklärung*, in other words, what imposes itself as the enigmatic desire for vigilance, for the lucid vigil [*veille*], for elucidation, for critique and truth, but for a truth that at the same time keeps within itself some apocalyptic desire, this time as desire for clarity and revelation, in order to demystify or, if you prefer, to deconstruct apocalyptic discourse itself and with it everything that speculates on vision, the imminence of the end, theophany, parousia, the last judgment” (1983, 22). That imperative is repeated in *Specters of Marx* (1994), where Derrida links the ‘desert-like’ “messianic without messianism” to a radical spirit of critique that he finds in Marx, and further defines this “spirit” as an injunction to honour the principle of reason by interrogating the very basis of the injunction *to render reason*.

In the first place, therefore, I argue that this and this alone is what is *critical* about deconstruction; contra Habermas, deconstruction inherits and puts to work the critical potential of reason in its most classical sense – reason as non-contradiction and completeness – with respect to every “last judgment” or ethical-political decision. In this sense deconstruction is heir to first generation critical theorists, who sought to use reason against reason in order to understand the atrocities of 20th century European history. Secondly, however, the issue remains that there is nothing in Derrida’s oeuvre to support this normative commitment directly. Thus, although it is incorrect to say “there is no . . . intrinsic normativity in deconstruction” (232, n.4), Hägglund is arguably right to insist that “no prescriptions can be derived from the logic of deconstruction” (203). By way of conclusion, therefore, I offer a psychoanalytic account of what Derrida calls the “apocalyptic desire. . . for clarity and revelation” in order to explain the desire for reason that Derrida sees as irreducible.

Bio:

Stella Gaon is Associate Professor of Political Science at Saint Mary's University (Halifax, Canada), specializing in contemporary continental social and political theory. She is the Editor of *Democracy in Crisis: Violence, Alterity, Community* (Manchester, 2010) and has published articles on Derrida, Nancy, Habermas, and Freud. Her work has appeared in such journals as *Derrida Today*, *The Review of Politics*, *Philosophy & Social Criticism*, *Mosaic*, *The Journal for Cultural Research*, and *Rethinking MARXISM*. She is currently completing a book manuscript entitled *Risking Deconstruction: Critical Theory and the Politics of Educational Thought*. A new book project, *Beyond Legitimacy: Politics, Law and the State*, brings a deconstructive analysis together with Marxist political economy to interrogate entrenched liberal values (cosmopolitanism, multiculturalism, human rights and democracy).

*

Garnier, Marie-Dominique (University of Paris 8-Vincennes, France,)

ABSTRACT:

Derrida with Preciado : A Contra-Sexual Reading of *The Beast and The Sovereign*

Paul Beatriz Preciado's *Contra-Sexual Manifesto*(2000 ; 2015) and *Testo Junkie : Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (2008 ; 2013) have developed performative tools and concepts partly articulated around Derrida's *Grammatology* and on the seminars Preciado followed while Derrida taught at the New School in New York City, and, later, in Paris. This was a time, she explains, when « he was studying Saint Augustine's transformation in relationship to faith and becoming Catholic while at a point of personal transitioning. It was kind of like a story of transexuality ». Rather than follow traces of « transitioning » in the bulk of Derrida's work, this paper addresses the « contra-sexual », the redesigning and displacement of hegemonic gender and sexual technologies in two of the last seminars (*The Beast and the Sovereign*, volume 2). Contra-sexuality redeploys deconstruction, to the effect that several textual scenes can be read, contra-sexed or decontra-sexed through what Preciado has called « dildotectonics ». Heidegger' s mobile and exchangeable « *sumbolon* » as a transgenerational gift passed on as if « between two friends » can be revised as part of a « dildoscape », as can Derrida's comments on the Aristotelian « *suntheke* » (a « contract », *La Bête et le Souverain*, II ; p. 309, p. 314). In the penultimate seminar, another technology of substitutable appendixes emerges, another slippage of the oppositional encounter between Derrida and Lacan, framed, this time, by a dildo-like theory of the mink (« *vison* »), the plastic and metamorphic animal which can be chased as part of a dildosophy. If, as Preciado argues, « all philosophy can be traced back to a more or less complex dildology », how does Derrida's writing perform, and on what gender map? In what way does the body-in-translation of a philosopher affect the body of philosophy, how does Derrida's post-Lacanian mink in *The Beast and The Sovereign* operate as an element of translation/transition, as an exit from a heteronormative regime?

Bio:

Marie-Dominique Garnier is professor of English literature and Gender studies at the University of Paris 8-Vincennes, France, where she teaches contemporary literature, philosophy and gender studies. She has recently co-edited two volumes on Hélène Cixous, *Cixous sous X* (Paris, Presses de Vincennes, 2010) and *Partie de lectures* (Peter Lang, 2014). Her main field of research bears on the intersection of philosophies of difference (Lyotard, Deleuze and Guattari, Schérer, Derrida) with literature and gender studies. Recent publications include articles on Derrida and Lacan, « Ce Da, ce là : les noms-dits », *Psychanalyse et déconstruction, Le Tour critique* 2014/3, dir. R. Pedot, pp. 160-161,

http://letourcritique.u-paris10.fr/index.php/letourcritique/article/view/78/pdfTour_critique), on Derrida and the animal, (in *The Animal Question in deconstruction*, ed. Lynn Turner, EUP 2013), on Deleuze's style, "V For Style : Gilles Deleuze on a 'Mobile Cusp'", *Style in Theory*, ed. Ivan Callus, James Corby and Gloria Lauri-Lucente, Bloomsbury 2013), on Sophie Calle (« Corps calliens : suite deleuzienne », *Tangence*, 2013/103, ed. A. Oberhuber), and on Deleuze and Virginia Woolf ("Following suit(e): Woolf, Carlyle, Deleuze", *Le Tour critique*, Vol. 2, 2013)

<http://letourcritique.u-paris10.fr/index.php/letourcritique/issue/view/3>

*

Gee, Jared (University of California, USA)

ABSTRACT:

Trembling Towards the Future: Derrida, Terrorism, and the Trauma of Finitude
Today, any approach to a critical political theory must face the securitized state and global terrorism. The word terror emerges from the Latin terrere, meaning great fear, alarm, and panic, a root it shares with the word terrible. The Latin, however, derives from the Proto-Indo European root word 'tres', which means to tremble. An analysis of terrorism, then, must address this trembling. To turn to Jacques Derrida, trembling represents a site, a place for intervention, a place that shows both the weakness of metaphysics and its possible undoing. Trembling unsettles and can then open onto both possible death and destruction or towards possible futures. Yet trembling does not give, nor does it have, reason. Terrorism today, however, provokes a trembling yet closes off any possibility of a future. It trembles us in the most singular and personal place but also in the most general and public place.

My paper seeks to read Derrida's use of trembling across three of his texts and to address its absorption and misuse within fundamentalist terrorism. If the logic of the trace is the desire for survival but also an opening to possible death, how must one recuperate or put to use a certain trembling from the outside yet still affirm a future while disavowing fundamentalist terrorism? How can we integrate trembling for affirmation rather than letting it be used for death? There currently exists no literature on Derrida that reads trembling across his texts nor its relation to the meaning of terrorism. My paper will begin with *The Gift of Death* and then turn to 'The Ends of Man', to *Positions*, and finally to 'Philosophy in a Time of Terror'. It will

unpack this thought of trembling as an integral part of deconstructive strategy yet will underscore its misuse in the closing down of the future through terrorism.

Bio:

Jared Gee is a PhD candidate in comparative literature at The University of California, Riverside. He holds an M.A. in philosophy from California State University, Los Angeles, and a B.A. in psychology from Occidental College. Jared is currently working on a project on the contamination of the concepts of state security and global terrorism, drawing on the work of Jacques Derrida, Walter Benjamin, and Carl Schmitt, 20th Century French and Arab literature, and contemporary film and news media. His wider research interests are 20th Century French philosophy and literature, especially Deconstruction, 20th Century Arabic and Maghrebian literature, continental philosophy, queer theory, and security and terrorism.

*

Geier, Ted (Rice University, USA)

ABSTRACT:

American Commitments: The Cinematics of Theoretical Life

The preponderance of “life” theories—or their undoing—including Thacker, Esposito, Barad’s entangled matters, stone and fungi, *ad infinitum*, suggests that either something is at stake and still unclaimed in the business of living and dying or that nothing at all remains of the defensible subject, its living or dying, its future. Perhaps this oversimplifies matters. Theodor Adorno’s redress of the concept, especially in his later works, takes to task the presumptions of progress and social “arrivals” that his colleague Walter Benjamin had laid out in his own work on history and reflection. If there is an “it” of history and of life, it may merely be a vulgar, instrumental, humanist it and, thereby, hardly convincing to the theorists troubling the “it” factor to begin with. This paper proposes to forego the trouble with theoretical life altogether and focus instead on the cinematic force of experience, especially in the critical American cinemas of Terrence Malick, the Coen Brothers, and Todd Haynes, suggesting supplementary constellations of the quotidian and the personal that evoke life, *qua* life, while reflexively interrogating ontological suture.

In his review of Peter Brunette and David Wills’ singular speculation on Derrida’s absent—and therefore immanently forceful—film theory, Akira Mizuta Lippit writes, “to construct the premises of cinema within the confines of the grammatical, even the anagrammatical (“cinema is an anagram of the real”), is to dissipate the phenomenality of film...” This paper proposes no such reduction, and in fact Lippit, Ronnel, and others perceive no such reduction in the work of Derrida to begin with, but proceeds rather from a position of near-philosophical idiocy in attending merely to the cinematics of ecological thought in these filmmakers as they address—redress—the chauvinisms of ontology, “America,” and life itself, through form.

Bio:

Andrew W. Mellon Postdoctoral Fellow in the 2015-16 Rice Seminars, "After Biopolitics." He completed his dissertation in Comparative Literature and Critical Theory at UC Davis as a Provost's Dissertation Fellow. At Davis, he founded a multi-campus Interdisciplinary Animal Studies research group (nonhumans.org) and has been an active member of other collaborative research groups such as the UC Davis Environments & Societies Mellon Initiative and, currently, the Society for the Study of Biopolitical Futures. His teaching and research interests are primarily in aesthetic form & ecological thought in literature and film (esp. British literature of the long 19th c., Malick, Calvino, and Kafka). He has two current book projects, *Under Arrest: Kafka's Nonhuman Form* and *Meat Markets: Victorian Butchery from Dracula to Bovril*, and is developing work on Terrence Malick's Ecocinema for publication.

*

Goldgaber, Deborah (Lousiana State University, USA)

ABSTRACT:

Programmed to fail? Malabou and Stiegler on the Grammatological Project

In an important re-appraisal of the grammatological project, Malabou asks "Why, despite Derrida's claims, has a scientific 'grammatology' never seen the light of day." Grammatology is impossible as a *science*, Derrida argued, because the object of this science cannot be delimited. Yet, elsewhere, his claims about the "absolute generality" of writing seem to imply a metaphysics of the *gramme*—a schema without which "one cannot think" the regulation and organization of life "from...the amoeba or the annelid up to the passage beyond alphabetic writing" (*Grammatology*, 89).

On Malabou's view, "scientific" grammatology is foreclosed by its genetic link to schemas of inscription. For Malabou, grammatology's roots in a certain cybernetic project limit its value for thinking the materiality of life. By contrast, Stiegler suggests that grammatology can only gesture to cybernetic questions (related to human-technological coupling and the regulation of life) because the *gramme* is too closely tied to immaterial conceptions of consciousness. In this paper I will argue, contra Malabou, that the *gramme* cannot be understood in terms of inscriptive processes because it is essentially plastic—in precisely the sense of plasticity Malabou elaborates in her work. I will then argue that Stiegler misreads Derrida's engagement with Leroi-Gourhan in failing to factor this plasticity.

Bio:

Deborah Goldgaber is Assistant Professor of Philosophy and Women & Gender Studies at Louisiana State University. She is currently working on a book manuscript on the new materialist turn in feminist deconstruction.

*

Gonzalez Nunez, Humberto Jose (Villanova University)

ABSTRACT:**An An-archic Tongue: The Political Significance of Our Displaced Relation to Language**

In order to elucidate the intricate relationship between language and politics, I will revisit Derrida's encounter with Arendt in *Of Hospitality*. I will focus on how Derrida problematizes Arendt's attachment to her "mother tongue" by developing the notion of an expropriation or ex-appropriation (i.e. what I try to call my own is always already other) that is constitutive in thought concerning language and belonging. By focusing on ex-appropriation, I will argue that this displacement from language – the impossibility of appropriating the "mother tongue" – leads neither to a merely negative/disenchanted notion of politics as inaction nor to a nostalgic desire for a "mother tongue" that would incite the search for an origin (*archē*) that would determine political action. Rather, by returning to the argument Derrida posits in *Monolingualism of the Other*, I will argue that this dis-possession through ex-appropriation allows us to, akin to what Derrida does in *Specters of Marx*, imagine a different political configuration for our relationship with language that is not confined to national, identitarian, and hegemonic terms. The task would be to show how our dis-possession from language allows for the imagining of a "New International" that resists totalization in the categories of State, identity, and hegemony. However, the imagination of this "New International" cannot be safely instantiated since it always carries the risk of sliding back into the desire for a "mother tongue" or a "master tongue." By being caught in this undecidable movement, the condition of the New International and our relation with language will always involve a political decision that is devoid of pre-established solutions (such as defending the "mother tongue" from all outsiders). Rather, we are confronted with the decision as the condition of possibility for responsibility that always holds the threat of terror, but also the possibility for thinking of language and politics otherwise.

Bio:

Originally from Venezuela, Humberto Gonzalez Nuñez is a graduate student pursuing a PhD in Philosophy at Villanova University. He received his BA in Philosophy at Texas A&M University. His current interests are Ancient Greek Philosophy (esp. Heraclitus and Plato), 19th & 20th Century Continental Philosophy (esp. French/Italian traditions and Existentialism), Social & Political Philosophy, Latin American Thought, and Continental Philosophy of Religion and Theology.

*

Goury-Laffont, Henry (Ryerson University, Canada)**ABSTRACT:****Deconstruction without deconstruction, or the Double Historicity of Difference**

This paper considers two ways in which Derrida's engagement with the question of difference is conditioned by certain semantic and historical configurations. The first, which we will refer to as the *intra-textual* level, concerns the stability of difference (as a theoretical framework) across Derrida's many works. There, we will make the suggestion that difference (or *différance*) is not a static concept: rather, it evolves across the different contexts in which 'deconstruction' takes place. To make this point, we will extend an early reference to a 'typology of forms of iteration' put forth in the early *Signature Event Context*. This move will allow us to argue for a first sense of historicity at work in deconstruction: a deconstructive 'logic' and its thinking of difference, if there is such a thing, arises out of specific contexts and at specific times *within* Derrida's writing. Building on this move, we will turn to another sense of historicity at work in the question of difference by turning to the *inter-textual* level, or to how difference as a site of philosophical concern or intervention arises out of a particular historical configuration. In this sense, the historicity of difference as a theoretical framework entails not only that difference arises within multiple semantic and historic configurations; it suggests, further, that the theoretical focus on difference is *itself* a finite move open to a possible reconfiguration. This will allow us to open up at least two avenues for further reflection: first, difference as a theoretical framework should not be universalized; second, the question of whether difference can still do important philosophical and political work is an open-ended one.

Bio:

Henry Goury-Laffont is a graduate student at Ryerson University in Toronto, Canada. His current research focuses on the notions of identity and individuation in the work of Jacques Derrida. During the 2015-2016 year, Henry was a Visiting Assistant in Research at Yale University. This work was made possible by the support of the Social Science and Humanities Research Council of Canada.

*

Graff Zivin, Erin (University of Southern California, USA)

ABSTRACT:

Exhausting Responsibility: Reading in the University Today

In "Mochlos; or, The Conflict of the Faculties," Jacques Derrida likens "the discourse of responsibility" in Immanuel Kant's 1798 *Der Streit der Fakultäten* to "a pure ethico-juridical agency, to pure practical reason, to a pure idea of the law, and correlatively to the decision of a pure egological subject, of a consciousness, of an intention that has to respond, in decidable terms, from and before the law." Derrida is interested, by contrast, in imagining a responsible university as an institution within which interpretations of texts would be ventured not as decisions offered by an "egological subject" in "decidable terms," but as readings that would guard the text's undecidable qualities. Such decisions, such interpretations, would still be

subject to an injunction (read me, translate me, inherit from me), and the interpreter, according to Derrida, should not be understood as “subjected passively to this injunction.” Over a decade later, in *Politiques de l’amitié*, Derrida proposes the concept of passive decision as “the decision of the other-in-me,” a strikingly Levinasian idea that brings together decision and undecidability as necessarily bound. Here, what at first seemed to be a “pure egological subject”—a subject that decides and, in doing so, obeys the law—is now seen to be a subject haunted by an other that decides in, and for, her. The autonomous subject’s obedience to the Kantian moral law can now be read somewhat differently, as emanating from the “alterity of the other” (Nancy), as Gabriela Basterra argues in her recent book *The Subject of Freedom*. If (as Basterra suggests) Kant’s moral law is not entirely dissimilar, formally speaking, from the command of Levinas’s other, if we can no longer keep separate the Kantian autonomous subject and Levinas’s ethical (heteronomous) subject, what implications does this have for reading, interpreting, thinking in the university within which we dwell today? Are we, in the “lower” faculty, free to read, to think? Have we exhausted responsibility?

Bio:

Erin Graff Zivin is professor of Spanish and comparative literature and chair of the Department of Spanish and Portuguese at the University of Southern California. She is author of *The Wandering Signifier: Rhetoric of Jewishness in the Latin American Imaginary* (Duke University Press 2008) and the editor of *The Ethics of Latin American Literary Criticism: Reading Otherwise* (Palgrave Macmillan 2007). Her most recent book, *Figurative Inquisitions: Conversion, Torture, and Truth in the Luso-Hispanic Atlantic* (Northwestern University Press 2014), was awarded the 2015 prize for best book by the Latin American Jewish Studies Association. Currently, she is finishing two books: an edited volume on Derrida and Hispanism, and a monograph on “Aesthetics, Ethics, and Politics in a Post-Literary Latin America.”

*

Gratton, Peter (Memorial University of Newfoundland, Canada)

ABSTRACT:

Derrida's Thinking of Finitude: A Quasi-Norm taking on the Death Penalty

By focusing on the link between Derrida’s deconstruction of the ‘proper of man’ to the ‘phantasm’ of the calculability of the moment of death, this paper shows how Derrida’s corpus is best understood as a meditation on death and finitude. What interests us here is Derrida’s claim that he is attempting a ‘hyper-atheological discourse’ that provides an abolitionism that refuses to repeat the political theologies of the tradition, those that subordinate a thinking of finitude in order to affirm the phantasm of the proper of man over and against mortal being and animality. While attending to the context of his wider writings on death and dying, the paper focuses on the his tenth lecture of the first year of *The Death Penalty* seminars to show how

Derrida provides a set of quasi-normative claims against the death penalty, thus disrupting the argument by some that Derrida's deconstruction can make no such claims. My argument is that temporal finitude and radical historicity are both the conditions of possibility and impossibility of the tasks of deconstruction, and it is upon this thinking that deconstruction survives.

Bio:

Peter Gratton is Associate Professor of Philosophy at the Memorial University of Newfoundland in Canada. He has published numerous articles on political, continental and intercultural philosophy and is the author of *The State of Sovereignty: Lessons from the Political Fictions of Modernity* (SUNY 2012) and *Speculative Realism: Problems and Prospects* (Bloomsbury 2014). He has co-edited four books: *Traversing the Imaginary* (Northwestern 2007), *Jean-Luc Nancy and Plural Thinking: Expositions of World, Politics, Art, and Sense* (SUNY 2012), *The Meillassoux Dictionary* (Edinburgh 2014) and *The Nancy Dictionary* (Edinburgh 2015).

*

Grech, Marija (Cardiff University, UK)

ABSTRACT:

Derrida, Darwin and the Biotechnicity of Origins

In 'Nietzsche and the Machine' Derrida claims that '[a]s a self-relation, as activity and reactivity, as differential force, and repetition, life is always already inhabited by technicization' and that 'a prosthetic strategy of repetition inhabits the very moment of life: life is a process of self-replacement, the handing-down of life is a mechanike, a form of technics'. My paper examines this notion of an originary technicity or, perhaps, biotechnicity of life by building on recent claims that Charles Darwin's account of the origin of species 'uncannily anticipates Derridean différence' (Grosz, *The Nick of Time*). Darwin's conceptions of origin and of species, I argue, allow us to see how life and all living beings are constituted by a proliferation of difference that at once replicates itself and inscribes itself anew in the evolutionary becoming of species.

Bio:

Marija Grech is in the process of submitting a PhD at the Centre for Critical and Cultural Theory at Cardiff University. Her thesis, titled 'Becoming With and Within: An Appendicology of Life, Technics and the Human', proposes and develops the paradigm of appendicology (a study of corporeal appendages and appendixes) as a way of thinking the relationship between the human, technology and the natural world.

H

Haddad, Samir (Fordham University, USA)

ABSTRACT:

What is Teacher Authority?

In this paper I develop an understanding of teacher authority as it is implicitly theorized across Derrida's writings. Through examining a number of texts, including *Right to Philosophy*, *Force of Law*, *The Death Penalty*, and *The Beast and the Sovereign*, I argue that the authority of the teacher is distinct from sovereign authority, and that the necessary relation between the teacher and the sovereign renders the teacher's authority unstable in a very particular way. Further, I suggest that rather than be seen as something to be lamented, this instability should be embraced, as it has a crucial role to play in the process of learning.

Bio:

Samir Haddad is Associate Professor of Philosophy at Fordham University. He is the author of *Derrida and the Inheritance of Democracy* (Indiana UP, 2013) and co-editor with Olivia Custer and Penelope Deutscher of *Foucault/Derrida Fifty Years Later* (Columbia UP, forthcoming in 2016). He is currently pursuing research on philosophies of education in France in the post-WWII period.

*

Hamrit, Jacqueline (University of Lille, France)

ABSTRACT:

« Any text is in a certain way a love letter » JD. About “Envois”

Being myself a specialist in American literature and deconstruction, it is from a literary point of view, and as a literary text that I would like to analyze the issues raised by the first part of Derrida's The Postcard, that is “Envois”.

The first issue concerns the nature of the text. As fictive love letters, presented in a fragmented way with blanks, interruptions and ellipses, they offer a description of the feeling of love and being in love as experienced by a narrator impersonating Derrida, making us wonder why fiction and/or literature were chosen –or maybe felt as a necessity – by the philosopher Derrida to give account of the concept of love, as opposed to other contemporary ones, such as Nancy or Badiou who failed in giving a convincing theoretical presentation of love. Besides, how is love represented in “Envois”? What is singular in the love experienced by a philosopher, a thinker or a

writer (cf. Kafka's resentment about his fiancé's requests)? Is creation a rival in a relationship? Is the beloved reduced to a mere function, that of the muse or the ally to everyday concrete life?

The second issue deals with the choice of the epistolary genre to give account of love and writing about love, raising thereby the questions of destination – who writes to whom about what? – and destinerrancy – the multiple who of the sender and the multiple who of the receiver with the third party being the reader, as well as the questions of secrecy – “le Secret de Polichinelle” – and exposure, of Eros and bios, in the perspective of other love correspondences, such as Kafka's, or Joyce's, or Nabokov's?

Finally, to what extent is writing an experience of thinking but also feeling? A thought but also an affect? Do Derridean philosophical and literary discourses resemble or distinguish themselves? Is there a (dis)continuity or a contamination between them? How can we account for those texts such as “Envois” which not only generate other texts but also other artistic productions – films, for example –, such as Love in the Post by Joanna Callaghan and Martin McQuillan which we shall also try to evoke.

Bio:

Having made my studies both in France (University of Montpellier and University of Lille) and the United States (Mount Holyoke College and The University of California, Davis), I have taught English language and Anglo-Saxon literature at the University of Lille since 1991 when I was recruited as a *professeur agrégée*. My dissertation was entitled “Boundaries and limits in Vladimir Nabokov's works”. My research interests focus on literature, literary theory and deconstruction, the relationship between literature and psychology, as well as literature and philosophy. I have presented papers on Nabokov and Derrida at numerous MLA conventions and international conferences on Nabokov, Derrida (at Los Angeles) and at the IAPL. I have published numerous articles and essays on these writers in French and International journals such as *Psyart*, the *Oxford Literary Review*, etc. I am a member of the JD (Jacques Derrida) group which meets every year around a book by Derrida. I have participated in the meetings which occurred in Brighton, Norwich, Limerick, Lille, Copenhagen, etc. I published a book entitled *Authorship in Nabokov's Prefaces* in 2014 with Cambridge Scholars Publishing.

*

Haworth, Michael (Independent Scholar)

ABSTRACT:

On Individual and Collective Genius

In the essay 'Psyche: Invention of the Other', Derrida outlines the paradoxical relation between invention, qua invention of the new, and the 'statutory context' which provides the conditions for its emergence. No invention can occur outside of a contextual framework governed by a more-or-less explicit set of rules and conventions, and yet no invention can have been programmable or predictable within this context. As such it must suspend and retroactively modify that which will have made it possible. This constitutes an aporia, where the inventor must – at once – work with and without the guidance of rules. Classically, the motif of genius has been invoked as a means of evading this aporia: genius obfuscates the problem by appealing to a mystificatory natural or divine agency. However, my argument in this paper is that, rather than being the solution to the aporia, genius in fact names the aporetic structure as such. I will show, through appealing to Ann Jefferson's 2015 book *Genius in France*, that this structure is evidenced in the polyvalence of the word genius itself, where among its (apparently unconnected) significations are: genius of the language, genius loci, genius of the nation as well as the more conventional sense of exceptional creative ability. Typically this has been seen as evidence of its incoherence but what Jefferson's study allows us to see is that it designates a dynamic structure, where collective genius (of language, place, etc.) provides the conditions for individual genius, which in turn transforms that collective context in what Bernard Stiegler (following Simondon) would call a 'transductive' relation. Finally, I will demonstrate that all of this is consistent with Derrida's own account of genius in the late text *Geneses, Genealogies, Genres and Genius*, where the question of genius is mapped on the structure of the gift.

Bio:

Michael Haworth is an independent scholar based in London. He completed his PhD at Goldsmiths in 2013, where his research investigated the consequences of technologies of brain-to-brain and brain-to-computer communication for our philosophical conception of subjective finitude and artistic creation. He is presently working on two parallel research projects, one of which focuses on the philosophical rehabilitation of the concept of genius while the other is concerned with the processes of cultural inheritance and the material, psychic and social infrastructures of collective memory. He has published in, among other places, the *British Journal of Aesthetics*, the *Journal of the British Society for Phenomenology and Theory, Culture and Society*.

*

Heikkilä, Martta (Universtiy of Helsinki, Finland)

ABSTRACT:

Deconstructing the Work of Art – Derrida and the Visual Arts

In my paper, I shall consider the importance of visual arts in the writings of Jacques Derrida. Examining his extensive writings on works of art, both modern and contemporary, I shall take a critical look at these analyses: which are the art philosophical notions that they aim to deconstruct? How is their choice of artworks

composed, and how can we describe the notion of art that results from the reading of these analyses, extending from the 1970's to the present?

I shall especially enquire how to describe the notion of art that becomes evident in Derrida's readings of singular artworks, such as artworks by Antonin Artaud, one of his greatest interests in the field of visual arts. I shall suggest that there exists a tension - perhaps an undecidable one - between the visual and the linguistic in his thought. It is well known that language and textuality are points of departure for Derrida's thinking, and the whole movement of deconstruction came into existence for the purpose of analysing the internal workings of language and conceptual systems and discovering the assumptions implicit in various forms of expression.

Art itself challenges discursive description and the ways it is deconstructed; on one hand, these resisting boundaries can be searched within the linguistic domain; on the other, the very materiality of art itself poses a challenge to the reception of art. How to describe the gap between these, between the singularity of artworks and the universality of language? Where should one locate the task of the deconstruction of the work of art? To answer this question, I shall inquire what kind of notion of the "work of art" is revealed when Derrida writes about artworks and what are the critical concepts he brings up in his interpretations.

Bio:

Martta Heikkilä is Adjunct Professor in Aesthetics at the University of Helsinki, Finland. She lectures and publishes on theory of contemporary art and aesthetics in the context of modern continental philosophy, particularly phenomenology and poststructuralism. She is author of *At the Limits of Presentation: Coming-into-Presence and its Aesthetic Relevance in Jean-Luc Nancy's Philosophy* (Peter Lang, 2008), and has contributed to *Jean-Luc Nancy: Justice, Legality and World* (Continuum, 2011) and *Limite – illimité: questions au présent* (Cécile Defaut, 2012). Her current research project concerns the topics of deconstruction and the visual arts and in recent years she has edited and written Finnish volumes on art criticism and philosophy of drawing. She worked at the Finnish Academy of Fine Arts as a Senior Lecturer in art theory in 2012–2014.

*

Heine, Stefanie (University of Helsinki, Finland)

ABSTRACT:

Containing Multitudes - Transhuman Speaking in Walt Whitman's "Song of Myself"

In "La Parole Soufflée", Derrida traces how Artaud identifies breath primarily with a stolen, outside voice. Inspiration disempowers the speaker, threatens his autonomy and implies a dispossession of his own voice. Artaud rejects 'spirited speech' in favour of a creative 'good breath' stemming solely from one's own body -

the body shall thus grant the retrieval of the stolen voice. For Derrida, such an intended self-identity of voice and body, and the body as such, is symptomatic for "the dream of a life without difference" and a "metaphysics of the flesh". In my paper, I want to present an alternative position negotiating the relation of breath, voice and the body. In Whitman's *Song of Myself*, the 'self' that speaks is engaged in a process of dispersion first triggered by the equation of "my respiration and inspiration". "[F]orm'd from this soil, this air", that is, elements other to it, the 'I' in turn merges with other organisms and inorganic matter. In contrast to Artaud's, Whitman's inspired/spiritied speaker is neither dispossessed nor disembodied. Precisely because it does not claim to be self-identical in the first place, the transmutable, permeable body becomes a limitless life and speaking force challenging the category of the human.

Bio:

Stefanie Heine studied English, Philosophy and Comparative Literature at the University of Zürich. She works as a Research and Teaching Assistant at the Department of Comparative Literature, University of Zürich. She did her PhD at the University of Zürich on Virginia Woolf and Impressionist painting and is now working on a post-doc project on the poetics of breathing. Selected publications: *Visible Words and Chromatic Pulse. Virginia Woolf's Writing, Impressionist Painting, Maurice Blanchot's Image*. Wien: Turia + Kant, 2014; *Die Kunst der Rezeption*. Marc Caduff, Stefanie Heine, Michael Steiner (Eds.). Bielefeld: Aisthesis, 2015; *Variations 23. Tanz / Dance / Danse*. Marie Drath, Stefanie Heine, Clemens Özelt, Reto Zöllner (Eds.). Frankfurt am Main: Peter Lang, 2015.

*

Henricus, Sorelle (National University of Singapore)

ABSTRACT:

Expression and Genesis, or, The Monstrous Birth

In a recent work, Francesco Vitale identifies deconstruction as the primal descriptor of the operation of the "living" ("The Text and the Living: Jacques Derrida between Biology and Deconstruction" *Oxford Literary Review* 36.1 (2014): 95–114). This radicalisation of Derrida's philosophy suggests that the live body and the biological process of replicating life, when viewed as "text," is the example *par excellence* of Derrida's *Différance*. Reading deconstruction as a philosophy of nature takes Derrida's principle of iterability to its logical conclusion. If it is possible to figure the natural process of replication with a view to survival as *arche-writing*, then the relation between nature and its epistemic explanations must be reconceived. In this paper I will show that philosophy and science as branches of knowledge are simultaneously produced by and address the same instinct. And through readings in the field of genetics—Darwin's theory of adaptation, Mendel's discovery of the recessive gene, and molecular biology's "substitutions"—I will illustrate how

“generation” in knowledge, just as in nature, implies a “difference” that tends towards what in Derrida’s terms can only be figured as the monstrous.

Bio:

Sorelle Henricus is a PhD candidate at the Department of English Language and Literature at the National University of Singapore (NUS). Her work is in the field of continental philosophy, and is a sustained engagement with the different ways we can “think” knowledge in the various forms they appear today. In addition to teaching duties at the English Department she is also an Associate Fellow at Tembusu College at NUS where she teaches.

*

Hodge, Joanna (Humanities Research Centre, Manchester)

ABSTRACT:

Spectral Nationalities: Derrida on Film

This paper for me marks the beginning of a larger programme of work, with three related aims. The first is to explore the contribution some of Derrida’s neologisms may make to thinking about the role of image making, about what there is in the world, as a broader concern with knowledge and constituting orders of reality, rather than a narrower concern with simply reading film. Components of Derrida’s enquiries may be mobilised to show that film images and practice do not simply supply representations of what there is: they help form and generate what there is. This is a claim about Derrida’s disruptive reworking of ontology, in relation to the various new realisms currently in vogue. The second aim of the research is to explore a disruption of classical aesthetics by the invention of filmic and digital media, and by their disruptive relation to established conceptions of art and art practice. The distinction between art and technology breaks down, and the Heideggerian accounts of artworks and of technology look in need of radical critique and revision. The third aim is to consider the role of film and cinema in the formation of national identities, borrowing and elaborating on the notion of spectral nationalities, as rehearsed by Pheng Cheah in his *Spectral Nationality: passages of freedom from Kant to postcolonial literatures of liberation* (2003).

Bio:

Joanna Hodge studied for her D. Phil. on Martin Heidegger’s account of truth in ‘*Being and Time*’ (1983) in Oxford and Heidelberg. She has published monographs on Heidegger (*Heidegger and Ethics*, Routledge, Taylor and Francis, 1995) and Derrida (*Derrida on Time* Routledge, Taylor and Francis 2007). Currently work is on a monograph *The Return of the Thing: reading Jean-Luc Nancy* (forthcoming Bloomsbury 2016). Work on film theory and the history of cinema has been prompted by a concern for rethinking the connections between phenomenology and objectivity, ontology and normativity. She is currently professor of philosophy at Manchester Metropolitan University, in the faculty of Humanities, Languages and Social Science,

working with colleagues in other faculties on developing a Co-operative Movement Research Network, and a project on Philosophy in Community.

*

Hoffmann, Krzysztof (Adam Mickiewicz University in Poznan, Poland)

ABSTRACT:

University, event, faith in later works by Derrida

The aim of the proposed paper is to analyze key concepts of Derrida's *The University Without Condition*. This attempt is going to be guided by two presuppositions. First one claims that not enough attention is paid to the papers collected in *Du droit à la philosophie* (published in English in two volumes as *Who's Afraid of Philosophy* and *Eyes of the University*), while *University Without Condition* is a creative synthesis of texts on education by Derrida. The second one – that the reflection on university in later Derrida intersects with a number of problems essential for his whole oeuvre: event and literariness of the event, responsibility, democracy, globalization (mondialization), work, "as if", unconditionality and performativity. Although these notions are crucial to understanding the project of French philosopher, Samir Haddad stated that "education remains one of the least investigated themes in his [Derrida's] oeuvre".

Moreover, it is meaningful how close are Derrida's insightful descriptions of university and those of literature. They are institutions that share some basic qualities: they both open themselves to the unknown, they both share the convoluted attitude towards the performative/constative opposition, they both are strange environments where the singular enters the public. Nevertheless, this analogy should be further investigated and complicated.

In my reading I will try to trace a messianic tint that is intertwined into the language of *The University Without Condition*. Derrida's rethinking of work, oeuvre, profession of faith and the profession of professor is performed all the time within the horizon of the New Humanities (to come). The performative power of the profession (of faith) in the unconditional university is not focused on re-establishing the institutional framework of thought, but on impossible future (in/of) event; as such it keeps the structure of the messianicity without messianism.

Bio:

Krzysztof Hoffmann, PhD – literary critic, translator, Adjunct Assistant Professor in the Faculty of Polish and Classical Philology at Adam Mickiewicz University in Poznań, Poland. In 2014 he was a Fulbright Visiting Professor at the University of Michigan (USA), in 2011 and 2015 he spent some time at Paris-Sorbonne (France) on research scholarships. His research focuses on contemporary Polish poetry, critical theory and theory of literature. His articles appeared in numerous journals, he

published Dubitatio. O poezji Eugeniusza Tkaczyszyna-Dyckiego (Dubitatio. On the Eugeniusz Tkaczyszyn-Dycki's Poetry; 2012), the first monograph on the award-winning poet. He translated to Polish Atheism by Julian Baggini (translation with W. Szwebs, 2013) and On literature by J. Hillis Miller (2014). He is an executive editor in the "Przestrzenie Teorii" journal ("Spaces in Theory") and an editor in the "Czas Kultury" journal ("Time of Culture").

*

Hoofd, Ingrid (Utrecht University, The Netherlands)

ABSTRACT:

Forms of the University: Uncertainty, Probability, Apocalypse

That is why deconstruction, at least what is advanced
today under its name, belongs to the nuclear age.
Jacques Derrida, *Psyche: Inventions of the Other* (2007: 400)

Many lament the transformation of the university in the last decades as an effect of neo-liberalisation. The university, these critics say, has irreparably strayed from its principles of knowledge and truth towards an accelerated neoliberal machine in which the once-progressive performance of these ideals has mutated into stifling performance reviews and other forms of institutional violence. This paper takes issue with the explanation that locates the corruption of the university as lying with an economicistic onslaught. It suggests instead that the paradox between acceleration and inertia – where one form either begets or is begotten by the other – points towards the *aporia* at the heart of academic research since its inception. It will substantiate this argument by reading Jacques Derrida's *Psyche* together with Werner Heisenberg's *Physics and Philosophy*, and point out that Heisenberg's idea of an uncertainty principle in physics marks the necessary return of the auto-immunity of the university project of knowledge-gathering and its embodiment in the empirical sciences. Referencing the apocalyptic narrative around the Large Hadron Collider, this paper posits that Heisenberg's theory is symptomatic of the nuclear age not simply in terms of it fuelling destructive weaponry, but also because the form of his argument resembles and destroys the possibility to erase uncertainty via knowledge accumulation. It is the acknowledgement of the substantive form yet necessary formlessness of this promise of knowledge that makes Heisenberg the exemplary counterpart to Derrida's rigorous displacements, and that will mark the

Bio:

Ingrid M. Hoofd is an assistant professor at the Department of Media and Culture at the Humanities Faculty of Utrecht University, the Netherlands. Her research interests are issues of representation, feminist and critical theories, philosophy of technology, and information ethics. She is the author of *Ambiguities of Activism: Alter-Globalism and the Imperatives of Speed*, and is currently working on her next monograph

tentatively titled *The Accelerated University: Complicit Dislocations at the Bleeding Edge*. Her research analyses the ways in which alter-globalist activists, as well as left-wing academics, mobilize what she calls ‘speed-elitist’ discourses and divisions in an attempt to overcome gendered, raced, and classed oppressions worldwide.

*

Hope, Alexander (Universidad Autónoma de Madrid, Spain)

ABSTRACT:

Deconstructing the linguistics classroom: Derrida in university education

Almost fifty years after the publication of *Of Grammatology* (1967) and nearly forty since Derrida’s argument with Searle about Austin’s *How to do things with words* in *Glyph* (1978), the uptake of (non-) concepts such as *differance*, iterability and trace in mainstream linguistics has been at best minimal (Tim McNamara being the only obvious exception in applied linguistics). This, in many ways, is not surprising, since positing that meaning is never completely determinable would seem to question the implicit basis on which much of contemporary linguistics operates. Searle, for instance, is cited in numerous introductions to pragmatics, but if Derrida is mentioned it is solely to condemn him as “irredeemably fuzzy” (Blakemore, 1992: x). Evidently, this sort of misreading is common but not borne out by even a cursory reading of Derrida’s work.

However, this institutional resistance, to the extent of a general lack of engagement rather than an explanation of why Derrida might be mistaken, provides a very interesting case study for the difficulties of trying to rethink and re-form any given educational discipline in the light of Derridean thought. This paper borrows from “The University in the Eyes of its Pupils”, as well as Derrida’s relevant essays on language and other theorists of “education” and “communication” (e.g. Paulo Freire, Mario Kaplún, Jean-François Lyotard), to examine the tensions involved in trying to teach linguistic pragmatics deconstructively. Clearly, such an analysis needs to work with, and on, both the underlying philosophical assumptions in contemporary linguistic pragmatics and the practical pedagogical challenges of trying to “apply” deconstruction in the classroom. It attempts to ask how we can teach deconstructively rather than teach deconstruction, and in teaching environments perhaps rather more inimical to Derridean thought than literature, theory and philosophy departments.

Bio:

Dr Alexander Hope was awarded his PhD from Lancaster University in 2012. He currently works as Profesor Asociado in the Department of Filología Inglesa at the Universidad Autónoma de Madrid. He is also a member of the Northern Theory School. His research interests include khora, architecture, metaphor, plasticity, psychoanalysis and neuroscience. Recent publications include articles on Catherine Malabou in the *Journal for Cultural Research*, khora and metaphor in *Textual*

Practice, and a chapter on Thomas Pynchon in Sound Effects: the Object Voice in Fiction (Sacido-Romero & Mieszkowski eds.).

*

Huang, Ya-Hsien (Tunghai University, Taiwan)

ABSTRACT:

The problem of genesis in Derrida's early thought

In this article, I will discuss the problem of genesis in Derrida's early thought by analyzing Husserl's transcendental ego. My points will be expressed from three perspectives: how the transcendental ego is determined, the processes of time, and the advance of dialect.

Different from the genealogical method aiming to trace the problem of origin, the problem of genesis emphasizes the dynamic processes of developing from nothing. Husserl underlines the importance of transcendental ego in determining the processes of time in the structures between the self and the world. Derrida, nonetheless, criticizes Husserl for his over-optimism, for Husserl tries to obtain the structure of eidos by backtracking inquiry (Rückfrage). In Derrida's view, the problem of genesis lies in the movement of continual synthesis, rather than a linear cause-effect relationship.

Bio:

Ya-Hsien Huang has been assistant professor at Tunghai University in Taiwan since 2014, after conducting postdoctoral research at the Academia Sinica (Institute of literature and Chinese philosophy) from 2011 to 2014. She received her doctoral degree from the University Paris x in 2010 with a dissertation on "The Role of Metaphor in the Philosophies of Martin Heidegger and Jacques Derrida". She specializes in contemporary French philosophy, phenomenology and transcultural philosophy

*

Huddart, David (Chinese University of Hong Kong)

ABSTRACT:

Life writing's relation: Coetzee & Auster

What hospitality does one world show another? In terms of life writing and relation, this paper will consider the terms in which (in their letters, Here and Now) J.M. Coetzee and Paul Auster address this question. For Derrida, with ethical obligation comes the loss of the world, foundation, or mediation. We are then forced to reckon with "the good conscience of amnesia", the fact that holding the other within the self is already to forget that other. Coetzee and Auster circle around such reckoning

through sport, travel, 'diet', the English language (via Derrida), and Edward Said (Auster's adviser at Columbia). The discussion of Said's idea of late style stages the two writers' opposition – one apparently recommending that we acknowledge the lack of mediation, the other that we create that ground or medium. All three writers reflect on the relational quality of life writing, the way in which, as Paul John Eakin argues, ethics is its 'deep subject'. This relational element is usually conceived of in terms of relational selves mediated by a normative space of questions. At the same time, that relational quality is also a question of mediation through different versions of (different senses of) ground and place. As this paper will show, the discussion of the relation, and the writers' apparently opposed conclusions regarding mediation, are wrong-footed by the various (Derridean) mediating devices employed in this epistolary work, e.g. unplugged faxes and misdirected letters.

Bio:

David Huddart is an associate professor at the Chinese University of Hong Kong. He is co-editor of *The Future of English in Asia* (Routledge, 2015) and author of *Involuntary Associations* (Liverpool University Press, 2014).

*

I

*

J

Jackson, Sarah (Nottingham Trent University, UK)

ABSTRACT:

'ECHOGRAPHIC WHISPERS': PICTURING DERRIDA ON THE PHONE

The telephone rings in and across a number of Derrida's works – including *The Post Card: From Socrates to Freud and Beyond* (1987), 'Ulysses Gramophone: Hear Say Yes in Joyce' (1988), and *H.C. for Life, That is to Say* (2006) – but it is only since his death in 2004 that critical interest in his phone has fully emerged (see, for instance, Royle 2006, Prenowitz 2008, and Bennington 2013). This paper explores the telephone's relation to mourning and considers our ongoing need to keep the lines of communication open. In particular, it focuses on the visualisation of the telephone in works by and about Derrida – for example in Amy Ziering Kofman and Kirby Dick's film *Derrida* (2002), and in the photographs of Jean François Bonhomme in *Athens*,

Still Remains (2010). In the latter, Derrida identifies 'two old telephones' that appear in the 'upper left' of photographs depicting shop displays. Each telephone, moreover, 'is placed on top of an old radio': 'It's as if we're being reminded, in the middle of all these musical instruments, that these photographs bear the mourning of sounds and voices'. These 'echographic whispers', Derrida writes, make one 'wonder what was the last message to be interrupted at the moment of disconnecting these two conveyors of voices'. Addressing the visualisation of these cut-off voices and their spectral echo, as well as the telephonic structures that run through his writing (the crossed-lines, the switchboards, and all the uncanny answer-machines), this paper examines the ways that we continue to picture Derrida on the phone.

Bio:

Dr Sarah Jackson is the author of *Tactile Poetics: Touch and Contemporary Writing* (Edinburgh University Press, 2015), described by Nicholas Royle as 'a work of pressing importance', and *Pelt* (Bloodaxe, 2012), which was awarded the Seamus Heaney Prize and selected as the reader's choice for the Guardian First Book Award. Her critical and creative writing on deconstruction has been published in journals including *Oxford Literary Review*, *Angelaki* and *New Writing*. Sarah is a senior lecturer at Nottingham Trent University, where she is currently writing on the relationship between literature and telephony.

*

Jakobson, Christine

ABSTRACT:

Death & Temporality in Derrida and Heidegger

In some of Derrida's more recent work he presents an articulation and variation of deconstruction as 'a certain aporetic experience of the impossible', which bears a parallel to Heidegger's famous formulation in *Being and Time* of death as the 'possibility of the impossible', which appears at several crucial moments in Division Two, in the context of his phenomenological analysis.

Heidegger is central to Derrida's *Aporias*, loosely defined as impasse or paradox, in which the possibility of death has to be understood as an aporetic experience. In looking at Heidegger's borders that separate Dasein from other forms of being, in order to secure Dasein's essence, Derrida deconstructs his existential analysis to propose death not as pure possibility, but, echoing his own definition of deconstructionism, as an aporia of impossibility.

In an interview with *The New York Times* in January 1994, Derrida stated that 'All of my writing is on death. If I don't reach the place where I can be reconciled with death, then I have failed. If I have one goal, it is to accept death and dying'. Despite an inability to evaluate whether or not Derrida has reached the summit of his

endeavour, the aim of this paper is to evaluate Derrida's Auseinandersetzung with Heidegger in relation to death and temporality, in particular, and as appropriate, the projection of our being into the future.

In our being toward death's aporetic borders, a death unable to call our own, we can't, but have to, confront in our contemplation the other in ourselves, which will cease to exist. Evaluating to what extent Derrida's deconstruction of Heidegger brings to light a new perspective on his examination of death, the underlying question, which will be addressed, is: How can that, which is impossible, come to constitute and bring about being's temporal unfolding?

Bio:

Christine Jakobson recently completed her reading in *Film Aesthetics* at the University of Oxford. After graduating she freelanced as a reviewer and copy-editor and presented a paper at the Film-Philosophy conference in Glasgow, for which she wrote an ontological and phenomenological analysis of Martin Heidegger, Stanley Cavell and Mikel Dufrenne's theories, thereby proposing a composition of dialectical unity in the world of an aesthetic object. After working as a researcher and programmer for the world's largest philosophy festival, she is currently working within the arts and founded an independent online platform, called four by three magazine, which focuses on the relation between film, philosophy and arts and for which she has interviewed directors such as Joshua Oppenheimer and Roy Andersson and philosophers, such as Raymond Geuss, Paul Guyer, Markus Gabriel, Stephen Mulhall, Andrew Bowie and Espen Hammer. Planning on commencing her PhD at the University of Berkeley, her research interests focuses on metaphysics, aesthetics and ethics, in particular notions concerning temporality, identity and worldhood.

*

Jardine, Fiona (Heriot-Watt University, Glasgow)

ABSTRACT:

Signature as Production: Materiality in Social Media

This paper suggests that Derrida's conception of signature is critical to understanding methods of production in what Boltanski & Chiapello (2005) term 'third spirit capitalism'. In Boltanski and Chiapello's 'projective city', capital detaches from conventional forms of wealth, dissipating through high status social networks in order to be reconstituted through encounters, events and projects and this paper will suggest that it is signatory processes give rise to such 'pockets of accumulation'. The paper argues that the abyssal processes variously described by Derrida as 'dehiscence' and 'scission' establish signature as a diverse, reducing function - a point of collection - that can be seen to constitute the basis and behaviour of digital materiality. Pointedly, the paper avoids using the term 'immaterial'. As 'lowest

common denominator' authorship, signature is promiscuous, containing the potential to acquire density and substance at speed through social networks. Signature is 'topologically assignable', a combustible simultaneity of production and place generating transient and volatile material expressions. The paper will develop that aspect of signature in relation to the interview Derrida gave to Giovanna Borradori (2004) in the wake of 9/11. Finally, the paper will draw on Hamacher's (1999) appreciation of the 'spectral' and apply its analysis of signature to Pham's (2015) study of the labour and position of Asian fashion bloggers, positing them as workers who deal in signature directly to create and exploit digital material, seeking and securing trade-able countersignature. It will conclude that in digital cultures, signature effectively synthesizes material and production, collapsing temporal distances and delays.

Bio:

I graduated with an LLB (Hons) from Brunel University (1994) before undertaking a BA (Hons) in Fine Art at Duncan of Jordanstone College of Art & Design, University of Dundee (1998) and an MFA at Glasgow School of Art (2003). I pursued PhD research with Professor John Roberts in the Social and Critical Theory cluster in the School of Art and Design, University of Wolverhampton between 2009 and 2013. I defended my thesis *The Divided Seal: Reading a History of Signatures in Visual Art through Derrida's 'Signature Event Context'* in 2014. My thesis establishes Derrida's signature as 'lowest common denominator authorship' and looks at the functional consequences of that. It considers the intersection of property, production and presence in artists' signatures, presenting an analysis of exemplars in relation to 'witness', 'standardisation' and 'destination', suggesting that it is possible to read a critical shift in value from material to skill in Jan Van Eyck's signature on *The Arnolfini Portrait* (1434). It is historically delimited by consideration of Marcel Duchamp's *Fountain* (1917), a consideration that indicates the strength of grounds for interrogating the conceptual and methodological sympathies between Duchamp and Derrida.

I currently teach Contextual Studies in the Forum for Critical Inquiry at Glasgow School of Art and in the School of Textiles and Design, Heriot-Watt University.

*

Jaworski, Katrina (University of South Australia)

ABSTRACT:

Suicide: An Impossible Gift

When a person suicides, something about their death remains a secret, shrouded by the privacy of the material act of suicide (in most cases). On the one hand, this secret is seen as wilful and agentic. On the other hand, this secret is the reason why the dead tend to be interpreted as irrational, pathological and selfish not only by the experts in charge of making sense of suicide, but also by those haunted by grief and

loss. How do we respond to this secret if such dichotomous interpretations persist? Keeping Jacques Derrida's work on the impossibility of the gift in conversation with Judith Butler and Emmanuel Levinas, this paper will offer two arguments, one pitted against the other, to respond to suicide's secret. First, by focusing on suicide as a point of no return, I will argue that suicide is an ethical gift, partly shaped by responses of the living rather than those who are dead. In this sense, I will frame suicide as always and already about another – about those who remain behind to grieve and remember. Secondly, I will argue that suicide is a gift given by the other for themselves – a final gesture by one self to one self, given in secret. Finally, I will consider the tensions the two arguments generate to see what we can learn about the painful agency of suicide.

Bio:

I graduated with an LLB (Hons) from Brunel University (1994) before undertaking a BA (Hons) Dr Katrina Jaworski is a Senior Lecturer in Cultural Studies at the School of Communication, International Studies and Languages, University of South Australia. She has published work on suicide in particular and death and dying more broadly in *Cultural Critique*, *Feminist Media Studies* and *Social Identities*. In 2014, she published her first monograph, *The Gender of Suicide: Knowledge Production, Theory and Suicidology* (Ashgate: UK). She is the co-editor (with Lia Bryant) of *Women Supervising and Writing Doctoral Dissertations: Walking on the Grass* (2015, Lexington: US). With Nikki Sullivan, she is currently completing the 2nd edition of the *Critical Introduction to Queer Theory* (Edinburgh Press: UK).

*

Jones, Cody (The University of Chicago Divinity School)

ABSTRACT:

Allergy and Ænergy: Autoimmunity and Différance for the Body in Labor.

This paper tracks three possible versions of the concept of labor opened up by Derrida's linking of 'différance' with 'allergy' in *Marges de la philosophie*, and the former's subsumption under the heading of 'autoimmunity' in his late work, and proposes a fourth category under which work can be performed: the 'ænergetic' economy.

The economy of autoimmunity is always both suicidal and self-perpetuating: in the case of Derrida's two examples – religion and post-Cold War democratic hegemony – the 'body's' attempts to save itself also become the vectors by which it begins to fundamentally unravel: techno-political media for religion perpetuates its existence but also opens it up to marginalization, and Western nations enter the world by isolating themselves from it via military intervention, giving new justification for the violence that threatens them. In each case, the response of the body is that of an allergic reaction: an environmental stimulus is conceived of as threat, and the body begins to overreact, and attack itself in response.

Following these notions, I attempt to provide a model of labor derived from the allergic-autoimmune. Etymologically, allergy means ‘other work,’ energy ‘in work,’ anergy (the opposite of both allergy and energy) means ‘without work,’ each of which maps onto a certain segments of capitalist economies (marginalized bodies, wage labor, and unemployment, respectively). By tracing the biological notion of sneezing (similar to voicing the word ‘différance’ in that it is a signifying non-speech act that points toward an already absent thing), which is the conversion of allergy, to energy, to anergy, I make room (via Sloterdijk’s *Blasen* and Deleuze & Guattari’s *L’Anti-Oedipe*) for ænergy, the ‘without-in’ work, the unification of economic systems typically marginalized by capitalism (desire, affect, reproductive, chaotic, anarchistic, critical), and a discursive space in which further criticisms of ideology can begin.

Bio:

Cody Jones is a Ph.D. student in the Philosophy of Religions at the University of Chicago Divinity School. He is interested primarily in the relationship between ontology and critical theory (broadly conceived), as well as the uses of the concept of practice within the discourses of philosophy, literature, and theology, particularly as constructed in the French, German, and Scandinavian Modernist traditions.

K

Kang , Woosung (Seoul National University, South Korea)

ABSTRACT:

Derrida contra Benjamin: Justice before the Law of Violence in *Dogville* and *No Country for Old Men*

Violence is everywhere and has always been with us. But the problem of violence has not much to do with its ubiquity or prevalence. Perhaps, what matters is the constitutional impossibility to single out “just” violence or to avoid being ethically contaminated when it comes to resist violence with violence. For Derrida, the thinking of justice becomes all the more indispensable precisely because the question of violence always *exceeds* our sense of ethics and law. Unlike Walter Benjamin, who imagines “divine violence” that would demolish any kind of legal violence, Derrida insists on our perseverance not to resort to the “transcendental” idea of justice beyond violence. Whereas Benjamin’s divine violence requires immediate transcendence beyond the law, Derrida’s notion of justice demands confrontation *before* the law. Derridian ethics of the other, or his politics of friendship, always involves with the act of questioning, not about the legitimacy of a particular act of violence and the resistance thereof, but of the “mystical” way a certain notion of violence demands non-violence as its impossible other. Ethics *happens* and *matters* precisely when particular laws fail to uphold the truth of the other. I would like to delve into the problematic conceptualizations of justice in Benjamin and Derrida in

terms of their different configurations of political and ethical subjectivity. For this, I am going to analyze the two penultimate scenes of feminine confrontation against the violence in Lars Von Trier's *Dogville* and the Coen Brothers' *No Country for Old Men*, contrasting them as the aporetic representations of resistance against actual violence. These movies ask: is there a way out of violence *via* violence? Benjamin's notion of divine violence prefigures a political subject whose sovereign violence goes beyond all kinds of "mythic" manifestations of violence as law; Slavoj Zizek's bold identification of divine violence with actual historical counter-violence radicalizes the spirit of Benjamin but diverges in the configuration of "abstinent" subject in capitalist society. For Derrida, however, every radical effort of resistance necessarily confronts the ambiguity of law and justice, whether in the just resistance against coercive state power or in the rightful revenge against individual violence. Derridan notion of justice before the law has nothing to do with Nietzschean *ressentiment*. Not in Grace's final act of just revenge in *Dogville* but in Carla Jean's act of not choosing to follow the rule of the game of violence in *No Country for Old Men* can we discern a visual representation of Derridan notion of justice. Carla's act, like Bartleby's act of saying "I would prefer not to," signifies a radical way of disturbing and malfunctioning the very network of violence and law, nullifying the whole social system of signification that is based on the legitimacy of violence. She turns herself into a symptom of disruption in its pure extremity, divulging the fiction of "mystical" legitimacy in every law *qua* violence.

Bio:

Woosung Kang is Professor of English, a Chair of Comparative Literature Program, and Director of American Studies Institute at Seoul National University, Korea. He obtained Ph. D. in English at State University of New York at Buffalo. He was a Visiting Professor at University of Pennsylvania. He teaches early and nineteenth-century American literatures, Asian cinema, film, and literary theories. His research area includes early American literatures, the politics of aesthetics in literary theories, and Asian cinemas. He is the author of Emerson and the Writing of the Moment in the American Renaissance, A History of American Literature, Painting as the Gaze of Philosophy, and he has published many articles on American writers, Japanese films, Jacques Derrida, and other contemporary theorists, including Korean translations of Derrida's major works and Avital Ronell's Stupidity. He is an organizer of Deleuze Conference in Asia, which is to be held in Seoul in June 17-19, 2016. He is now working on two books, Freud the Humanist and Literary Derrida.

*

Karpinsski, Daniel (Ryerson University, Canada)

ABSTRACT:

Chora / Hestia / Mosque

Space (chora) ... everything that exists must be somewhere and occupy some space (chora), and that what is nowhere on heaven or earth is nothing at all

Derrida's memory of a synagogue from his childhood, which translated the original place and designation (a mosque) into a post-colonial mosque again, inspired his reflection on the transitory nature of Place. My paper will show that a potential for transitions of a religious building is always already designed into any place of worship. A Derridean deconstruction of a typology of the Mosque could reveal the transitory nature of any place of worship and its possible translation / transformation / "transfiguration".

An example of instant space transition, combining three places of worship, could be the Greek temple Erechtheion. Its porch of female Caryatids refers to Hestia, the muse of architecture. This female element breaks a masculine way of design and leads to a non-linear geometry, to a process of endless connections between semiotic chains, organization of power and art. The process points out towards the concept of rhizome, which has no beginning or end; it is always in the middle, between things, interbeing, intermezzo (Deleuze)

Bio:

Daniel Karpinski is an architect, writer, educator and artist. He has Ph.D. in Architecture. His architectural work has won numerous awards (e.g.: 1st International Biennale Krakow for redevelopment of Jewish Town in Krakow, and Governor General Award for Emery Yard, with Julian Jacobs). His design has been extensively published, including AD Architectural Design and the Canadian Architect. His experimental architecture has been exhibited widely in galleries, including Musee d'Orsay, Paris, and Aedes Gallery, Berlin. He has published 3 books and 40 papers in such magazines as *The Canadian Architect*, *Perspectives*, and numerous European professional magazines. He took part in three Derrida Today Conferences (2010, 2012, and 2014)

*

Katsumori, Makoto (Akita University, Japan)

ABSTRACT:

On Barad's Agential Realism: Bohr and the Question of Radical Alterity

In *Meeting the Universe Halfway* (2007), Karen Barad explores the implications of physicist Niels Bohr's thought in critical dialogue with current science studies and various interdisciplinary approaches. Starting from Bohr's view of the inseparability of the object and the agency of observation in quantum theory, she develops her own philosophical framework called "agential realism," which seeks to undo the material/discursive, natural/cultural, and human/nonhuman dichotomies, and reconceive them in terms of "agential intra-actions." Further, in her more recent

texts, Barad attempts to connect this viewpoint of agential realism with themes of Derridean deconstruction such as iterability, hauntology, or justice-to-come. Barad's work has greatly contributed to current discussions on science, nature, materiality, and related topics by extending Bohr's ideas in conjunction with a wide range of contemporary scholarly themes. Her effort to link her project to Derridean deconstruction, however, seems to involve no small difficulty – a difficulty that derives in part from the basic conceptual frame of agential realism. While her criticism of the human/nonhuman and other related dichotomies runs more or less parallel to the deconstruction of metaphysical binaries, some of her key ideas and arguments are hardly in accord with the Derridean line of thought, specifically with the thematic of the wholly other or radical alterity. Even as she speaks of the other, the otherness of the other is restricted within the "intra-activity of the world," so that agential realism largely appears to operate under the dominance of 'intra' or 'within' rather than what would exceed its limits.

In my view, however, Bohr's philosophical thought revolving around the concept of complementarity may be interpreted in a way that comes closer to the Derridean thematic of alterity. His idea of complementarity, with an emphasis on the uncontrollable object-agency interaction, can be shown to imply a notion of radical alterity that evades and exceeds our conceptual and technical control of natural processes. From this point of view, Barad's agential realism may perhaps be reconceived and reformulated with a focus on the notion of radical alterity as an irreducible moment of material-discursive processes.

Bio:

Makoto Katsumori is Professor of Philosophy at Akita University, Japan. After studying geophysics, he majored in the history and philosophy of science at the University of Tokyo. He holds a Ph.D. in Philosophy from the Vrije Universiteit, the Netherlands. His main fields of research are the philosophy of science, and contemporary European and Japanese philosophy. His publications include *Gendai-nihon-tetsugaku o tou: "wareware" to sono kanata* [Questioning Contemporary Japanese Philosophy: The 'We' and Beyond] (Tokyo: Keisō-shobō, 2009); "Derridean Deconstruction and the Question of Nature," *Derrida Today*, Vol. 3, No. 1 (2010); and *Niels Bohr's Complementarity: Its Structure, History, and Intersections with Hermeneutics and Deconstruction*, Vol. 286 of *Boston Studies in the Philosophy of Science* (Dordrecht: Springer, 2011).

*

Kelley, Lindsay (University of NSW, Australia)

ABSTRACT:

Dying for the Other: Shifting relations between antiauthoritarian resistance and the pharmakon

One of Beatriz da Costa's last projects, *Dying for the Other* (2011), presents three channels of video footage from testing environments, including laboratories, hospitals, kitchens, and living rooms. Elizabeth Wilson's *Gut Feminism* encourages feminisms that "offer no plans for repair except through the interpretation of our ongoing, anxious implication in envies, hostilities, and harms." Regarding cancer as a hostile, fatal harm, this paper will investigate da Costa's *Dying for the Other* and a related project, the *Anti-Cancer Survival Kit* (2015), as anticonsilient engagements with Wilson's articulation of the gut as "an organ of mind." Following Derrida's reading of the word *pharmakon*, Wilson asks how to hold the poisonous and the healing in material and political tension. Elsewhere I have attended to the ways in which microbiomes are figured ecologically and how this facilitates and displaces understandings of toxic embodiment. Here I will elaborate on the deconstructive logics at work in figurations of body as ecosystem to investigate how a cancerous "posthumanarchy" furthers both Wilson's desire for "sustained attention [to] the nature of attacking, sadistic impulses, and the difficulties of how to live (and politick) with them" and Scott Gilbert, Jan Sapp and Alfred Tauber's call for "intermingled symbiont relationships." Together across the three shared video channels of *Dying for the Other*, bald pink mice have materially moved into da Costa's frail body through a deft game of pharmacological cat's cradle. Changing orientations to the term "cellular anarchy" as a descriptor for the activities of cancer in the body indicate shifting relations between antiauthoritarian resistance and the *pharmakon*. Animated by bile, toxicity, frustration, in da Costa's words, "more than even I can take," the multispecies power structures playing out in *Dying for the Other* are both undone and bound by cellular, culinary, and anticonsilient anarchisms.

Bio:

Working in the kitchen, Lindsay Kelley's art practice and scholarship explore how the experience of eating changes when technologies are being eaten. Her book, *Bioart Kitchen: Art, Feminism and Technoscience* (IB Tauris, 2016), traces an unconventional history of bioart from feminist food art and home economics. Kelley is a practicing artist and a Lecturer at UNSW Australia Art & Design, as well as a Researcher at the National Institute for Experimental Art, UNS, an International Research Fellow at the Center for Fine Art Research, Birmingham City University, as well as a Co-Investigator with the KIAS funded Research-Creation and Social Justice CoLABoratory: Arts and the Anthropocene (University of Alberta, Canada).

*

Kenny, Yoav (Tel Aviv University, Israel)

ABSTRACT:

From Biopolitics to Zoopolitics: On the Importance of Aristotle to Derrida's Late Work on Animality and the Political

Derrida first discussed *biopolitics* in the famous interview with Jean-Luc Nancy, *Eating Well, or The Calculation of the Subject* (1988), where he utilized it to connect the "non-criminal putting to death" of animals with the more traditional Foucauldian meaning of the term, i.e. the state violence and governmental force which operate on the subject's body and life. Given this context, it is not surprising that his next discussion of biopolitics was in *The Beast and the Sovereign* (2001-2003). The most well known aspect of this discussion – and of similar discussions in contemporaneous texts such as *Rogues* (2003) – is Derrida's critique of Agamben's post-Foucauldian biopolitics and, in particular, of the primacy he gives to *bios* over *zoë* in Aristotle's political thought. Important and influential as this critique may be, it is not complete without its positive counterpart, namely Derrida's attempt to formulate a *zoopolitics* which would focus on *zen* and *zoë* in order to account for the non-anthropocentric foundations of the political understanding of bodily existence.

In this paper I will trace the transformation from biopolitics to zoopolitics throughout Derrida's last two decades and demonstrate the importance of this political interest in animality to Derrida's wider philosophical engagement with animals during those years (e.g. in *The Animal that therefore I am* lecture from 1997). I will give special attention to the central and unique role Aristotle plays in this process, firstly through his own writings on the *zoon politikon*; and, secondly, as an important source for Heidegger's thought, who, as such, enables Derrida to tie together several ends that were left loose in his former readings of Heidegger in relation to both animality and the political.

Bio:

I am currently a post-doctoral fellow at the Minerva Humanities Center in Tel Aviv University, where I am also the editor-in-chief of the online journal *Mafte'akh-Lexical Review of Political Thought* (in Hebrew) and a founding member of the "Lexicon for Political Theory: Encyclopaedia in the Making" research group. Following the submission of my PhD dissertation *Political Animals: Animality and the Political in Aristotle, Heidegger and Derrida* in the School of Philosophy at Tel Aviv University, I was a 2014-15 Fulbright postdoctoral scholar at the Rhetoric Department in The University of California, Berkeley. I have published articles on Aristotle, Heidegger, Arendt, Kafka, Agamben, Derrida and political art in various journals and books.

*

Keohane, Oisin (University of Dundee, UK)

ABSTRACT:

On Erotic Friendship: *Erôs* and *Philia* in Aristotle, Derrida, and the Cinema of Eric Rohmer

Since Plato's Symposium, sexual attractiveness has been an open motive to philosophy; one philosophises not only about sex; one also treats sex as an invitation to philosophise, as if to acknowledge the charged intimacy of one soul's investigation of another. However, philosophy also consistently tries to govern sex, making philia, not erôs, the accompaniment of the Good, or even the friend of the Good. The issue of friendship is crucial, for as Derrida observes in Politics of Friendship, there has been a double exclusion at work in the philosophical discourses on friendship, and in both cases, it is a matter of sex. On the one hand, one faces the exclusion of friendship between women; on the other, one faces the exclusion of friendship between a man and a woman.

The consequence of this double exclusion of the woman for Derrida is that the philosophical paradigm privileges the figure of the brother, the name of the brother or the name of 'brother'. Which is to say, for this androcentric paradigm, friendship is fraternity. Resisting and overturning this paradigm of fraternity is however not simply a matter of extending our conception of friendship, so that it applies to, say, daughters, mothers, wives and sisters, but rather, departing from previous models, forging a new conception of (erotic) friendship. I will argue that the work of Stanley Cavell and the films of Eric Rohmer begin to show us such new models of friendship. My central questions will be: how do the films of Eric Rohmer reconfigure the relationship between erôs and philia, and how does this reshape Derrida's reading of Aristotle's philosophy of friendship, contained in Eudemian Ethics and Nicomachean Ethics? And why might film be said to be an exemplary medium to examine the notion of erotic friendship?

Bio:

Oisín Keohane is a Lecturer at the University of Dundee. Before coming to Dundee, he taught at the London School of Economics (where he received his PhD), the University of Toronto and the University of Johannesburg. He has also been an IASH Postdoctoral Fellow at the University of Edinburgh, a Mellon Postdoctoral Fellow at the University of Toronto and a HRC Visiting Fellow at the Australian National University. He has published articles in *Derrida Today*, *Nations and Nationalism*, and *Paragraph*, as well as book chapters in collections published by Routledge and Wilhelm Fink Verlag. He has also, with Elizabeth Geary Keohane, translated work by Marc Crépon for *Paragraph*. His main interests are in erotic friendship, linguistic justice and 'Anglobalisation', as well as Derrida's work on philosophical nationalism.

*

Khan, Kamran (University of Leicester, UK)

ABSTRACT:

Language for citizenship: Judgement even after the test

The ambiguities and complexities around inclusion and exclusion played a significant role in the work of Jacques Derrida. Two areas in particular affected his life and his outlook: the precariousness of citizenship and the role of language. These two areas are confronted by migrants in the UK due to English language testing as a prerequisite for citizenship through the Life in the UK test. This paper draws on Derrida's work on citizenship and language to provide a theoretical grounding and insight into the experiences of migrants in the UK today.

As a Jew in Algeria, Jacques Derrida lost his rights to French citizenship under the administration of the Vichy regime in 1940-1942. He would later again become a French citizen but the margins of citizenship marked Derrida and his sensitivity to the possibilities for exclusion. In Monolingualism of the Other Derrida defines the issue of citizenship and belonging in relationship to languages, particularly to Arabic and French.

This paper draws on data from (1) a citizenship project in progress and (2) a PhD length case study into the citizenship process. Cumulatively, the data is based on over three years of fieldwork and over 150 interviews. Data analysis is still at an early stage in the citizenship project.

This paper will demonstrate how attitudes towards English can become a test in which migrants feel they must demonstrate a willingness to be tested and for others to be tested. However even after the Life in the UK test and the citizenship ceremony, the Other retains the capacity to judge.

Bio:

I am currently working as a research associate for the ESRC UK Citizenship Process Project at the University of Leicester in the Department of Sociology. Previously, I gained my Ph.D from the University of Birmingham and University of Melbourne. My thesis analysed the process of becoming a British citizen. My study specifically dealt with citizenship testing, adult language education and the application process. Before my Ph.D, I was a teacher of ESOL (English for Speakers of Other Languages) for adults for 5 years. My current interests are in citizenship, language testing and security.

*

Khanova, Polina (University of Warwick, UK)

ABSTRACT:

Derrida as a practitioner of Deleuze's theory of style

The ambivalent relationship between Deleuze and Derrida has been a widely debated topic, the main position being that their methods are competitive at best, or even incompatible, as expresses by, among others, Zizek and Patton & Protevi. However, this position neglects the question of methodology - the practice of writing, rather than the conceptual content.

In my research I rely on a close reading of Derrida's texts in order to expose the stylistic component of his writing and to show how Derrida's practical solutions refer back to Deleuze's theory of style. Specifically, I will be looking at Derrida's works *Différance*, *Declarations of Independence* and *Signature Event Context*. I argue that this stylistic component, specifically the self-referential interplay between the text and the reader, shows clear markings of compliance to Deleuze's concept of affective writing. I will demonstrate that Deleuze's claim that philosophical truths remain "arbitrary and abstract" unless they are rooted in a forced encounter that pushes the reader to think, which guarantees necessity of what is produced in the act of thought, finds its practical enactment in Derrida's work. Derrida uses verbal constructions that are not descriptive but intended to point the reader at concepts that evade direct description, constructing a text that folding back upon itself, switching from representation to production. I will demonstrate that Derrida's method of writing is inherently performative: his argument works by way of engagement with the creative mind of the reader, and in this aspect Derrida is an unacknowledged practitioner of Deleuzian theory of style. His concepts of signature, promise, and *différance* (especially the latter) are rooted in the materiality of writing and produce immediate effect of difference on the reader.

This project, by closely examining Derrida's style, exposes the previously neglected methodological filiation to Deleuzian concept of "affective style".

Bio:

Polina Khanova has recently received her MA in Continental Philosophy at the University of Warwick. She completed her dissertation focusing on a Deleuzian reading of Derrida was completed under the supervision of Prof. Miguel de Beistegui. Polina has published in academic journals Logos and Pli and is a member of Pli editorial board. Polina was responsible for editing the Russian translation of Quentin Meillassoux' book *Après la finitude* and several others, and currently prepares for publication her translation of Derrida's *D'un ton apocalyptique adopté naguère en philosophie*. Currently she is an independent translator and editor and works on her PhD proposal. She got her undergraduate degree in Philosophy at Moscow State University, where she proceeds to be a member of Young Researchers' Council and Centre for Game Studies. Her main interests include contemporary French philosophy, critical theory, speculative realism, and accelerationist politics.

*

Kopelson, Kevin (University of Iowa, USA)

ABSTRACT:

Derridean “Auto-affection”

When Jacques Derrida, in *Of Grammatology*, writes about “auto-affection,” he describes it as the seemingly self-present experience of hearing oneself *speak*. He does not, however, describe it as the experience of “hearing” oneself *think* and nor as that of “hearing” oneself (silently) *read* text written by someone else – someone, that is, whose own speaking voice has never been heard. Perhaps, then, Derrida did not experience thought as “hearing” himself – although I have suspected that many of us do. I myself do. Or I have the *impression* that I do. In reality, I “hear” a voice – when thinking and also when reading – that is neither my own voice nor that of anyone else. It seems to be a voice that is no voice at all – although it’s pretty clear to me, still, that this probably neuter-“sounding” voice is indicatively male. I propose to discuss – in twenty minutes – some interesting and even provocative implications of all this. Perhaps, for instance, it would have been worthwhile and even productive for Derrida to have at least acknowledged there, in *Of Grammatology*, that Saussure may have been thinking of the experience of imagining (without really hearing) one’s own voice when he defined a “sound-image” (or signifier) as “the psychological imprint of the sound, the impression that it makes on our senses.” Perhaps, moreover, Derrida might then have gone so far as to theorize that at least some forms of thinking-in-words are very much like what he means (perhaps metaphorically) by “writing” – as when, for instance, he writes that “writing is always atonal.”

Bio:

Kevin Kopelson received a B.A. from Yale University, a J.D. from Columbia University, and a Ph.D. from Brown University. Currently, he is Professor of English at The University of Iowa. He specializes in critical theory, cultural studies, queer theory, and twentieth-century literature. He has published numerous articles and six books: *Confessions of a Plagiarist: And Other Tales from School* (Counterpath Press, 2012); *Sedaris* (University of Minnesota Press, 2007); *Neatness Counts: Essays on the Writer's Desk* (University of Minnesota Press, 2004); *The Queer Afterlife of Vaslav Nijinsky* (Stanford University Press, 1997); *Beethoven's Kiss: Pianism, Perversion, and the Mastery of Desire* (Stanford University Press, 1996); and *Love's Litany: The Writing of Modern Homoerotics* (Stanford University Press, 1994). He is an occasional contributor to the *London Review of Books*. His awards include a Rockefeller Foundation Residency in Italy, a Camargo Foundation Residency in France, a Radcliffe Institute for Advanced Study Fellowship at Harvard University, and a Mellon Fellowship in the Humanities at the University of Pennsylvania.

*

Kopka, Aleksander (Jagiellonian University, Poland and the University of Lille 3, France)

ABSTRACT:

The State of Mourning. Biopolitics and the Imminence of Death

As soon as life becomes the main subject of political inquiry, the thinkers of biopolitics urge us to ask the questions on the foundations of the body politic, its sovereignty, the immunization of the state in order to extend the presence of its life, and finally the relation between the singular life and the political life (and thereby between the human body and the body politic). Yet, following Jacques Derrida, I will argue that this urgency demands an examination of the pre-originary import of death within life in general. According to Derrida, life, to be supported, must transport death – carry it through – being at once enabled and interrupted by it. Such an imminence of death – along with its political importance – holds life to account for its transience, inscribing biopolitics in the broader perspective of the trace and survival proposed by Derrida.

Therefore, the issues of the immunitary logic, the role of the pharmakon and especially the “naturalness” of the relation between life and the body politic, which are at stake throughout the biopolitical debate, need to be revised from the view of the locus of death in the life of the state and the role of mourning in its constitution and preservation. To do that, I will provide a critique of the main presuppositions of biopolitics focusing on the work of Roberto Esposito and basing on Derrida's concept of the trace, the deconstruction of the “state of nature” presented in *Of Grammatology*, his pharmako-logic put forward in Plato's Pharmacy and his numerous works on the theme of mourning, especially *On Touching* – Jean-Luc Nancy. The investigation will also include Derrida's critique of Giorgio Agamben's biopolitical approach, along with the question of the difference between *zōon* and *bios*, conducted in *The Beast and the Sovereign*.

Bio:

Aleksander Kopka is a Ph.D. student in philosophy both at the Jagiellonian University in Cracow, Poland and the University Lille 3 in France. A student and an associate of professor Thomas Dutoit, he is the author of numerous peer-reviewed publications on the philosophy of Jacques Derrida including *Mourning Derrida* and *The Deaths of Socrates*, and the founder and director of Projekt: Derrida – an academic research group created to study and promote Derrida's heritage in Poland. Currently, awarded a research grant by the Polish Government, he is working on his first book *The Ethics and Politics of Mourning in the Philosophy of Jacques Derrida*. His areas of expertise contain the philosophy of Jacques Derrida, the anthropology of death and mourning, literary studies on the work of Elizabeth Bowen, the functions and the “nature” of literature, psychoanalysis.

*

Kristensson, Anette (Stockholm University, Sweden)

Derrida and Critical Animal Studies: how is meat eating related to the culture of logocentrism?

In his well-known work from the late sixties and early seventies Jacques Derrida formulates his deconstructive philosophical project, in short: a critical reading of the western logocentric philosophy that is constructed around certain central hierarchical dichotomies such as life/death, presence/absence, nature/culture, man/women, signifier/signified, transcendental/empirical, speech/writing, inner/outer, etc. The deconstructive reading of this tradition has inspired postcolonial thinkers, and also feminist theorists who have developed Derrida's claim that the logocentric tradition is centred around the phallus, on a symbolic as well as a political level. At the end of his career Derrida said that the phallic/logocentric tradition also has to be conceptualized in terms of a carnocentrism, i.e. a tradition structured around the sacrifice and eating of animals. He introduces the seemingly odd neologism "carnophallogocentrism". However, he just mentioned it a few times – sort of in passing – and never really explains the necessity of adding the prefix "carno". My ambition is to work out an understanding of this sacrifice of the animal, on the basis of Derrida's theories of logocentrism and phallocentrism. Here I also use certain theoretical resources from psychoanalysis that is central to Derrida.

I argue that Derrida's concept carnophallogocentrism could be a key concept for Critical Animal Studies, but first we need to understand the seemingly odd connection between logocentrism and meat eating. I also discuss different attitudes toward Derrida in the field of Critical Animal Studies.

Bio:

Anette Kristensson (born 1977) have studied mostly continental philosophy and aesthetics and wrote a master thesis about Jacques Derrida's concept of carnophallogocentrism at Södertörns Högskola, Stockholm 2012. Now, developing this topic in a PhD thesis in Child- and Youth Studies at Stockholm University.

*

L

Lampropoulos, Apostolos (University Of Bordeaux Montaigne, France)

ABSTRACT:

Derridean Bonding In Black-And-White

This paper seeks to understand how Derrida establishes bonds of potential friendships through –and perhaps despite– photographs. More precisely, Derrida

decides to write on photographs in black-and-white on at least two occasions: in Athens, Still Remains he reflects on a number of photographs that Jean-François Bonhomme took in the city of Athens; and in Rights of Inspection, he responds to a photo-novel created by Marie-Françoise Plissart. In the context of these collaborations, Derrida takes up a double challenge: first, he rethinks the principle of “penser à ne pas voir” the very photographs that have been proposed to his own gaze; second, he shows what it means to “savoir se taire” before photographs inviting him to break the muteness that he finds appropriate for their understanding. Taking into account the way in which similar issues are discussed in Copy, Archive, Signature: A Conversation on Photography with Hubertus von Amelunxen and Michael Wetzel, this paper is articulated around the following two questions: Does the establishing of an amicable bond presupposes a specific attitude vis-à-vis the visual and the visible? And how does it treat blindness, corporeality and photography as a site filled with ruins?

Bio:

Apostolos Lampropoulos is Professor of Comparative Literature at the University Bordeaux Montaigne. He has published the monograph *Le Pari de la description* (L'Harmattan, 2002), and coedited the volumes *States of Theory* (Metaichmio, 2010), *AutoBioPhagies* (Peter Lang, 2011), and *Textual Layering* (Rowman & Littlefield, forthcoming) as well as the issue “Configurations of Cultural Amnesia” (*Synthesis*, 2011).

*

Lausic, Miriana (York University, Canada)

ABSTRACT:

Deconstructing Passion in Tauromaquia and Flamenco

The multi-disciplinary focus of this work is reinforced through the employment of philosophical theories in body practice and dance practice.

The acquired knowledge from a nine month fieldwork in Spain takes form in a dissertation through the theoretical framework I refer to as Architecture(s) and Markings. My theory is informed by the deconstructive discourse of Jacques Derrida and Jean Luc Nancy in conjunction with the work of dance and performer scholars, Sally Ann Ness, Diana Taylor and Ann Cooper Albright.

Following Derrida's line of thought, architecture and deconstruction engage through the metaphor of language. Thus, in the presentation of my manuscript, chapters follow architectural metaphors that deconstruct space and images by constantly transposing their meaning in time, such as the Patio, the Labyrinth, the Cave, and the Plaza. These metaphors refer to material and non-material space, where meaning is constantly shifted with the changing metaphor. Inasmuch, in this new context of Architecture(s) and Markings, I use the term architecture to describe a way of marking space with movement and sound, and the plural form, architectures, to explain the rhythmic marking in space. Rhythm is related to temporality, or more

precisely, to the relationship between time and movement. Moreover, choreography, similarly to architecture, builds images in the space. However, in dance, the 'edifice' is constantly constructed and deconstructed by movement and sounds of the dancers. In this regard, this dissertation extends the notion of dance scholarship by using deconstructed choreography and architecture, where a conceptualization of movement and spaces reaches beyond the traditional notions. Questions I pose are: How does time in movement shift the meaning of the choreography? How does time in language and movement deconstruct gesture? How does time deconstruct the body from the place to the no place?

Bio:

Miriana M. Lausic Arratia, a PhD candidate at York University, is a recipient of the Ontario Trillium Scholarship and the Provost Award. Her work is situated in the field of dance studies in collaboration with visual arts and explores a multidisciplinary engagement with the fields of ethnography, philosophy and critical theory. Miriana holds an MFA in Choreography from the University of North Carolina at Greensboro and a degree in History from the Pontifical Catholic University of Chile. She has presented her current research at: World Dance Alliance in Angers, France; Arts in Society at the University of Sapienza, Rome; Canadian Society for Dance Studies / Society of Dance History Scholars; and York University's Center for Research on Latin America and the Caribbean. Her choreographic work has been presented at The John F. Kennedy Center for the Performing Arts, The Barns at Wolf Trap, the Lincoln Theatre, and Carter Barron Amphitheatre.

*

Lee, Kyoo (City University of New York, USA)

ABSTRACT:

**When Time Goes Out of Joint, Back in Touch with Itself:
Jacques Derrida's *Hamlet* and the Surreality of the Double Father ... Problem?**

Where do the gone things go?
- Kimiko Hahn, 2002, "In Childhood"

Listen, "Things don't die or remain damaged/but return: stumps grow back hands,/ a head connects to a neck,/ a whole corpse rises blushing and newly elastic./ ...Where do the gone things go/when the child is old enough/to walk herself to school,/ her playmates already/ pumping so high the swing hiccups?" (Hahn).

Here, I repeat the question, addressing it, this time, to a certain Jacques, the late Derrida, who sees the disordering ghost of King Hamlet in William Shakespeare's *Hamlet*, its oddly persistent auto-inscription, through "a time without *certain* joining or determinable conjunction ... (T)ime is *disarticulated* (Jacques

Derrida, 1993, *Specters of Marx*).” This evocative spacing (*espacement*) of the very absent-presence of the father, the self-cancelling *logos* (logic, law, language, the “name”) of the father, resonates with the “specter (that) is haunting Europe” (Karl Marx, *Communist Manifesto*, 1848) still today … and again then, my question is: where does, or did, the body go? More literally, as in a crime scene investigation, I suggest that we look *to*, if not for, the body of the father, which of course is nowhere in the play or outside. In brief, at stake, more “vital” even, is the question of “passion(s)” as a problem:

Something determinable … that lies before you, there before you (*problema*), in front of you [in English in the original – Tr.]; from which comes the necessity to approach from the front, facing towards in a way which is at once direct, frontal, and head on (*capital*), what is before your eyes, your mouth, your hands … Continuing the semantics of *problema*, there would also be the question of an *ob-subject extended* like a jetty or the promontory of headland (*cap*), an armor, or protective garment. *Problema* also means, in certain contexts, the excuse given in advance to shirk or clear oneself of blame, but also something else that would perhaps interest us here more. By metonymy, if you will, *problema* can come to designate that which, as we say in French, serves as a “cover” when assuming responsibility for another or passing oneself off as the other, or while speaking in the name of the other, that which one places before one or behind which one hides.

(Jacques Derrida, “On the Name [*Sauf le nom*],” *Passions*, 1993)

What is (t)his problem that reproduces itself as if in eventual dissimulation (*trompe-l’œil*)? What passion, before the question, possessed Hamlet or what passion did Hamlet pass up in the passage of his life? What *problema*, still, in (t)his afterlife?

Bio:

Kyoo Lee, Professor of Philosophy at The City University of New York, author of *Writing Entanglish* (2015, Belladonna Chapbook Series) and *Reading Descartes Otherwise: Blind, Mad, Dreamy, and Bad* (2012, Fordham UP), who also has co-edited journal issues on “Safe” (2011, *Women’s Studies Quarterly*) and “Xenophobia & Racism” (2014, *Critical Philosophy of Race*), is a theorist and writer who works widely in the intersecting fields of the Arts & the Humanities. Recipient of faculty fellowships from the Mellon Foundation, Korea Institute for Advanced Study and The CUNY Graduate Center, along with John Jay Faculty Research Excellence Award, she also occasionally summer-teaches at Jack Kerouac School of Disembodied Poetics, seminarizing on philopoetics. Currently, she serves as an Associate Editor of *Derrida Today* and *Hypatia*, and is also on the editorial board of *Open Humanities Press*. She has long been a member of Poetry Translation Center in the UK and recently joined the PEN America Translation Committee.

*

Leonard, Phil (Nottingham Trent University, UK)

ABSTRACT:

***Kosmotheoros* in tears: being-in-space with Jean-Luc Nancy**

Like Derrida, who in 1967 writes that the word *spacing* ‘speaks the articulation of space and time’, Nancy finds in spatial differentiation a hetero-affective force that inscribes and exposes the world. For his 1997 essay ‘The Technique of the Present’, such a spacing is ‘the act by which the thing is put forward: *prae-est*'; here, ‘the thing’ is to be understood not as an enduring substance, but as formed and perpetually reformed in an impossible production of itself. Motivating this essay is the association of art and poetry with technique, a manifest staging of the production of the present, and Nancy looks to On Kawara’s painting for examples of this operation. What he discovers there is not only an aesthetics of spacing but a rewriting of the sacred. Invoking the date of the first moon landing, Kawara marks the moment in which the space above no longer is conceived as a sublime immanence. ‘On July 21, 1969, something happens in the history of painting, and of poesy in general’, Nancy writes, ‘The heavens are no longer celestial’.

This paper will consider Nancy’s reading of this extraterrestrial spacing of the world alongside remarks in *The Sense of the World* that similarly address the cosmological positioning of the world. Declining the familiar alternatives of *kosmotheoria* (the world viewed from beyond by a sovereign spectator) and *kosmopoiesis* (the human shaping of the world as a finitude), Nancy here offers an ‘acosmic cosmology’ that is focused on the reinscription of the world as a passage – a spacing – that moves outside. As such, this paper will build on recent critical writing on the concept of world and, more specifically, on work that considers the world’s supra-planetary.

Bio:

Phil Leonard is Professor of Literature and Theory at Nottingham Trent University, where he is also research co-ordinator for English and NTU Site Director for the AHRC Midlands3Cities Doctoral Training Partnership. He is the author most recently of *Literature after Globalisation: Textuality, Technology, and the Nation-State* (Bloomsbury, 2013) and ‘A Secret Dispersal: Derrida’s Satellites’ (*Parallax*, 2014). He is currently working on a co-edited book titled *The World in Theory: Derrida, Nancy and the Ends of Globalisation* (2016) and two monographs: *A World without Ground: On Being and Writing in Orbit* (2016) and *The Great Globe Itself: Literature and Theory against the World* (2017-18).

*

Levi, Jacob (The John Hopkins University, USA)

ABSTRACT:

**History’s Breath: Derrida’s Critique of Historicity in his 1964-1965 course
*Heidegger: la Question de l’Être et l’Histoire***

The recent publication of the 1964-1965 course *Heidegger: la Question de l'Être et l'Histoire* reveals that, even at this early stage in his career, Derrida had already formulated many crucial elements of his interpretations of Heidegger for decades to follow. In the 64-65 course, Derrida suggests there is no getting beyond the “ontic metaphors” that typify Heidegger’s Destruktion of metaphysics – we are condemned to produce metaphors for Being, without ever making fully present the Da of Dasein. One crucial ontic metaphor to which Derrida returns repeatedly is known variously as breath, air, wind, souffle, Luft, pneuma, or indeed, ruach.

Derrida notes a certain “breathlessness,” “essoufflement,” that marks the final three chapters of *Being and Time*, when Heidegger attempts to situate the “historicality” of Dasein in its authentic temporality. This endeavor, Derrida argues, is ultimately a failure. While Heidegger “clears the terrain” for an analysis of Dasein’s historicality, in exasperation, he abruptly ends the book when it becomes clear that an ontological explanation of Dasein’s historicality cannot be done. Derrida notes that in the architectonic structure of *Being and Time*, historicality (part II, chapter 5) is surrounded by temporality (II.4, II.6), and he insists that for Heidegger only temporality can be the transcendental horizon of the question of Being, not historicality. *Being and Time* runs out of steam - or, indeed, breath - before its completion because the ontological understanding of Dasein’s historicality can only appear in dissimulation, as ontic metaphor.

In my paper, I suggest that Heidegger’s breathlessness in Derrida’ 64-65 course anticipates the appearance of breath as a decisive metaphor in the 1987 *Of Spirit: Heidegger and the Question*. Derrida’s remarks on breath reveal a chiasmus: breath as life, and as history. Derrida’s deconstruction of these metaphors for breath is an essential gesture in his response to Heidegger’s thought.

Bio:

Jacob is a graduate student in the Humanities Center at Johns Hopkins University. His work concerns 19th and 20th Century European literature and philosophy, specifically questions of language, metaphysics, and religion. His interests include the phenomenological tradition (from Husserl and Heidegger to Derrida), 20th Century German-Jewish thinkers (specifically Benjamin, Rosenzweig, and Scholem), and the reception and transformation of Heidegger in France. Jacob is also interested in fin-de-siècle and interwar French and German literature and its philosophical undercurrents. He has previously studied at Pomona College, and the Ecole Normale Supérieure de Paris.

*

Lezra, Jacques (New York University, USA)

ABSTRACT:

Abstract for Jacques Lezra, “The Idea of a University in the Age of its Formal Reproducibility”

The pastoral conception of the modern University, as a conforming, converting, and translating conference-machine, has exhausted its analytic interest and its political possibilities. How do we recover, and reproduce, the unconverted violence of its foundational moments? How do we do so without falling into the romantic notion that this violence cannot be converted into a pedagogical object, for consumption and global reproduction?

By means of a detailed reading of the problem of *modality* in Derrida's essay on "Unconditionality or Sovereignty: The University at the Frontiers of Europe," I'll address the sort of violence that I take to be inseparable from thought as practiced in what we call the university. I set aside considering what I called the mythic *foundation* or *institution* of the University. Any act of institution, it seemed to me, necessarily entails a break, a cut, in an established order. This is true as well, and necessarily, of the foundation of a University – even one destined already and explicitly to supporting the machinery of neo-liberalism by producing that tradable commodity that we call the indebted student. But this is altogether too general, and in an important way it is just wrong. The modern University then sits on a double base, historically as well as conceptually: on a theologico-political base, and on the concept and practices of *conversion*. The requirement that thought, carried out within an unconditional frame (the University), nevertheless be at its core a machine for disclosing, producing, instituting, and administering conditions, modes or *modalities*, seems to me not only to suggest a radical definition of the University's *potential* in the age of globalized, monetized pedagogy, but also a radical redefinition of the notion of an *institution* more broadly. I take a view – with Derrida's redefinition of institutionality – that for genuine thought to occur (controversy: what is "genuine thought," if it's not defined tautologically, as I'm doing here, apparently?) the violent act of the university's foundation must be recovered, reinvigorated, and rethematized. This brief talk sketches out the conceptual bases on which this three-fold task stands.

Bio:

Jacques Lezra is Professor of Spanish and Comparative Literature at New York University, and a member of the Departments of English and German. His most recent book is *Wild Materialism: The Ethic of Terror and the Modern Republic* (Fordham, 2010; Spanish translation 2012; Chinese translation 2013). A book on Cervantes, *Contra los fueros de la muerte: El suceso cervantino*, collecting articles and unpublished essays, as well as chapters from his first book, *Unspeakable Subjects: The Genealogy of the Event in Early Modern Europe* (1997), is in press; one entitled *On the Nature of Marx's Things* is in preparation. Lezra has edited collections on the work of Althusser, Balibar and Macherey, and on Spanish republicanism; a co-edited volume (with Liza Blake) on "Lucretius and Modernity" is forthcoming. Lezra has published articles on Shakespeare's *Measure for Measure*, contemporary and early modern translation theories and practices, Freud, Althusser, Woolf, animality studies, and other topics. He is the co-translator into Spanish of Paul de Man's *Blindness and Insight*. With Emily Apter and Michael Wood, he is the co-editor of *Dictionary of Untranslatables* (2014), the English translation of *Vocabulaire européen des philosophies*. With Paul North, he edits the Fordham University Press book series IDIOM.

*

Lipschitz, Ruth (University of Johannesburg, South Africa)

ABSTRACT:

***Dance With Nothing But Heart* (2001): the queer “selftaste” of an ethics of mourning**

Dance With Nothing But Heart is a collaborative performance by South African artist Steven Cohen and his partner, Elu. Based on an idea by Cohen, and performed by Elu, the piece strips away music, lighting and costume and comprises of Elu dancing naked with an ox's heart and his own improvised choreography. Created for the 2001 Johannesburg Dance Umbrella, *Dance With Nothing But Heart* provoked official warnings of its offensive nature. Blatantly homophobic, these warnings refer to Elu's nakedness, his off-stage routine and the work's presumed homoerotic content. In this paper, however, I want to suggest that *Dance With Nothing But Heart*'s so-called offense owes instead to the intimacy it stages between a human body and a dead animal heart: an intimacy of shared finitude and alterity, whose ‘obscenity’ is underscored by the unexpected auto-erotic autophagy (or foot-in-mouth action, what Cohen calls “foot fucking”) that ends the performance. Although Cohen has called the ox heart Elu dances with, carries, caresses, and tears open, the piece's only prop, I want to think it otherwise, as the abject, wounded, and wounding locus of an ethico-poetics of “mourning well.” At once singular and relational, death-infected and future-oriented, such an ethico-poetics overwrites the sacrificial logic of carnophallogocentric sovereignty it mimes with the “infinite hospitality” of Derrida’s “Eating Well.” I pay attention to the tenderness and violence of this work, as well as its complication of eating, sacrifice and mourning and the identifications these carry. *Dance With Nothing But Heart* explores how we touch and carry and ‘eat’ the dead. It is here, in the queer “self-taste” of auto-hetero-affection, of an excess of the other in / as self that *Dance With Nothing But Heart*'s supposed ‘controversy’ and ‘offense’ lies, an ‘offensiveness’ whose pervertability is precariously and precisely at stake in South Africa’s democracy-to-come.

Bio:

After completing my PhD, “Animality and Alterity: Species Discourse and the Limits of ‘the Human’ in Contemporary South African Art at Goldsmiths (2014), I was appointed lecturer in Multimedia Studies at the University of Johannesburg, South Africa. My article, “Skin/ned Politics” appears in "Animal Others," a special issue of *Hypatia: Journal of Feminist Philosophy*, edited by Kari Weil and Lori Gruen (2012). My chapter on “Abjection” is forthcoming in *The Edinburgh Companion to Animal Studies*. My current research continues to engage ethico-politics, embodiment, deconstruction and psychoanalysis and pursues the intersectional operations of race, sex, gender and species in post-apartheid South Africa.

*

Livingston, Paul (University of New Mexico, USA)

ABSTRACT:

Undecidability and Temporal Paradox

In “Ousia and Gramme: Note on a Note from Being and Time,” Jacques Derrida raises the question of the historical and ontological basis for the determination of what Heidegger calls the “vulgar time” of the metaphysical tradition in *Being and Time*. Derrida reads Heidegger’s distinction in the light of Hegel’s discussion of the structure of time in the *Philosophy of Nature* and Aristotle’s seminal discussion in *Physics IV*, suggesting that this reading complicates Heidegger’s own attempt to identify a single and unified “vulgar concept of time” characteristic of the metaphysical tradition as a whole and raising the further problem of how punctuality and continuity are related in the constitution of time as continuous. I argue that the paradoxical structure of given time that Derrida finds in Aristotle has deeper roots in the late Plato’s account of paradoxical change and becoming as this is evidenced in middle and late dialogues including the *Sophist*, the *Philebus*, and the *Parmenides*. In these dialogues, the paradoxical structure of temporal becoming is also closely connected to an account of *ideal genesis*, or of the univocal origin of ideal and sensible objects from the principles of the One (or Limit) and Unlimited Dyad. Uncovering these connections, as I argue, can show how the paradoxes of temporal becoming, change, and the “now” are related to broader dialectical, logical, and metalogical issues about unity, plurality, the finite, and the infinite as these figure in the foundations of what Heidegger treats as the “metaphysics of presence.” In particular, in light of the connection to Platonic problems, it becomes clear that Derrida’s analysis evinces an essential undecidability at the basis of time and presence as these are constituted in metaphysics. This undecidability, which can be understood in terms drawn from contemporary logical and metalogical reflection, can further be seen as positively characterizing the structure of time as it might be thought outside or beyond the problematic closure of the metaphysical tradition.

Bio:

Paul M. Livingston teaches philosophy at the University of New Mexico in Albuquerque, New Mexico and writes on a variety of topics including philosophy of mind, phenomenology, the history of analytic philosophy, philosophy of language, deconstruction, critical theory, and political philosophy. He is the author of three books: *Philosophical History and the Problem of Consciousness* (Cambridge U. Press, 2004), *Philosophy and the Vision of Language* (Routledge, 2008), and most recently *The Politics of Logic: Badiou, Wittgenstein, and the Consequences of Formalism* (Routledge, 2012). His new book, *The Logic of Being: Realism, Truth, and Time* (forthcoming from Northwestern University Press) develops Heidegger’s questions of the meaning and truth of being in the context of key results and projects of the analytic tradition, including those of Frege, Davidson and Dummett, and considers the implications of contemporary logical and metalogical reflection for the ontological problematic of the relationship of truth and time.

Lloyd, Chris (Oxford Brookes University, UK)

ABSTRACT:

Undecidability and Temporal Paradox: Deconstruction and Bio-politics: Law and the Missing Link.

Kalpana Seshadri's *HumAnimal: Race, Law, Language* (Minnesota, 2012) and Kevin Attell's *Giorgio Agamben: Beyond the Threshold of Deconstruction* (Fordham, 2015) have been instrumental in connecting the thought of Giorgio Agamben and Jacques Derrida, particularly between bio-politics and deconstruction. Yet these works miss an intriguing connection tying Michel Foucault's original bio-political concerns to a lesser-known element of Derrida's work on law. This paper seeks to explore this untapped connection.

Foucault's *Discipline and Punish* presents a quintessential account of disciplinary power and the burgeoning field of bio-politics via Jeremy Bentham's 'Panopticon'. Foucault's account articulates Bentham's insistence that panopticism only works when the subject 'is seen, but he does not see; he is the object of information, never a subject in communication'. In turn Derrida's *Specters of Marx* opens with an account of Shakespeare's *Hamlet*, detailing the appearance of the ghost of the murdered King as he decrees revenge from the young Prince against the regicide. The ghost is obfuscated and hidden, concealed by what Derrida terms the 'visor effect': here Derrida comments that 'anachrony makes the law'. This process of 'making law' is then repeated in other texts by Derrida such as *Archive Fever* and *Echographies of Television*.

This paper seeks to connect these accounts of bio-political and legal origins via an analysis of the concealment replicated in both instances. For Foucault insists that 'invisibility is a guarantee of order' and similarly Derrida insists that 'since we do not see the one who orders "swear," we cannot identify it in all certainty, we must fall back on its voice'. Yet the connection between these two fields intensifies due to Derrida's concept of *différance* (or more specifically the trace) which Seshadri argues designates the site of the bio-political, and the author argues designates the site of law. Seshadri argues that *différance* separates *zéro* from bios, and thus accounts for bio-politics, whereas in parallel the author argues that *différance* is required for the spacing of law, not only at its point of origin but also in its perpetuation thereafter.

The paper will argue that in order for bio-political measures or impositions of law to be executed there is the requirement for spacing, *différance*, or anachrony. As an example of this act of spacing the recent revelations disclosed by the actions of Edward Snowden, Glenn Greenwald and The Guardian newspaper, regarding government surveillance conducted by security agencies such as the NSA and GCHQ will be examined.

Bio:

Chris Lloyd is a Lecturer in Law at the School of Law, Oxford Brookes University. He holds an LLB (Hons) from the University of Kent and is finalising his Doctoral Thesis in the School of Law, Birkbeck College, University of London. Chris has original publications in Law, Text, Culture, the Australian Feminist Law Journal, and the Routledge collection Graphic Justice: Intersections of Comics and Law, as well as reviews in Law, Culture and the Humanities, Derrida Today, Feminist Legal Studies, and Social & Legal Studies.

*

Loewen, Nathan (University of Alabama, USA)

ABSTRACT:

Evil Reconsidered: Beyond the Discourse on Theism

“Evil” is an eminent point of departure for exploring the relationship between Jacques Derrida’s work and the philosophy of religion. The importance of Derrida’s work for theoretical reflection on religion is well-documented. Indeed, some have investigated the topic of evil (M. Hägglund; A. Kara). However, my paper summarizes the problematic of a forthcoming monograph that seeks to build upon current methodological debates that may well transform the philosophy of religion (K. Schilbrack; W. Wildman; J. Park; T. Knepper). My argument draws upon reading across Derrida’s works and archival research on the Jacques Derrida Papers at UC Irvine in order to investigate how Derrida’s approach to the topic is fundamentally at odds with the manner by which philosophers of religion structure the current discourse on evil. The outcomes presented in the paper are twofold: 1) to challenge several regulative assumptions for doing philosophy of religion and 2) to lay out a new agenda for the discourse using the categories of religion and evil. More specifically, I argue that the current discourse depends upon “predatory” conceptions of goodness and justice that have not been critically scrutinized. Upon such scrutiny, not only do the tensions presumed to animate the discourse fail but so too do the missions of two widely-understood end-games for doing philosophy of religion: theism and atheism. Beyond frameworks of that discourses is an approach that philosophically approaches religion and evil as contestations rather than stases.

Bio:

Dr. Loewen is an Assistant Professor in the Department of Religious Studies at the University of Alabama. He has two primary areas of research and publication. One focuses on globalizing discourses within the philosophy of religion, and the other analyzes the emerging confluence between Religious Studies and Development Studies. A third area of interest for him is collaborative online learning--how the emphasis on technology in higher education can be directed towards strategies for networked learning. He is currently at work revising a book manuscript with the proposed title Evil Reconsidered: Beyond the Discourse on Theism. Here he considers how Derrida's treatment of evil (*le mal*) assists the work of historicizing the discourse on evil within the philosophy of religion.

*

Long, Maebh (University of South Pacific, Fiji)

ABSTRACT:

Auto-allergies: Medical Discourse in Derrida's Autoimmunity

The autoimmune inability to differentiate between self and non-self, non-threat and threat has such ontico-ontological repercussions that in 1965 F. Macfarlane Burnet, winner of the Nobel prize for his work on acquired immune tolerance, said that 'Immunology has always seemed to me [...] more a problem in philosophy than a practical science'. But while there has been important work done on the rhetoric of immunological discourse by the likes of Donna Haraway, A. David Napier, Alfred Tauber and Warwick Anderson, and significant analysis of the evolution and performance of 'autoimmunity' within Derrida's work, little has been done in bringing the medical and the philosophical together.

Although the standard medical definition of autoimmunity is, as Warwick Anderson writes, an instance in which 'the body's immune system fails to recognize and tolerate self, attacking its own tissues, causing disease', in *Rogues and Philosophy in a Time of Terror* Derrida describes autoimmunity as an attack by the self *on* the immune system. This paper explores the medical underpinning of Derrida's use of autoimmunity, and asks what effect Derrida's occasional inversion of the relation between self and 'non-self', defensive structure and point of attack, – in *Spectres of Marx*, for example, the relation is correctly presented – has on his politico-philosophical use of the term.

Thus, this paper relates the medico-philosophical trope of the autoimmune to Derrida's politico-philosophical use, quickly tracing the history of the terms 'immune', and 'autoimmune', engaging with contemporary medical discourse and focusing on the discursive form through which immunology and the autoimmune are presented, before looking at the politico-philosophical implications of the differences between medical understandings and Derrida's formulations of the autoimmune.

Bio:

Maebh Long is Senior Lecturer in Literature and Deputy Head of School at the School of Language, Arts, and Media at the University of the South Pacific. Based on her research on Derrida she was invited to New York University as a Visiting Associate Professor in 2015. Long's principle areas of engagement and publication are literary theory, philosophy, and modern and contemporary literature. She is the author of *Assembling Flann O'Brien* (London: Bloomsbury, 2014), a monograph of theoretical engagements with Flann O'Brien/Myles na gCopaleen/Brian O'Nolan. She has published on Derrida and other writers in a range of journals and edited collections, including *Parallax*, *Textual Practice*, *Australian Humanities Review*, and *Double Dialogues*.

M

Marchente , Arianna (University of Trieste, Italy)

ABSTRACT:

Death Penalty today: comparing Deconstruction and Biopolitics

Most people will be familiar with the attack that Michel Foucault, in *Madness and Civilization*, directs towards a deconstruction not interested in either life, politics or society, but which embraces only the principle of the exegesis of the text.

Starting precisely from this attack and using Derrida's work on death penalty, this speech aims to propose an answer to this question and to offer a response which, on the one hand, could demonstrate the enduring social and political effectiveness of deconstruction, and, on the other hand, could also allow to develop a potential nexus between biopolitics and deconstruction.

In April 2014, in Iran, a woman has forgiven the murder of her son, thus avoiding the execution of his death sentence by hanging. In the same month, in Oklahoma, Clayton Lockett was executed and, due to a miscalculation in the dosage of the drugs, his decease occurred after forty minutes.

This events emphasize a dearth: the insufficiency of a philosophical practice which, if thus reduced to a bare list of arguments in favor or against death penalty, is left completely out of reality.

In particular, we are missing a founded and founding reflection, which could be defined as truly genealogical and deconstructive and which - to paraphrase Foucault - would be based on a single question: "Where does our peculiar claim to punish through death originate?"

The hypothesis I would like to develop is that an answer to this question could be found connecting the two central cores of the Derridean argument on death penalty, namely "cruelty" and "exception", to the deconstruction of man's property and, therefore, of sovereignty in its juridical form, and with the other side of the contemporary philosophical reflection on sovereignty represented by the theories on Foucault's biopower.

Bio:

After obtaining an M.A. in Philosophy from the University of Milan, my academic activity has taken two different directions: firstly, I am working with the department of Theoretical Philosophy in Milan, where I have been appointed subject expert for three years now; in this context I have been responsible for the organization of two seminars on the philosophy of Jacque Derrida. Secondly, I am currently working on my Phd, which I will defend this year at the University of Trieste, with a thesis on the

subject of autoimmunity as a transcendental structure of the living in the thinking of Jaques Derrida. Alongside the academic activity, since September 2014 I have been working as a journalist, writing regularly on online newspapers.

*

Marshall, Sarah (The University of Memphis, USA)

ABSTRACT:

Hematology in The Death Penalty Seminars: Making Sense of Sacrificial Economy
Derrida concludes his two-year seminar on The Death Penalty with an analysis of "bloody sacrifices" in the work of nineteenth-century political theorist Donoso Cortés. This reading is situated within the context of a "history of blood" that accounts for modern practices such as lethal injection, which put to death without bloodshed. Already the year before, Derrida discerned a certain internalization of blood in the rhetoric of Victor Hugo, one which substitutes the death penalty for a humanist, Enlightenment rationality. The essay interprets Derrida's claim that "blood makes sense" by following his readings of these author's commentaries on 1848 French abolitionism.

Bio:

Sarah Marshall is a doctoral candidate and graduate instructor at The University of Memphis. She primarily works in the areas of contemporary continental philosophy, feminist theories, psychoanalysis, and the history of social and political thought. Sarah is currently writing a dissertation titled "Economies of Sacrifice and Salvation: Interest in *The Death Penalty*." She has published on Sartre's *The Imaginary* and has an essay forthcoming in *New Forms of Revolt: Essays on Kristeva's Intimate Politics* (SUNY Press, 2016).

*

Martin, N.Gabriel (University Of Sussex and University College London, UK)

ABSTRACT:

Historicity itself and the irrecusable present

In his seminar *Heidegger: La question de l'Être et de l'Histoire*, Derrida describes Heidegger's *destruction* of the metaphysics of presence as 'at the same time' a confirmation of the present as the absolute form of experience. This ambivalence is introduced by Heidegger's 'audacious' attempt to think being and history together, precluding any straightforward refutation of the priority of presence. Because being itself is thought as fundamentally historical, refutation and the absolute distinction between truth and falsehood is no longer available. Derrida asserts that the problem of the *destruction* of presence goes beyond this general problem of logic and ontology – the present is, he claims, the 'irrecusable' form of experience. And

Heidegger's 'question' remains a 'confirmation' of the absolute present. It is the recognition of a modification of the 'presence of the present' as the only possible form of history 'at the same time' as it demonstrates the dissimulation of history's essence, a dissimulation that Derrida says is "is not the act of a philosopher". This paper will examine the tension involved in *destruction* and suggest that it is best explained as an 'interplay' between incompatible reductions of the kind that Derrida emphasized in his *Introduction to the Origin of Geometry*.

Bio:

N. Gabriel Martin writes on the relationship between experience and disagreement from a broadly Husserlean perspective. He is a doctoral candidate at University of Sussex and teaches at University College London.

*

Maruzzella, David (École Normale Supérieure, Paris)

ABSTRACT:

Is an epistemological break possible? Derrida's Heideggerian critique of Althusser
The recently published (Galilée, 2013) 1964-65 lectures on Heidegger offer readers an unprecedented glimpse into the development of Derrida's early thought as well as the first of what will become a lifelong engagement and negotiation with Heidegger's philosophy. Contemporaneous with the young Derrida's lecture course is his colleague Louis Althusser's infamous course on Marx, which will culminate with the publication in 1965 of the collective work *Lire le Capital*. Though Althusser is never explicitly named in Derrida's writings from this period, his choice to read Heidegger at the very moment Althusser dedicates himself to a systematic reading of *Capital* and a reconstruction of Marx's philosophy is not without philosophical and political consequences.

This paper argues that Derrida's turn to Heidegger allows him to appropriate the notion of the "History of the Metaphysics of Presence", which in turn is used to critique the key Althusserian concept of the "epistemological break". However, Derrida symptomatically caricatures the Althusserian position as an attempt to leap or jump outside of philosophy, whereas, in fact, the two philosophers share a common problematic: how to think the excesses and gaps produced within a system of concepts that necessitates the interrogation and overturning of the system's very conditions.

Bio:

David Maruzzella is currently preparing a masters thesis at the École normale supérieure in Paris entitled : *Être marxiste en épistémologie: Louis Althusser et la philosophie des sciences dans les années 1960* under the direction of Frédéric Worms and Bruno Karsenti. More generally his research concerns the history of Structuralism, French historical epistemology and philosophy of science, as well as Marxism-Leninism.

*

Matsuda, Tomohiro (The Paris West University Nanterre La Défense, France)

ABSTRACT:

Derrida's "New Ontology"

The objective of this paper is to reconsider Derrida's thought in relation to the word "ontology" that he argued in *The Problem of Genesis* in Husserl's philosophy and in *Introduction to Husserl's "The Origin of Geometry"*. The philosopher, as we know, has often criticized it as a type of metaphysics; but, in his early works, this word means also the possibility to explore the dialectic structure of "contamination" and to open what Derrida calls "new ontology," that is, the new form of philosophical thinking. Hence, we can interrogate what is the status of ontology in Derrida, how it is concretely distinguished from phenomenological concept of ontology and why he abandoned it after 1967. In order to explain it, we examine, firstly, the fundamental range of Derrida's ontology through his analysis of the notion of "synthesis a priori," which is a mutual connection of the transcendental and the empiric. The facticity as empirical concept, which is traditionally reduced to a derivative of the transcendental field, is, for Derrida, essential element for constitute the transcendental domain. Thereby, we confirm a central task of his "new ontology" as reconsideration of facticity in the transcendental philosophy. Secondly, we investigate his ontology in relation to a notion of "pure facticity". In Derrida, this notion is considered as what is opened to a future that may be. In this point, we can understand his ontology, which explores the domain of facticity, as attempt to describe a field of "chance" or "contingence". Thirdly, we examine how his ontology continues to a problem of "writing" and why he abandoned the word "ontology" after 1967.

Bio:

Tomohiro Matsuda is a graduate student in department of philosophy at the Paris West University Nanterre La Défense, France. Before coming to Paris West, he completed his M.A. in philosophy at the Ritsumeikan University, Japan. He specializes in the contemporary French philosophy, especially the philosophy of Jacques Derrida. He is interested in the development of Derrida's thought and the reception of phenomenology in France. He published some papers on Derrida, such as "From Auto-alienation to Hospitality: The problem of Subject in Jacques Derrida" (in *Annals of Ethical Studies*, no. 44, 2014). He co-translated also several texts into Japanese, such as Gérard Granel "Jacques Derrida et la rature de l'origine" (in *Topos*, no. 10, 2015), Martin Hägglund "Derrida's Radical Atheism" (in *Gendai-shiso*, vol.43-2, Seido-sha, 2015).

*

McAuliffe, Sam (Goldsmiths, University of London, UK)

ABSTRACT:

On This Side of Life: Canguilhem and Derrida on Monstrosity and Mechanicity

What distinguishes machine and organism, writes Georges Canguilhem in an article that seeks to determine the various historical schemas that have informed their relation, is a capacity for errancy, an ability to deviate from the apparently regulative rule that constitutes the field in question and that is able, moreover, to subsist in this deviation. Whereas at each stage in its process the machine "verifies the norms of calculation", "life, by contrast, is experience, that is to say, improvisation, the utilization of occurrences; it is an attempt in all directions. From this follows a massive and often neglected fact: life tolerates monstrosities. There is no machine monster." It is in this sense that for Canguilhem monstrosity is not the violation of a given norm, but that which testifies to the fundamental precariousness of the norm itself. And yet if "the distinction between the normal and the pathological holds for living beings alone," it is as if this eventuality can only become legible and determinable on account of the machine that is excluded from yet supplements this exchange. The paper will examine the intricacies of Canguilhem's model in light of the expansive understanding of the machine and mechanicity that develops across Derrida's writing: what do the questions of iteration and singularity, reaction and response, give rise to when posed from within this context?

Bio:

Sam McAuliffe is a Lecturer in the Visual Cultures Department at Goldsmiths, University of London. Current projects include an article on Adorno and the 'facticity of inwardness,' and a study of Blanchot's thesis, 'speaking is not seeing'.

*

McLaughlan, Robbie (Newcastle University, UK)

ABSTRACT:

Understanding *todestrieb*, via Derrida

In this paper I argue that the importance of Jacques Derrida's *The Post Card* (1980) to psychoanalysis remains fully unrecognized. It is Derrida who, in reading *Beyond the Pleasure Principle* (1920), discovers a Freud unable to wholly comprehend the theoretical significance and implications of *todestrieb* to psychoanalytic history. Freud worried relentlessly about what would become of psychoanalysis after his death; yet, as early criticisms of psychoanalysis as a Jewish cabal gave way to the postcolonial criticisms that emerged in the twentieth century, it is Derrida, a French-Algerian and ethnic Jew displaced from homeland and from language, who completes what Freud was unable to finish in this late work, and who turns psychoanalysis back upon itself to reveal Freud's own unconscious as it lies latent within the pages of his writing.

For Derrida, *Beyond the Pleasure Principle* is the most difficult, enigmatic and complicated text in the Freudian corpus, and, more than any other, the one that has been misunderstood. Through his slow reading of the text, he establishes a portrait of Freud – via biographical anecdotes, the historical vignettes cited as empirical evidence, etc. – as a figure profoundly traumatised by his own theorising of death drive: a discovery that threatens to undermine the entire psychoanalytic project. This paper argues for a reading of Freud through Derrida to reveal how both Freud and psychoanalysis are de-centred by the discovery of death drive; furthermore, it argues that Freud's inability, or reluctance, to fully comprehend his late discovery represents an aporia *beyond* the text.

Bio:

Robbie McLaughlan is currently a Lecturer in English Literature at Newcastle University having been previously been a Visiting Fellow at Harvard University in 2012. He has published widely on the developmental history of psychoanalysis and its intersections with literature, and published his first monograph with EUP in 2013 entitled *Re-Imagining the Dark Continent in fin de siècle Literature*.

*

McNamara, Tim (University of Melbourne, Australia)

ABSTRACT:

Language as shibboleth in asylum procedures

The biblical story of the shibboleth is widely cited in language testing as emblematic of the social and political function of language tests in multilingual settings, and has been the focus of discussions of the ethicality of language assessment practices, particularly in gatekeeping contexts. But the meaning of the shibboleth has also been explored within Derrida's discussion of the dilemmas of identity in the work of the German Jewish poet Paul Celan. There and in other texts, for example *Monolingualism of the Other*, Derrida discusses language itself as shibboleth, and emphasizes the ambiguity and indeterminacy of the linguistic sign, its 'undecidability', a recurrent theme in his work.

This paper considers the implications of Derrida's argument for the area of language testing in order to see what his interpretation of the shibboleth might mean for understanding its practices, typically framed as they are within a modernist paradigm. Examples are drawn from an area of language assessment which has powerful consequences for multilinguals subject to linguistic scrutiny through an assessment: the use of language analysis in the determination of origin (LADO) in asylum seeker claims. In this procedure, sociolinguists conduct an analysis of features of the claimant's linguistic repertoire and judge to what extent they support the claimed language socialization and biography, which form the context of the asylum claim and affect its plausibility. Examples are drawn from a large study analysing the practice of LADO in asylum seeker cases in Switzerland. What implications for understanding the (in)justice of such assessment practices does a

Derridean perspective offer?

Bio:

Tim McNamara is Professor in the School of Languages and Linguistics at The University of Melbourne. Building on a career as an EFL/ESL teacher and teacher trainer in Australia and the United Kingdom, Tim McNamara has taught Applied Linguistics at Melbourne since 1987. He researches in the area of language assessment, especially its social and political dimensions, including the use of language assessments in the asylum process, and in poststructuralist approaches to identity and subjectivity. He has a particular interest in the work of Jacques Derrida, and has published on the relevance of Derrida's work for the field of applied linguistics. His book entitled *Language and Subjectivity* is to be published by De Gruyter. Tim has been elected 2nd Vice-President of the American Association for Applied Linguistics (AAAL) and will be Conference Chair for the 2017 conference in Portland, OR.

*

Medhurst, Jessica (Newcastle University, UK)

ABSTRACT:

Derrida, Photography and the Child: Framing Carroll's Photographed Children.

As the 150th anniversary of Lewis Carroll's Alice's Adventures in Wonderland draws to a close and the 160th anniversary of his first photograph approaches, much has been made of his relationship to children. Despite the wealth of Carroll criticism there is almost no work in circulation that considers theoretical approaches to the photographs – a position that this paper seeks to counter. Building on Rapaport's psychoanalytical discussion in Between the Sign and the Gaze, this paper offers a Derridean intervention to address the apparent solidity of the boundaries of a photographed Victorian child and what happens when these are brought into question.

Through close reading it draws on the notion of '[h]ors-d'oeuvres stuck on to the edging of the represented body to the extent that – such is the argument – they supposedly do not belong to the whole of the representation' in Truth in Painting (57) to discuss the way in which the Victorian female child both is and is not her clothing in the infamous Alice Liddell as the Beggar Maid photograph before turning drawing out the implications this has for considering photographic frame, particularly when it comes to differences between copies.

Building on this argument it then turns to Derrida's construction of substitution as 'what is too blithely called a "context"' in Copy, Sign, Archive: A Conversation on Photography with Jacques Derrida (2010, xii). It concludes with a discussion of writing, photography and context to argue that a consideration of Derridean construction in photography both challenges and extends an otherwise overly populated field of criticism.

Bio:

I completed my PhD at the University of Reading in 2014, which focussed on Lewis Carroll's photographs of children and their criticism to interrogate the objecthood of photography, the child and the archive particularly in relation to frame, pose and cataloguing. I now hold a Knowledge Transfer Partnership Research Associateship with Newcastle University and Seven Stories, the National Centre for Children's Literature, where my archival research is being used to inform forthcoming public exhibitions including the Morpurgo retrospective, which opens in July. My interests include constructions of the child in nineteenth- and twentieth-century literature and visual culture, critical theory and the body, and archive theory. My publications and papers include work on the philosophy of objecthood in Carroll's missing photographs (Parallax, 2015), on constructions of evidence in photographs of children's feet in British-occupied Germany (German Life and Letters, 2016) and on the archive of Britain's first female professor, Edith Morley (presentation at the University of Reading, 2016). I am also the founder of the We the Humanities engagement project (www.wethehumanities.org).

*

Mendes, André (Faculdade de Letras da Universidade de Coimbra – Portugal)

ABSTRACT:**Deconstruction, Death Penalty and Sovereignty**

By way of hypo-thesis it is our intention to try to show how Derridean Deconstruction is in the singularity of its philosophic idiom a deconstruction of Death Penalty (DP) showing how Jacques Derrida rethinks the *phallogocentric* tenets which inspire and frame DP on its condition of legal concept *i.e.* a penal sanction administrated by a State as Rule of Law. This intention will be elucidated in two moments. In a first moment we shall underscore that Derrida saw in DP the crossbeam of the onto-theological imprint of political Sovereignty and we will briefly remember the main characteristics which traditionally draw the onto-theological-political SOVEREIGNTY *i.e.* its unity and its indivisibility: characteristics which grant it the right to put exception into practice (*e.g.* Bodin, Hobbes).

Simultaneously we will show how Derrida finds in greek-abrahamic tradition the DP «invention» – the socratic process and the Decalogue are the chosen moments to underscore it as the philosopher stresses the strange easiness with which States inherited a «divine logic» shown in the biblical contradiction between the commandment «You shall not kill» and «the judgments» which establish DP to those who infringe such commandments.

In a second moment we will mainly try to show how – differentiating Sovereignty and Unconditionality and characterizing Deconstruction as Thought (different from Philosophy) through Unconditionality – Derrida simultaneously deconstructs the *logic of exception* and the *logic of cruelty* and restates his *unconditional preference for life*: we will show how it is this *Unconditionality* that gives spirit to the «compulsive

movement» against DP and for life – for *finiteness* and therefore for life for coming (*Séminaire, La Peine de Mort*, pp. 326-329).

Bio:

André Mendes holds a degree course and a master's degree in Law (Coimbra University - Portugal) and a degree course in Philosophy (Coimbra University). Currently is writing his PhD thesis entitled «Questioning Sovereignty: power, justice and democracy to come according to Jacques Derrida» under the supervision of Prof. Fernanda Bernardo (Coimbra University).

*

Meneses Romero, Mariana (Goldsmiths, University of London, UK)

ABSTRACT:

"The Greeting Committee": Sweetening the welcome.

The welcome or the greeting that is given to guests at their arrival is, probably, the first step towards being hospitable. It is an action, which as Derrida suggests in *Of Hospitality* (2000), marks the beginning of an ethical relationship with the other. However, he also emphasises that the way in which the host welcomes depends of who arrives, and the conditions of its arrival. This is to say that it will differ between a newly arrival who is identified as an expected guest, or on the contrary, as a stranger who suddenly arrives seeking for hospitality.

Among a number of cultural groups the practice of greeting guests involves offering them food and/or drinks. These gifts aim, in the first instance, to satiate the thirst or hunger of those who have travelled all the way to the host's threshold. At the same time, this hospitality practices can operate as strategies to test the intentions of the potential guest(s), thus the host can ponder whether or not to allow their entrance into his/her threshold.

This presentation will focus on the analysis of Ana Prvacki's performance "The Greeting Committee" presented at the Smart Museum in Chicago in 2012. This artwork deals with the traditional Serbian ritual of welcoming guests by offering them Slatko, an extremely sweet fruit preserve. Particularly, I will highlight how the host's (conditional) hospitality is linked to the sweetness of the fruit preserve, because it aims to restrain hostile intentions of the guest by the time s/he is welcomed. Furthermore, this performance shows some of the complexities and misunderstandings arising during the greeting, some of which are the result of the difference of the language spoken between host and guest, or of the cultural codes and manners concerning this particular welcoming ritual. Consequently, the welcome transforms in an awkward and less hospitable situation as it was first intended.

Bio:

Mariana Meneses Romero is a Doctoral candidate in Visual Cultures at Goldsmiths University of London. Her research focuses on the relationship between food and

contemporary art as a critical discourse of hospitality and is supported by the Mexican National Council for Science and Technology and by Fundación Jumex Arte Contemporáneo. In 2014 Mariana was appointed as UK Research Associate for the Delfina Foundation residency program "The Politics of Food." Her experience includes teaching at B.A. level at Goldsmiths (UK) and at CESSA Universidad (Mexico), and as freelance curator in Mexico City, Aguascalientes, and Guanajuato (Mexico). Her research interests include critical food studies, contemporary art theory, and feminism.

*

Mercier, Thomas Clément (King's College, London, UK)

ABSTRACT:

Ipsocracy & Unconditionality: Thinking Politics and Force Beyond the Power Principle

In this paper, I analyse Derrida's notion of "ipsocracy", elaborated in *Rogues*, and explore its implications concerning the methodology and presuppositions of political theory as ontology of power. I argue that the ipsocentric character of hermeneutics of power is one of the most preeminent expressions of metaphysics of presence in their political articulation: ontologies of power betray the complicity between the ontological and the theologic-political beyond the sole motif of State sovereignty, and beyond the definition of determined political figures of power. I contend that this complicity is persistent in contemporary critical theories of democracy, relying as they do on ipseic representations of the demos or ipsocratic concepts such as the *kratos* of demo-*crazy*. Before political figures of sovereignty, ipseity designates the prevalence of the self-same (power-to-be-self), and signifies the tentative sovereignty of self-presence. I trace expressions of this ipsocentric drive from Machiavelli's *The Prince*, to Foucault's economy of power-knowledge, to Lefort and Balibar's re-appraisal of Machiavellian thought (through an analysis of what they have styled "the Machiavellian moment" or "the Machiavelli Theorem"). This leads me to draw out a certain mythology of political "realism", suggesting an ipsocentric representation of justice and reality. In order to subvert these economies of power, I turn to parasitic figures such as the Greek 'Metis' and the Machiavellian 'fox'; these deconstructive figures of ruse complicate the ipsocratic reading of power-relationality by indicating the autoimmune co-implication of force and weakness; they suggest the differential and self-deconstructive character of force, prior to its onto-theological enunciation under the form of power. By retracing the usages of the notion in Derrida's writings, I analyse this "force without power" (*Rogues*) as the pre-ontological and pre-performative force of the event, and consider the implications of this unconditional othering with regard to the traditional conceptuality of political theory. (299 words)

Bio:

THOMAS CLÉMENT MERCIER is currently in the writing-up phase of his PhD at King's College, London (War Studies Dpt.). His interests are located at the intersection between political theory, deconstruction and psychoanalysis. His current research

presents an analysis of Derrida's reflection on violence with respect to International Relations theory and sociological methodology: how does accounting for notions such as "arche-violence" or the "force of law" affect the concepts of 'power' and 'violence' such as defined in social sciences and social theory? How does it differ from the traditional force of the performative defined by Austin? How does it alter the traditional dichotomy between legitimate and illegitimate force or violence? And what does this alteration entail as to the definition of a specifically *democratic* legitimacy?... This analysis draws on readings of Marx & Engels, Weber, Schmitt, Foucault, Bourdieu, Mouffe and Balibar. It calls for a more originary articulation between violence and legitimacy, located in the archi-performative force of *diffrance*. This implies the elaboration of a pre-ontological 'concept' of violence, understood as an essentially differential force of deconstruction. The title of the project is "The Violence of Legitimacy: Thinking Democracy beyond Power, Antagonism, and War"; it is supervised by Vivienne Jabri and Mervyn Frost. His article "Resisting Legitimacy: Weber, Derrida, and the Fallibility of Sovereign Power", which offers a deconstructive reading of Max Weber's concept of legitimization, is due to be published in March 2016 in the journal *Global Discourse*.

*

Meylahn, Johann-Albrecht (University of Pretoria, South Africa)

ABSTRACT:

Non-philosophy and Derrida

The paper will bring the thoughts of Derrida into conversation with François Laruelle's non-philosophy or non-standard-philosophy.

Laruelle argued that Derrida is a philosopher of difference, thereby grouping Derrida together with Heidegger and Deleuze as philosophers of difference. The argument of the paper will be to explore Derrida's work, specifically his later work, and bringing it into conversation with Laruelle's non-philosophy and non-standard-philosophy. The paper will focus specifically on Derrida's democracy to come in conversation with Laruelle's democracy of thought. The context of this conversation is the end of philosophy or the closure of philosophy, and the opening of this closure for a democracy always still to come. Or are the ideas of the end of philosophy or the closure of philosophy (metaphysics) philosophical material for Laruelle's science of philosophy or non-philosophy? Laruelle does not seek a democracy to come, but understands these different thoughts as democracy of thought, all thoughts equal and unifacially turned not towards a democracy to come, but a future.

Bio:

Johann-Albrecht completed his first PhD in Postmodern Theology at the University of Pretoria and his second PhD in religious philosophy at the Vrije Universiteit Amsterdam, where he brought Heidegger, Levinas and Derrida into conversation on the limits and possibilities of postmetaphysical God-talk. Johann-Albrecht's research interests are in philosophy, and specifically philosophy of religion and the ethical

challenges of living in a global village. On these topics he has published numerous monographs and articles in various scholarly journals.

*

Mieszkowski, Jan (Reed College, US)

ABSTRACT:

The Syntactic Strikes of War

For Derrida, *yes* is among the most consequential of linguistic elements, virtually transcendental in its meta-adverbiality. Operating at the limits of the grammatical and the morphological, the exclamatory quasi-act that is *yes* posits nothing, represents nothing, and may ultimately say nothing, yet this interjection is the pre-positional pre-performance that conditions any verbal praxis. In this paper, I focus on the fact that *yes*, like its cousin *no*, does not enter into syntactic relations with other words. In some minimal form, *yes* affirms its lexical brethren, but it does not play along with them, thereby underscoring the possibility that language is always already on holiday, or on strike. For Derrida, *yes* thus presents a unique opportunity to intervene in the logic of the Hegelian speculative sentence, exposing it to an interjectional dynamic no longer governed by dialectical patterns of repetition, interruption, and reversal. This line of inquiry culminates in Derrida's reading of the potentially interlingual HE WAR of *Finnegans Wake*, where the shift from a restricted to a general or war economy occurs as the grammatical and morphological dimensions of language declare war on one another.

Bio:

Jan Mieszkowski is Professor of German and Comparative Literature at Reed College. He is the author of *Labors of Imagination: Aesthetics and Political Economy From Kant to Althusser* (Fordham, 2006) and *Watching War* (Stanford, 2012). His recent articles explore a variety of topics in Romanticism and critical theory, modern art and performance studies, and the philosophical and ideological foundations of contemporary literary criticism. He is currently completing a new book called *Crises of the Sentence*.

*

Miles, Richard (Leeds College of Art, UK)

ABSTRACT:

Theory In/Of The Art School: "...That Dangerous Supplement..."

'Theory' has sat uncomfortably within the institutional curricula of UK art schools since its forced integration following the first Coldstream Report of 1960. From this moment, theory carried the dual pedagogico-political burden of demonstrating the

degree equivalency of the new DipAD art awards whilst also, as Kantian 'lower faculty' of the art school, being the critical mechanism through which studio practice was presumed to accrue disciplinary self-knowledge. It was the invasive and threatening Pharmakon (poison, cure, illness, sorcerer, charm, colour, sacrifice...) for studio practice and, as such, triggered all manner of reactionary, and auto-immunitary, pedagogical defences of the presence or purity of the haptic in art school discourses. Drawing upon the famous chapter from '*Of Grammatology*' (1967), this paper reads art theory as the dangerous supplement to the already supplementary art practice. Its danger resides in both its exposure of the supplementarity of artistic practice and its threat to substitute for practice. More frighteningly, the danger of theory is that it reveals the supplementarity of both artistic practice and artistic education, and even the mutual incompatibility of both. By remembering the danger of historic offers of theory in the art school, this paper seeks to imagine its future, perhaps as offering in the Post-Browne era.

Bio:

Richard Miles is Principal Lecturer (Contextual Studies) at Leeds College of Art and PhD Candidate at the London Graduate School.

*

Milone, Jerônimo (École Normale Supérieure, France)

ABSTRACT:

Thinking Ethics with the Dead, Derrida and Antigone

What is the place of the dead in politics? How can we choose between memory and oblivion? What do we do with the dead, creating architecture and stabilizing the ideas of inside-outside, of frontiers and borderlines? Is it possible to think an incommensurable ethics regarding the dead and what we use to do of them? Could we delineate for politics the limitation of such an illitimated thought? In this sense, I propose to think the relevance of the character of Antigone for Derrida's questions concerning death and the use of death around monumentalization and sepultures, questions, therefore, of the law and violence that Antigone seems to defy by requiring a sepulture for someone who is not concerned by the law and who thus does not deserve memorializing - the monumemorization, remembering *Glas*. If, as Derrida says, thinking through Benjamin, the categorical imperative of Kant also describes the fact that the law has to be applied by justice, not mattering the foreign punishment, it means not only that justice has a monopoly on violence but also, thinking in a Nietzschean way, that justice has a certain monopoly of memory by according the right to a sepulture or denying it. In this way, Antigone would not only defy the violence of the law by using this same violence; she would also create a memory that is beyond the law or that has an other law. But is there an other law? Could a law of the other be the law of the other without becoming the Law?

Bio:

Jerônimo Milone is a PhD student at the École Normale Supérieure. Marc Crépon is the chair of his dissertation committee. He has published an article concerning the

relation of Derrida, Blanchot, death and the impossibility of dying in volume 18 of *Outra Travessia*. Another article concerning friendship and poetry in the thought of Derrida, entitled “*La tâche du poète*,” is forthcoming in *Rue Descartes*

*

Miyazaki, Yusuke (Niigata University, Japan)

ABSTRACT:

Toward Another Aristotelian Tradition of Friendship: Derrida and Agamben

As is well known, Jacques Derrida develops his *Politics of Friendship* (1994) by referring to a presumably Aristotelian phrase – ‘o philoi, oudeis philos (o friends, there are no friends)’ – which had been inherited from Montaigne to Blanchot, as his guiding thread. However, in a modern version of Diogenes Laertius’s *Lives of the Philosophers*, this phrase is revised as ‘ô philoi, oudeis philos (he who has (many) friends, has no friends)’.

In his ‘Friend’ (2004), Giorgio Agamben remarked that the latter version is philologically more probable and accurate. Although Agamben informed Derrida of this, he ‘was astonished not to find any trace’ of this problem, which he had posed to Derrida, when his book *Politics of Friendship* was published. Derrida seems to have ignored Agamben’s call for philological attention. Why did this happen, unless it was due to Derrida being forgetful? Why did Derrida maintain the first version of this phrase, in spite of its inaccuracy? What sort of legitimacy (or illegitimacy) was there in Derrida’s treatment of this phrase?

My paper takes this episode of what happened between Derrida and Agamben as its point of departure. In so doing, it attempts to illuminate what is at stake in Derrida’s own concept of friendship, in contrast with Agamben’s. While Agamben’s reading of the Nicomachean Ethics emphasizes the moment of a ‘joint sensation’ (*synaisthanesthai*), Derrida focuses on the structure of friendship with the absent other (e.g. friendship for the deceased, or a mother’s love for her children who have been put to a nurse and will not return) in the Eudemian Ethics. Through this comparison, my paper tries to show how Derrida’s approach suggested another Aristotelian tradition of friendship.

Bio:

Yusuke Miyazaki has been teaching philosophy as an associate professor in the Faculty of Humanities at Niigata University in Japan since 2008. He received his M.A. in 2003 from the Centre for Research in Modern European Philosophy (now at Kingston University) and his Ph.D. in 2007 from the Graduate School of Arts and Sciences, University of Tokyo. His main area of research is on modern European philosophy and aesthetics, particularly centered on Immanuel Kant and Jacques Derrida. He is the author of a book on Kant’s theory of the sublime in terms of 20th-century French philosophy: *Judgment and the Sublime: Kant’s Aesthetics on the Political* (Tokyo: Chisen Shokan, 2009). He also has published the Japanese translations of

Jacques Derrida's *Limited Inc* (Tokyo: Hosei University Press, 2002) and Paul de Man's *Blindness and Insight* (Chofu: Getsuyosha, 2012).

*

Mumro, Jacob (Jagiellonian University Krakow, Poland)

ABSTRACT:

Epistemology of the Spectre: Memory and Psychoanalysis

In my paper I will try to prove that Derrida's interest in psychoanalysis as the source of hauntological thinking begins right from his early essay devoted to the analysis of Freud's short article on "the magic pad". As it is shown by Derrida, the analogies between the magic pad and the psychical apparatus and the structure of our memory that were drawn by Freud make it possible to think of the "archive" nature of our perception, and finally to consider the phantom nature of all the representations. My second interest will concern the concept of the crypt that was developed by Nicolas Abraham and Maria Torok. If we consider (as Derrida says) the crypt to be the symbol of neutralisation of the dialectic of the inside and the outside, the spectre itself will remain inseparable from the borderline status of the mental reality. But the point here does not concern either mental reality or psychology but certain epistemological structures thanks to which "I" is trying to establish some relation with the world: the crypt where the internalisation takes place clashes ceaselessly with outer manifestations. The traces of memory penetrate - in ghostly form - the language which is not used in a simple communication, but which exposes the symptoms that are born from the unsuitability of language to the experience.

Bio:

Jakub Momro is Assistant Professor at the Department of Polish of Jagiellonian University, Krakow. His research interest comprises modern and contemporary philosophy (deconstruction, critical theory, psychoanalysis), the relationship between philosophy and other disciplines of art (literature and music), as well as problems of subjectivity in contemporary culture. Books: *Literature of Consciousness. Samuel Beckett-Subject-Negativity*, Peter Lang 2015, *Widmontology nowoczesności. Genezy/Hauntologies of Modernity. Geneses*, Warszawa 2014. He is also a translator of French philosophy and theory: Jean-Luc Nancy, Philippe Lacoue-Labarthe, Roland Barthes, and Jacques Derrida.

*

Morariu, Vlad (Loughborough University, UK)

ABSTRACT:

Working on Frames: approaching institutional critique from a Derridean perspective

The art practice of institutional critique emerged at the end of the 1960s as a reaction against relations of power and dominance accumulated in the art institutions of High

Modernism. Various historicizations (Alberro and Stimson, 2009; Raunig and Ray, 2009; Welchman, 2006) emphasize that the strategies of institutional critique did not instigate the destruction of art institutions but aimed at holding them accountable for the promise of delivering an open and democratic public sphere. Historically, two 'phases' have been distinguished: artists of the 1960s and 1970s investigated the possibilities of an escape towards an 'outside' of the art institution, whereas those of the 1990s analysed the ways in which the artistic subject both rejected and reproduced its structures. In the 2000s the hypothesis of 'a third phase' of institutional critique has been proposed, based on a theoretical and discursive reconstruction which expand the art historical canon by incorporating elements from Italian postoperaism (Antonio Negri) and Deleuze and Guattari's 'horizontalist' philosophy (Raunig and Ray, 2009).

The proposed paper argues that a 'phase change' of institutional critique should be understood through the apparatus of Derridean deconstruction. I conceptualize art institutions as specific semantic and deontic entities, which could be explored in terms inspired by Derrida's work, such as 'parergonal undecidability', and 'incalculable justice/calculable law'. By specifically investigating the disobedient practice of the art collective Liberate Tate, I will show that institutional critique works on the remainder and 'rest' that necessarily escapes the instituting will and intention of defining and describing in an exhaustive manner the 'whatness' of what (art) is. I show that between critique and the art institution there is an irreducible relation of symbiosis and cohabitation, and that the deconstructive logic of institutional critique allows it to be both partner and adversary, at the same time, of the art institution.

Bio:

Dr. Vlad Morariu is a lecturer, art theorist, curator and critic based in London. He is educated in philosophy (B.Phil and M.A) and was awarded a PhD in contemporary art history and theory at Loughborough University, with a thesis titled 'Institutional Critique. A Philosophical Investigation of Its Conditions and Possibilities'. He is currently teaching Critical and Historical Studies At Loughborough University's School of the Arts, English and Drama.

*

Morin, Marie-Eve (University of Alberta, Canada)

ABSTRACT:

Conversations between Jacques Derrida and Jean-Luc Nancy on the Animal

Using the last dialogues published in *For Strasbourg*, I attempt to sort out the misunderstandings between Derrida and Jean-Luc Nancy surrounding the question of the animal. While Derrida finds the lack of animals in Nancy's world puzzling, Nancy criticizes Derrida's blurring of the border between the human and the animal for inadvertently reinstating a scale or a difference, if not between humans and animals, then between the living and the non-living. Though this criticism appears

misguided at first, I argue that Nancy's recasting of finitude in terms of the limit as the place of existence and sense severs the tie between finitude and life as survival, and allows for the affirmation of all singularities, stones, trees and cats

Bio:

Marie-Eve Morin is Associate Professor of Philosophy at the University of Alberta in Canada. She is the author of many articles on Derrida, Heidegger, Nancy, Sartre, Latour, and Sloterdijk as well as of *Jean-Luc Nancy* (Polity Press 2012) and co-editor of *The Nancy Dictionary* (Edinburgh 2015) and *Jean-Luc Nancy and Plural Thinking: Expositions of World, Politics, Art, and Sense* (SUNY 2012).

*

Mowitt, John (University of Leeds, UK)

ABSTRACT:

WWJD

As is widely known, this acronym circulated, literally, as a bumper sticker in the US where it was understood to mean, "what would Jesus do," a condemnation, hugely suffused with mourning for the absent god, of some current practice or policy. Of course, J.D. is or are also the initials of Jacques Derrida, and while I have never been persuaded by Cixous's efforts at beatification (Derrida as a Jewish saint), I do want to deploy the acronym as a way to begin thinking about how Derrida would respond (what would Jacques do?) to the resurgence of interest in Spinoza (a *marano* Jew) that has been so fundamental to a certain re-thinking of Marxism in the last thirty years. Even for Deleuze, Spinoza usurped Nietzsche as his decisive philosophical enabler/precursor. Interestingly, and this is something that I will directly worry over, Derrida never published at length about or on Spinoza and this despite the fact that when he first went to the US in the late 50s, he spent much of his time, translating Wolfson's two volume commentary on Spinoza into English. Instead, consulting the Derrida papers at UC-Irvine, one finds not only that he took courses in which Spinoza's work, notably *The Ethics*, was taught, but that he engaged with Spinoza extensively in several of his own seminars from the 70s and 80s, reading both *The Ethics* but also the *Treatise* and offering them up to a form of deconstructive pedagogical attention that I will propose is "instructive."

Bio:

John Mowitt holds the Leadership Chair in the Critical Humanities in the School of Fine Art, History of Art and Cultural Studies. His most recent book is *Sounds: the Ambient Humanities* from the University of California Press. He is a senior editor of *Cultural Critique*

*

Mukandi, Bryan

ABSTRACT:

Where is Friday? Derrida, Continental Philosophy and ‘the Global South’

What is the nature of continental philosophy’s relationship with ‘the Global South’? How ought the philosopher ‘from’ the South relate to continental philosophy? In this paper, I search Jacques Derrida’s œuvre for encounters with those from the South, starting with the seminar *The Beast and the Sovereign*, which deals with Robinson Crusoe but has little to say about Friday. I go on to investigate Daniel Defoe’s treatment of Friday, the ‘native’ to be ‘civilised’ out of nature and acculturated into Western language and values, and question the extent to which this differs from Derrida’s own position. Reading his work on sovereignty, animality and language, I question absences of Friday, and I interrogate the apparitions, such as Derrida’s engagement with Mustapha Chérif in Islam and the West. I then turn to an observation Derrida made in his 1964-5 seminar on Heidegger: if language is the house of being, it is a house that one already finds furnished. Alongside this I read Frantz Fanon’s observation and Alia Al-Saji’s elaboration of the idea that the colonised or racialised subject is ‘always too late’. To what extent is continental philosophy, including Derridean deconstruction, a house that is furnished and established prior to Friday’s ‘arrival’? What are the bounds of its hospitality? How much can be rearranged to accommodate Friday? I conclude by deliberating on Malcolm X’s ‘Message to the Grass Roots’, in which he highlighted the alienation of the house negro who behaved as though they had a share in the slave owner’s house, as opposed to the field negro, in a hut, who would be happy to see the house burn down.

Bio:

Bryan Mukandi has a medical degree from the University of Zimbabwe and worked as a junior doctor at the United Bulawayo Hospitals. He has an MA in Public Advocacy from the National University of Ireland Galway, and an MA in Political Philosophy from Queen’s University Belfast. Bryan has worked as a health systems and policy researcher at the University of Queensland with a focus on global and Indigenous Australian health policy. He is currently working towards a PhD in philosophy, and is writing a thesis on how we fabricate our sense of ourselves and of others, drawing on the work of Derrida, Fanon, phenomenology more broadly, and art.

*

Müller, Christopher (Cardiff University & University of Bristol, UK)

ABSTRACT:

Confidence Tricks: Why Feel Shame?

This paper takes its cue from Jacques Derrida's observation that only a habitually clothed and covered being can experience itself exposed in shame. Building on David Wills's ongoing engagements with the intersection of shame and technicity, and Derrida's own invitation 'to think shame and technicity together as the same subject' (*The Animal that Therefore I Am*), I suggest that the uncomfortably "concrete" feelings of shame and inhibition provide anchor-points to think through 'the evil of abstraction' that is a persistent theme in Derrida's later thought. Through a reading of 'Faith and Knowledge', and in particular the image of scruple evoked in Section 20, I suggest that the feeling of shame points to the workings of a "religious machine" at the heart of the heart, a machine that binds and blinds us to our beliefs and automatically gives us the impression that our acts are blessed from above, as much as it can subject us to the feeling of being uncomfortably examined from within. I suggest that recognising in shame the workings of an inescapable mechanism that generates a *blind faith* in abstractions can intimate an ethics rooted in the phenomenon of shame itself. Derrida's ethics, if there is such a thing, might be devoid of applicable content, but not, I suggest, of a particular notion of scruple.

Bio:

Christopher John Müller is an Honorary Research Fellow at the Centre for Critical and Cultural Theory, Cardiff University. He teaches Critical Theory, American Literature, and Ancient Philosophy and Literature at Cardiff University and at the University of Bristol. The main themes his current research addresses are: the intersection of bodily feeling, ethics and agency; Emotion and literature; Poststructuralist and 20th century German thought; Phenomenology; the impact of technological change on human interaction and agency. His publications include 'Desert Ethics: Technology and the Question of Evil in Günther Anders and Jacques Derrida', *Parallax* (2015), 21 (1): 42-57 and 'Style and Arrogance: the Ethics of Heidegger's Style', *Style in Theory: Between Literature and Philosophy*, ed. by Ivan Callus, Gloria Lauri-Lucente, James Corby (London, New York: Continuum, 2013), pp. 141-162. He is the author of *Prometheanism: Technology, Digital Culture and Human Obsolescence* (Rowman & Littlefield, 2016) a forthcoming monograph on Günther Anders which also includes the first English translation of Anders's substantial essay 'On Promethean Shame'. Besides this, his main focus lies on the completion of the manuscript of *Shame: Being Caught-out by Technology* (working title), a monograph that conceives of shame as a passion rooted in the generative relationship between humanity and technology by drawing on Derrida, Heidegger, Nancy, Scheler, Stiegler and Anders (amongst others). Email:

*

Musliu, Vjosa (Free University of Brussels, Belgium)

ABSTRACT:

Derrida and the hospitality in IR

This article discusses the promise and the peril of *deconstruction* as conceptualized by Jacques Derrida in making the field of IR more hospitable towards other philosophies and forms of knowledge production. Derrida's presence in IR studies has been quintessentially linked with the critique he that towards monopolies, hegemonies and established meanings, and with openness towards 'non-universal' forms of knowledge production. The first part of the article focuses on the promise that Derrida's deconstruction of Western metaphysics makes for a more hospitable and decolonized IR, focusing on four of his concepts (deconstruction, autoimmunity, hospitality and home). All concepts de-totalize, open up and question self-enclosed establishments and definitions. At the level of knowledge production, this openness speaks to invite 'particularistic', 'non-scientific' modes of knowledge production, even though they may threaten the universalist, objective knowledge. In the second part, the article discusses the way in which Derrida's deconstruction is paradigmatically entrenched in Eurocentrism while at the same time provides a critique to the former and Western metaphysics. This way, the concept of *what* constitutes 'hospitable' and 'openness' and to *whom* opens up, contributing to the debate on decolonizing IR studies, and the types and extent of openness and hospitality.

Bio:

Dr. Vjosa Musliu is Lecturer at the Faculty of Political Science at the Free University of Brussels, Belgium.

*

Mutman, Mahmut (University of Tampere, Finland)

ABSTRACT:

Difference in Habitus: Deconstructing Bourdieu

Pierre Bourdieu's notion of "habitus" is often praised for its capacity to enable us to comprehend an active and embodied sense of past or memory. "Embodied history, internalized as second nature and so forgotten as history" in his own words, it allows Bourdieu to make powerful criticisms of structuralism (by referring to the embodied, temporal and moving nature of sociality) and of phenomenological theories such as symbolic interactionism and ethnomethodology (by reaching beyond consciousness or context while remaining within subjectivity). The notions of learning, technique, body, habit, mimesis and past as well as gift and exchange are essential aspects of the concept of habitus. Interestingly, these concepts also have been among the major concerns of Derrida's deconstruction from his earliest writings on Husserl to Plato

and to his latest on Nancy. And yet, I would like to argue that Bourdieu's refreshing approach is stamped by a definite sociological assurance, in which the notion of past is a past present, and the concepts of learning and mimesis have a strongly Platonic resonance. Hence the ethnography of the Islamic society of Kabyle turns into a vehicle of anamnesis, of an apparent criticism of *homo economicus*, which reveals the sociologist's re-assurance of his own universal position located in Europe. More importantly, this makes it extremely difficult to think novelty, change and difference within Bourdieu's framework. In spite of the sociologist's contrary claim and his insistence on improvisation, the only difference that can be read is the one reproduced in the given operative schemes of habitus. By a close deconstructive reading of the concepts of past, mimesis and gift in Bourdieu's own texts such as *Algeria 1960*, *Outline of a Theory of Practice*, *The Logic of Practice* and "The Making of Economic Habitus", I would like to argue that the concept of habitus is impossible to think without a deconstructive approach to the past as absolute past, and the gift as unconditional gift, that is to say, without its own deconstruction, which opens it to an otherness that Bourdieu struggles to contain within ethnographic protocols.

Bio:

Mahmut Mutman is a Senior Researcher at the Institute for Advanced Social Research, University of Tampere, Finland. He is the author of *The Politics of Writing Islam: Voicing Difference*; he has co-edited a special issue of *Inscriptions* titled "Orientalism and Cultural Differences" and a collection on *Orientalism, Hegemony and Cultural Difference* (in Turkish) as well as several articles on orientalism, nationalism, postmodernism, and film and media in *Cultural Critique*, *Postmodern Culture*, *NewFormations*, *Rethinking Marxism*, *Anthropological Theory*, *Radical Philosophy*, *Third Text* and *Toplum ve Bilim*.

N

Newman, Michael (Goldsmiths, University of London, UK)

ABSTRACT:

Drawing after Deconstruction: Exteriory, Contact and the Real

Derrida's strange book *Mémoirs d'aveugle* (1990) was a catalogue for an exhibition of drawings that he selected for the Louvre that, while containing stories about the motifs in the drawings, and philosophical discussions of the various kinds of blindness that he found in drawing, did not include descriptions of the ways in which drawings manifest themselves. I have argued in a review ('Derrida and the Scene of Drawing,' *Research in Phenomenology*, vol.24, fall 1994, p.218-34) that this is for two reasons: first, *Memoirs of the Blind* continues the deconstruction of phenomenological presence; and second, because in the end the subject of the book is witness (to the witness) as distinct from evidence in the context of revisionist

accounts of the Shoah, and therefore the blindness of drawing considered as a relation to the trace serves as an analogy of an act of ethical witness in the sense of Levinas.

I propose to take this discussion further in two ways. First by contrasting Derrida's account of drawing with that of Jean-Luc Nancy in *Le Plaisir au dessin* (2010). Whereas Derrida is concerned with blindness as an aspect of drawing as trace in relation to witness within the framework of an ethics of the deconstruction of full presence, Nancy is concerned with the gesture of the drawn line as a transport to the outside, where the issue is birth to exteriority. So, for Nancy, a drawing is directed towards an opening. Given this contrast, where Derrida and Nancy come together is in the privileging of touch, and here I will draw on Derrida's book on Nancy, *Le Toucher, Jean-Luc Nancy* (2000). For both drawing is as much a form of contact as a production of the visible.

While Derrida and Nancy are both writing in the wake and at the edge of phenomenology, in a third step, I propose to consider two non-phenomenological accounts of drawing. This is in part necessitated by the advent of digital forms of drawing and imaging. The first is the 'diagram' of Gilles Deleuze, which enables a mapping independently of representation of vectors or becomings. For the second, I will develop some thoughts in François Laruelle's discussion of the relation of drawing and music in August von Briesen in *Réflexions philosophiques sur l'œuvre d'August von Briesen* (1984) and his two books on photography (*The Concept of Non-Photography* [2011/12] and *Photofiction, a Non-Standard Aesthetics* [2012]) to pose the problem of the relation of drawing to the Real, which involves an approach that is distinct from the phenomenological model of presentation and its deconstruction, such that drawing is no longer understood in terms of gesture but rather through repetition. This will lead to a discussion of practices of drawing as registration by some modern and contemporary artists including Agnes Martin and Susan Morris.

Bio:

Michael Newman is Professor of Art Writing at Goldsmiths, University of London. He has degrees in English Literature, Art History and Continental Philosophy, culminating in a PhD in Philosophy at the Catholic University of Leuven, Belgium. He is the author of *Richard Prince Untitled (couple)* (2006), *Jeff Wall: Works and Writings* (2007), *Price, Seth* (2010) and co-editor (with Jon Bird) of *Rewriting Conceptual Art* (1999) and (with James Elkins) *The State of Art Criticism* (2007). He has published numerous essays on modern and contemporary artists, as well as thematic essays on the wound, the horizon, contingency, memory, the trace of drawing and nonsense. The first volume of his selected writings, '*I know very well...but all the same': Essays on Artists of the Still and Moving Image* is forthcoming with Ridinghouse.

*

Nyman, John (Western University, Canada)

ABSTRACT:

The Inefficient Science: Generality and Minimality in Deconstruction

Following the suggestion by commentators such as Tilottama Rajan that Derrida's (and others') early work in deconstruction can be philosophically distinguished from his later "post-structuralist" or "post-Heideggerian" writings, I attempt an interpretation of some of Derrida's first major works against the grain of his later thematic trajectories. While later texts like *The Gift of Death* have been read primarily as highlighting the irreducible and non-economizable disjunction between generality (e.g. metaphysical law) and singularity (e.g. the Other/others), I argue that Derrida's earlier work on Husserl may be read through an alternative, non-analogous axis—that of the general and the minimal. Différance, at least as Derrida discovers it in Husserlian phenomenology, does not produce experientially differentiable others in the form of qualitative singularities, since such possible entities have already been bracketed out of the "ideal objectivity" Husserl seeks. Instead, "originary difference" here is only the formative delay or hiatus distancing Husserl's *de jure* generalities (grounded cognitions) from their *de facto* counterparts (evidence or "things themselves," as first experienced in the natural attitude). This hiatus, rather than being determined through exposure to a qualitatively unique singularity or alterity, emerges only within a reduction to the minimal structure of a single objective essence; it is nothing more than the reduction itself, manifesting as the belatedness of a grounded phenomenological science, that constitutes the difference. The general-minimal axis, then, gives leverage not to a responsible, ethical deconstruction, but to an "inefficient" deconstruction that both discovers and replicates a quantification that has no quality of its own, yet is calculable within what Georges Bataille calls the "general economy"—that is, as excess, expenditure, or literally wasted time. I conclude by reflecting on the political, epistemological, and ecological implications of this "inefficient science," having knowingly adopted it as my own method.

Bio:

John Nyman is a poet and PhD Candidate at Western University's Centre for the Study of Theory and Criticism in London, Canada. His doctoral research focuses on the graphical use of erasure in deconstruction and experimental poetry, especially erasure poetry and conceptual writing. John's first full-length collection of poems, *Players*, will be published by Palimpsest Press in spring 2016.

*

O

O'Driscoll, Michael (University of Alberta, Canada)

The Promise of Fatality

The concept of “fatality,” while absolutely central to Derrida’s engagements with the ethical and political valences of psychoanalysis and Marxism, remains an unremarked ordinary term in the lexical series that Derrida deploys in order to articulate the operations of *life death* and thereby challenge a persistent complex of sovereign presuppositions that underwrite the politics of history, being, veracity, and *ipseity*. Setting fatality within the noncongruent series that is the spectral, hauntology, *survivance, fort leben*, and so on, I will consider the doubled movement of a term that signifies, on the one hand, fatedness or determination as an interminable process of *destinerrance*, and, on the other hand, the death drive’s compulsive repetition that promises a future-to-come. That doubled operation is most clearly at work in what I’ve previously called the “fatal performative” in both *The Post Card* and *Archive Fever*, wherein the critique repeats the logic of its object of scrutiny, thereby precluding the possibility of closure. I’d like to extend that analysis to Derrida’s *Specters of Marx* where the political stakes of fatality speak, specifically, to an affirmation of the future itself. There, Derrida writes, “One must take another step. One must think the future, that is, life. That is, death.”

Bio:

Michael O’Driscoll is Associate Professor in the Department of English and Film Studies at the University of Alberta, where he is also Associate Dean of Research in the Faculty of Arts and Editor of *ESC: English Studies in Canada*. He teaches and publishes in the fields of critical and cultural theories with a particular emphasis on deconstruction and psychoanalysis, and his expertise in 20th Century American Literature focuses on poetry and poetics. His publications include an edition of Jackson Mac Low’s *The Complete Light Poems*; *After Poststructuralism: Writing the Intellectual History of Theory*; *The Event of the Archive*; *First Impressions: The Fledgling Years of the Black Sparrow Press, 1966---1970*, and *A Bibliography of the Black Sparrow Press*. He has published widely in journals such as *Mosaic*, *Modernism/modernity*, *Contemporary Literature*, and *Studies in the Literary Imagination*.

*

Obodiac, Erin (Cornell University, USA)

ABSTRACT:

Plastic Inscriptions

Catherine Malabou’s forays into new biologies of plasticity and epigenetics invite us to move away from the programmatic readings of inscription that turn life into a cybernetic code or machine. For her, even Derrida’s concept of the trace no longer seems to be plastic enough despite the fact that “Plastic Inscriptions” might be a fortuitous term for living beings in our era of genomics and bioinformatics, and *every era before ours*, given that according to the logic of the supplement, life has always already been a technical graft or arche-writing: “genetic writing” writes Derrida, “is

the determinant of life" (lxix). In *Of Grammatology*, Derrida observes the affinity of the genetic program with the cybernetic program. He employs anthropologist André Leroi-Gourhan's work to situate grammatology and writing in relation to *all* life—cybernetics and genetics—and not just "man." The gramme constitutes life, natural life as well as artificial life, intelligence as well as artificial intelligence, in a sweeping genetic, epiphylogenetic, and cybernetic program. Catherine Malabou's forays into epigenetics have led her to object to understanding inscription as a model for life. Although epigenetics and plasticity suggest that the genome is not a totalizing unity, therefore not a book, but "evolving," therefore subject to difference, i.e. a text, it was Derrida who substituted text or writing (dissemination) for book (unity, totality), especially the book of life. Furthermore, in her project of substituting plasticity for inscription, of epigenetics for the genome, Malabou passes over the fact that Derrida's *Of Grammatology* is also to a certain extent a *critique* of the epigenetic, not only in regard to language but life as well. Malabou wants to make epigenetics and plasticity counter-concepts to the cybernetic and genetic programs of life that depend on linguistic paradigms. Although Derrida does to a certain extent adopt, following Heidegger, certain assumptions about the Program, the theory of the trace and what Derrida means by writing disrupt conventional paradigms of life that deploy linguistic models. My paper will go as far to say that the trace is already "epigenetic" and "plastic," and that it is not a question of expression and molding, but that the trace is the condition of possibility of the epigenetic and the plastic. To complicate matters, Derrida himself uses the term *epigenetics* in *Of Grammatology* and launches a critique of what he calls Levi-Strauss's "'epigenetist' concept of writing" (120). My paper will demonstrate that epigenetics is not a plastic expression of the genome, as Malabou might argue, but that the plastic expression, supposedly secondary and accessory, is in fact the condition of possibility of the genome: the supposedly programmatic genetic code is always already a plastic inscription, a trace. Just as writing is not an accidental, chance leap from the spoken word, so too is epigenetics not an accidental, chance expressive mutation of the genetic code.

Bio:

Erin Obodiac received her Ph.D. in Comparative Literature from the University of California, Irvine and has held teaching and research appointments at UC Irvine, the University of Leeds, SUNY Albany, and Cornell University. Her writings assemble lingering questions from the deconstructive legacy with emergent discourses on technics and animality, robotics, and biomedia. She is currently a Mellon postdoctoral fellow at Cornell University, teaching a series of Comparative Media seminars and completing a book called *The Transhuman Interface*, which repositions critical theory and deconstruction within the history of cybernetics and machinic life. *The Transhuman Interface* is a result of the research project "Robots at Risk: Transgenic Art and Corporate Personhood," which Obodiac began as a Fellow at Cornell's Society for the Humanities. The project and the accompanying book manuscript examine contemporary theories of machinic life and robotics as well as the philosophical traditions that underpin them. This winter, Obodiac will finish a cinematic version of her Ph.D. dissertation, *Technics and the Sublime*.

*

Orozco Hidalgo, Alejandro (Université de Paris 8 Vincennes-Saint-Denis, France)

ABSTRACT:

The thought of the “perhaps” and the notion of responsibility

In this paper we will develop together two ideas we find in derridean philosophy: the idea of a thought of the *perhaps* as the only way of being able to think the impossible and the idea of an impossible responsibility.

In different parts of his work Derrida writes about the *thought of the perhaps*. This thought is the only that would allow us to think contradiction beyond the need of its synthesis, thinking the “non-dialectical passage” of one thing into its contrary. The thought of the *perhaps* is then the only possible way to think the “possibilization of the impossible”. Only the impossible makes event, only the impossible crushes the horizon of what it is. This thought of the *perhaps* is then, perhaps, the only way to think deconstruction, the only possible way to think “what happens”, “what perhaps takes place”.

Elsewhere Derrida invite us to think the notion of responsibility beyond the “ideal of decidability” that defines its juridico-érgological form. Even if it is impossible, he says, it seems that it would be more responsible thinking a form of responsibility which is not determined by that ideal of decidability, a responsibility not commanded by the ego and the intention of its consciousness. This invitation is then an invitation to think an impossible responsibility.

Thinking responsibility “as close as possible” to its contrary; that is the gesture that a thought of the *perhaps* implies. From the basis of this thought of the *perhaps* Derrida invite us to think the paradoxes of responsibility. Not to settle the opposition but to “endure the contradiction”. The only possible way to think an impossible responsibility and to re-elaborate the axiomatic of traditional responsibility is thinking differently the existing bound between this notion and the concepts which forms its axiomatic.

Bio:

Mexican PhD candidate at the Université de Paris 8 Vincennes-Saint-Denis, in Paris, France, I have worked on Jacques Derrida's thought in my bachelor and master dissertations in the National University (UNAM) in Mexico. In that university I also worked as Teacher Assistant for five semesters in two different courses, one about modern philosophy and another about Freud and Derrida. Currently I develop a research on the notion of responsibility in this philosopher's thought entitled: “Invitation à l'expérience d'une responsabilité paradoxal dans la pensée de Jacques Derrida” [“Invitation to the experience of a paradoxical responsibility in Jaques Derrida's thought”]. I am a founding member of the group “Lire-travailler, Derrida” which meets twice a month at the École Normale Supérieure since 2013 to read and discuss different texts of Jacques Derrida.

P

Park, Jin Y (American University, USA)

ABSTRACT:

Derrida, Buddhism, and Envisioning Ethics.

The recent publication of Heidegger's *Black Notebooks* has raised a new question to philosophers regarding the philosophy's relation to social and historical reality.

Heidegger, however, is not the only philosopher whose political engagement seems betray the promise of the thinker's philosophy. How do we philosophize the gap or conflict of a thinker's philosophy and his or her political stance? The paper aims to engage that issue by examining the meaning of place.

Is "place" a source of violence or space for living together? A "place" is a tamed space, through which humans create meaning. A place is related to identity, and violence, as Jacques Derrida stated, is the condition of identity, since identity requires a placing of the self in concrete reality. The place is also related to con-textuality of our existence in the sense that one cannot think of concrete reality without placing the subject in the context of the life-world. Philosophy's relation to place—individual identity, identity of the ethnic group, geographical identity, and nationalism—is double-edged. The changing imagination about place changes the nature of philosophy and philosophers sometimes contradict the fundamental tenets of their philosophy when *place-as-identity* is introduced in the philosophizing as opposed to *place-as-context*.

This paper explores the contradicting functions of the imagination about "place" and examines how the place-as-identity and the place-as-context can explain gaps and conflicts in a philosophy. I will focus my discussion on Jacques Derrida's works on politics including *Specters of Marx* (*Spectres de Marx*, 1993) and *The Beast and the Sovereign I & II* (*Séminaire La bête et le souverain* 2008-2010) and Nishida Kitarō's essays including "The Standpoint of Active Intuition" (行爲的直観の立場 1935), *Human Existence* (人間的存在 1938), and "The National Polity" (国体 1944). Through a comparative philosophy of Derrida and Nishida, the paper examines the interaction between these two concepts of place: place as a locus of violence and place as space to live together. In doing so, the paper aims to consider the fallibility of human thinking and thus of our philosophizing. The pitfall of philosophizing might be more real than we have admitted, and the venerability of philosophy might demand us to consider different ways to approach the nature of philosophizing.

Bio:

Jin Y. Park is Associate Professor of philosophy and religion and Director of Asian Studies at American University (Washington DC, USA). Her expertise includes East

Asian Buddhist philosophy, Buddhist-western comparative philosophy, Buddhist philosophy of religion, Buddhist ethics and modern East Asian philosophy. Her book-length publications include: *Buddhisms and Deconstructions* (ed. 2006), *Buddhism and Postmodernity* (2008), *Merleau-Ponty and Buddhism* (co-ed 2009), *Reflections of a Zen Buddhist Nun* (trans. 2014), and *Women and Buddhist Philosophy* (forthcoming). Park's engagement with Derrida is mostly as Buddhist-Western comparative philosophy. In her edited volume *Buddhisms and Deconstructions*, Park offered shared dimensions of Derridean deconstruction and various forms of Buddhism and explore them on topics including language, logic and ethics. In *Buddhism ad Postmodernity*, Park proposed an ethical paradigm drawn from East Asian Buddhism and Derrida's philosophy. Park is currently working on a book tentatively titled "Thinking, Judging, and Living: Derrida and Buddhism on the Future of Human Dignity."

*

Parker, Andrew (Rutgers University, USA)

ABSTRACT:

Writing Requirements

In "Mochlos" and other essays, lectures, and interviews from the 1980s, Jacques Derrida composed an informal history of the conditions for the founding in 1810 of the University of Berlin, an institution that would put the research seminar at the center of a radically innovative pedagogy that has long since established itself globally. Already in his reading of Kant's "Conflict of the Faculties" and then subsequently in discussions of Schiller and Hegel, Derrida drew attention to the "topological structure" of the seminar as a "place of work" that, rather than being a contingent or extrinsic setting for the transmission of knowledge, changed as it were from within the nature of learning itself.

Though Derrida did not focus in these texts on the emergence of the seminar paper and other new genres of apprentice scholarly writing, there are many reasons to do so when, in the era of online instruction, learning becomes possible without the teacher's presence (perhaps it may always have done so). Is the traditional face-to-face seminar purely an artifact of German Idealism, and if so, do its writing requirements communicate the constitutive aporias of von Humboldt's university? How, and why, might graduate programs in literature require students to produce other forms of writing than the seminar paper? What effects, if any, might such experiments have on the institutional structure of graduate education?

Bio:

Andrew Parker is Professor of French at Rutgers University, where he also directs the graduate program in Comparative Literature. He taught in the English department at Amherst College from 1982-2012. *The Theorist's Mother* appeared from Duke UP in 2012, as did *After Sex? On Writing since Queer Theory*, co-edited with Janet Halley. He is the editor, co-editor, or translator of five other books, including

Jacques Rancière's *The Philosopher and His Poor*, and (with Eve Kosofsky Sedgwick) *Performativity and Performance*. Forthcoming is the new book "Marx and the Scene of Writing," and an online, interactive edition of Julio Cortázar's iconic novel *Rayuela/Hopscotch*.

*

Parveen, Razia

ABSTRACT:

Derrida's Waltz: The subaltern woman's dance

This paper will be focusing on the article entitled 'choreographies' where Derrida enters into a philosophical debate with Christie McDonald. It seeks to deconstruct elements of this exchange and link its relevance with today and the global diasporic communities. I will be exploring the position of the marginalized female from a deconstructionist's view and applying it to the present day situation. With global social and economic upheaval in mind this paper will explore the notion of female power, as discussed in this interview, and see it through the lens of feminist writing. As well as questions of topology arising from this paper, I hope to bring a French feminist angle to the presentation. The production of feminine writing alongside arguments to the contrary will be explored in this paper. Furthermore, word etymologies are discussed in this interview and the paper will be investigating their parallels and their significance in 2015. I will analyze the dichotomy of the written word V the spoken word in a world which privileges the former against the latter.

Bio:

My research interest includes the impact of oral literature upon the female diasporic communities. I have been focusing on recipes and songs practiced by women through the generations. I am currently without a post and without an affiliation. My work is inter-disciplinary and I have subject knowledge in areas including, diaspora studies, postcolonial theory, food studies, continental philosophy, migration, South Asian history, South Asian literature as well as knowledge on belonging and aspects of home.

*

Pedriali, Walter B. (University of St Andrews, UK)

ABSTRACT:

The Unsayable Structurelessness of Thoughts: Frege and Derrida on Receptacles
At first blush, Frege and Derrida make for the most unlikely of bedfellows. In this paper, however, I argue that they instead share a deep and unrivalled awareness of the ineliminable role of the unsayable in any properly philosophical account of thought and language.

Derrida's conception of $\square\square\square$ is very familiar and justly celebrated. By contrast, Frege's insistence that thoughts are intrinsically amorphous, that they cannot be given a unique structural analysis, that any structural analysis that we could give is merely a reflection of our interests, is far less familiar and not at all celebrated. Indeed, those commentators who have noticed this rather curious feature in Frege's philosophy have generally viewed it as *embarrassing*, as paradox-engendering, something to be quietly excised away as a momentary aberration by the founder of analytic philosophy.

The paradox arises due to Frege's commitment to the doctrine that sentences are isomorphic to thoughts (that to each sentential part there corresponds a part in the thought). Joining the two claims together we derive the contradictory thesis that thoughts are both intrinsically amorphous and isomorphic to the structured sentences we use to express them.

What I propose is that for Frege thoughts are amorphous *receptacles* of possible sentential structuring of their content. Thoughts, that is, are *local* instances of the $\square\square\square$ phenomenon. Accordingly, the resulting semantics is to be called *negative semantics*, since the key notion being captured by the semantics, that of the compositional *determinate* of the content of thoughts, is not directly nameable. What is unnameable, though, is not just the thoughts themselves, but also their unsaturated parts-to-be, the thought-constituents one gets when removing names from sentences. In other words, what is above all unnameable is concepts. And concepts are, precisely, what provides the structural analysis of thoughts. As it happens, the unnameability of concepts is in fact the second Fregean paradox of unsayability, condensed in Frege's (in)famous claim that the concept horse is not a concept.

My paper, then, aims to provide a Derridean analysis of Frege's philosophy of thought. My main conclusion will thus be that Derrida's analytic techniques are still extremely relevant today and that far from being exhausted they are able fruitfully to illuminate long-standing disputes in the philosophy of thought across different traditions.

Bio:

I hold a PhD from the University of St Andrews. I have taught logic at the University of Edinburgh and philosophy at the University of Aberdeen. In 2012-2015 I held a Leverhulme Early Career Fellowship at the University of Stirling on Frege's conception of logic. My main research interest is in the comparative study of the analytic and continental traditions. Apart from published work (OUP) on Frege, I've also written papers on Heidegger, Ricoeur and Derrida. I have presented my work on continental philosophy at the Brighton Revisiting the Divide conference in September 2014, at the Scottish Centre for Continental Philosophy in February 2015 and at the Society of European Philosophy New Frontiers conference in September 2015.

*

Pfannebecker, Mareile (Strathclyde University, UK)

ABSTRACT:

Properly stubborn: Deconstruction and *bêtise*

'And what if', Derrida asks, half-way through the seventh session of his seminar *The Beast and the Sovereign*, the distinctive feature of *bêtise* were stubbornness? The question comes as part of a critical reading of the uses of the French term *bêtise*, which both evokes the animal, *la bête*, and yet, indicates a strictly human experience of failure as stupidity. In sessions five to seven of the seminar, through readings of Deleuze, Lacan, Valéry and others, Derrida explores what *bêtise* as a kind of stubbornness might mean, including the obstinacy of a culture of human exceptionalism, but also that of a much broader 'perseverance in being' that might apply to concepts as well as to marionettes and microbiology. This paper takes on Derrida's playful treatment of *bêtise* in *BS* to suggest that the term has a useful part to play in deconstruction today as it links Derrida's earlier work on sovereignty, selfhood and responsibility to the question of the animal. In this way, acknowledging but also interrogating a necessary *bêtise*, to which man is not the only, but 'by definition, an eloquent and talkative witness' can become one way of moving the important work on the animal, or the animot, in deconstruction in a direction of a broader investigation of sovereignty. Derrida's privileged literary instance of *bêtise* is Valéry's Monsieur Teste; instead, I will make brief reference to some Shakespearean scenes of challenging stubbornness.

Bio:

Mareile Pfannebecker is a Teaching Associate in Renaissance Literature at Strathclyde University. She works on Shakespeare, posthumanism, Renaissance humanism and travel writing.

*

Phillips, Doug (University of St.Thomas, USA)

ABSTRACT:

The Art of Travel: Derrida and the Future(s) of Teaching

Like many of my fellow educators I've long associated the teaching of literature with the experience of travel, explaining to my students at the start of each semester that just as there are two essential ways of visiting London, so too are there two essential ways to explore and write about literature—and they both involve thoughts about the future. One such thought concerns what Derrida in *Specters of Marx* calls the *future present*, the other what he calls the *absolute future*. If the *future present* can be predicted with relative certainty, akin to itinerary-driven travel whereby we sit atop the tour bus and take in the prescribed ways to experience London, then the *absolute*

future is what takes us by surprise, the *Event* coming around the corner that so upturns our lives that business can't go on as usual. The *absolute future*, in other words, is off the grid. It's the unknown. It's what's open to us once we've put down our *Fodor's* and gotten ourselves lost in Bloomsbury. In short, the *absolute future* resists the PowerPointing of travel, just as it resists the PowerPointing of education. However, because the *absolute future* can no more be predicted than it can be *assessed* or *quantified*, it finds little favor with university administrators and boards of trustees who need numbers to justify increasing rates of tuition. The *future present*—i.e., “outcome-based education”—is much preferred instead. And yet it's our experience of the *absolute future* we refer to when we speak of those classes that changed our lives forever, is it not? Here, as always, Derrida may help us to think more critically about other ways of doing things, especially where education is concerned.

Bio:

I teach writing and literature at the University of St. Thomas in St. Paul, Minnesota (USA), and have published a number of articles, mostly on dramatic literature in connection with critical theory (the work of Zizek & Lacan especially, but also Badiou, Heidegger, and Wittgenstein). As the title of my proposal suggests, I am currently interested in Derrida's conceptions of the future and how they might help frame (and perhaps offer solutions to) some of our current debates about higher education.

*

Phillips, John WP (National University of Singapore)

ABSTRACT:

Formal Adventure (poor in world and condemned to die)

Didier Eribon's short interview with Derrida from 1987 (“Heidegger: The Philosophers' Hell”) transitions rather precipitously from its leading theme, questions concerning Derrida's treatment of Heidegger's Nazism, to questions about Derrida's own writing, its “difficulty” and its varieties of “style.” Eribon introduces this word “style” while suggesting a distinction between the “fairly demonstrative” one that Derrida supposedly adopts in *De l'esprit* and the “rather disconcerting” one used in readings of literary texts, in particular those of James Joyce (*Ulysse gramophone*, 1987). Derrida's response suggests that a distinction between the demonstrative style of *De l'esprit* and the supposedly more upsetting style of *Ulysse gramophone* (both 1987) is at least misleading. Further analysis of the texts in question, which I propose here as a preliminary section of this paper, reveals not only some intricate correspondences across the syntactical structures of Derrida's diverse texts, in rapport with the texts he is reading, but also (and more to the point) a consistent development of ideas that can be grasped in a cluster that leads from the generalizable problem of “the animal,” via notions of spirit and world, the honour and dignity of universal science, belief, credit, and accreditation, to the sciences of

life and death and the sciences of right that preside over thoughts on the death penalty.

Bio:

John W P Phillips is Head of Theatre in the Department of English at the National University of Singapore. Recent publications include *Modernist Avant-garde Aesthetics and Contemporary Military Technology* (Edinburgh University Press, 2010), and as editor *Derrida Now* (Polity, 2015). He has published widely in the fields of deconstruction, critical theory and continental philosophy

*

Pirovolakis, Eftichis (Hellenic Open University, Greece)

ABSTRACT:

The purpose of the presentation is to re-evaluate the notion and experience of friendship in Aristotle's *Eudemian Ethics* and *Nicomachean Ethics*. The main point of reference in my discussion will be Derrida's dense analyses of Aristotle in *Politics of Friendship* (1994), as I will endeavour to explicate the logic behind the deconstructive formula 'the *telos* of friendship would be the end of friendship'. Aristotle initiates a dominant philosophical conceptuality of friendship, and establishes a framework within which all subsequent theories have been formulated. According to his construal, friendship is determined on the basis of an axiological network of concepts such as 'brother' but also 'enemy', 'community', 'reciprocity', 'equality', 'democracy', 'consciousness', 'knowledge' and 'will'. What is at stake is a conceptual network which has rarely been questioned, and which is affirmed as much in Aristotle as in the works of Cicero, Augustine, Montaigne and Carl Schmitt, among others.

In the first section, I identify the canonical conceptualization of both primary and political friendship in terms of reciprocity in Aristotle's writings. I also investigate the intimate association between brotherly friendship and the relation of equality that the citizens of a democratic polity enjoy, as well as some of the aporetic consequences of this association that Derrida points out. In the second section, I focus on specific moments in Aristotle that undermine the canonical conceptuality. Doing justice to the complexity of the Aristotelian text, Derrida draws attention to cases whereby, according to the Greek philosopher himself, authentic friendships arguably presuppose an immeasurable and radical asymmetry between friends. Whether in question is friendships between the living and the dead, the active friendship offered unselfishly to the other, or the incalculable virtue that ethical friendship entails, all these cases gesture towards the necessity of an asymmetry or a certain incommensurability on which the chance not only of an authentic friendly relation to the other but also of democracy depends.

Bio:

Eftichis Pirovolakis works on twentieth-century continental philosophy and, more specifically, on the relation between deconstruction, hermeneutics and

phenomenology. He is the author of *Reading Derrida and Ricoeur: Improbable Encounters between Deconstruction and Hermeneutics* (SUNY Press, 2010), which also includes his translation into English of Derrida's essay 'La parole: Donner, nommer, appeler'. He has published articles in, among other journals, *Philosophy Today* and *Literature, Interpretation, Theory*, and has recently been working on two texts on forgiveness in Derrida, Arendt and Ricoeur, as well as on an essay on the value of friendship in Aristotle. Pirovolakis has also co-organised two international conferences at the University of Sussex, UK: 'Encounters with Derrida' in 2003, and 'Philosophy and Literature/Literature and Philosophy' in 2008. Since 2001, he has taught a range of courses at the Universities of Sussex and Brighton in the UK, and the Universities of Crete and Patras in Greece. Currently, he teaches philosophy at the Hellenic Open University.

*

Piskorski, Rodolfo (Cardiff University, UK)

ABSTRACT:

Arche-animality in *Totem and Taboo*: Paleonymy and the Animal Before the Body

In the field of Animal Studies, which has adopted Derrida as a key thinker, one 'animal question' has been particularly challenging: what is the relationship between embodiment and consciousness? The answer seems to determine the whole field of inquiry into animality. On the one hand, a materialist account of animality would foreground animal bodies (the 'experience of being a body') as its specificity. Animals would represent an exteriority to language, conceptuality, and literature, exposing textuality to its own limitations. On the other hand, one may wish to privilege animal agency, and to ground research on what animals have in common with humans as sentient beings. Both positions bring great difficulties. Privileging unhuman embodiment as transcendent misses the point of the enmeshing of animality and text, whereas positing an animal subjectivity according to a human model risks our losing the animal specificity and reproducing an anthropocentric model of mental interiority – thus, either a naïve materialism, or Cartesianism. It is symptomatic of the co-implication of animality and language that this conundrum is precisely the same Derrida faces when deconstructing the linguistic sign. What concerns him is 'writing before the letter', a writing which is not empirical and material as vulgar writing, but is not wholly transcendental either. The quasi-transcendental of *arche-writing* implies a 'transcendental difference', something which is prior to the distinction between empirical and ideal. Similarly, I argue that the animal question above stems from an 'older' term – which I term *arche-animality* – that is the condition of both answers, and has priority over the human/animal distinction. Therefore, it is crucial to engage not only with the late Derrida, but also with his reading of the ideal/empirical duality in his early works, whose import I hope to demonstrate by offering a Derridean reading of arche-animality in Freud's *Totem and Taboo*.

Bio:

Rodolfo Piskorski is a PhD candidate at the Centre of Critical and Cultural Theory at Cardiff University. He has published and presented on the interface between animality and literary theory in *Minding Animals*, *Reading Animals*, *Humanimalia*, *The Journal of Literary Theory*, *Revista de Estudos Feministas* (Brazil), among others.

*

Ponzio, Julia (University of Bari, Italy)**ABSTRACT:****The temporality of hate speech**

I will start analysing Derrida's critic of Austin's linguistic performativity in Signature, event, context, highlighting, in particular, his critic of what Austin calls linguistic totality. The constitution of this totality, Derrida says, presupposes a speaker, who has a full control on his utterances and on the rules that the context requires. I will show how this critic is necessary to any analysis of linguistic violence, in order to understand its mechanism, and in order to solve the problems related to its place inside the juridical systems. I will work, in the core of my paper, on the connections between Derrida's critics to Austin in Signature, event, context, and Judith Butler's critics to Austin in Excitable speech. Considering this connection I will dwell on the theory of the illocutionary feature of hate speech, trying to show how this theory needs to be linked with Derrida's critic of presence, and to a theory of time, which cannot be thought without difference. In her analysis of linguistic violence Butler shows that when the hate speech works, it is able to determine an effect of disorientation in its target. This effect of disorientation is due to the fact that the working hate speech erases in a moment every historical time and contextual place, by what Butler calls ritual practices. Ritual practices fix the target of the hate speech in a subordinated position, from which he is unable to escape, because all the historical time is transformed in a cyclic ritual time, in which the subordinated relation has no moment of institution, and therefore is justified and founded by an immemorial past to which the future cannot escape. What I would like to analyse in my paper through the connection between Derrida and Butler's critics to Austin, is the problem of the temporality of hate speech, which is a very crucial problem, because, as I will try to show, it is linked to the possibility to answer the question about the juridical value of hate speech, that is to say, the question about the difficult relation between the consideration of hate speech as a crime, and the freedom of speech.

Bio:

Julia Ponzio works as Researcher in Philosophy and Theory of Languages in the University of Bari, where she teaches Philosophy of languages and Semiotic of text. She has published in various journals, including: *Analecta Husserliana*. Logos of

Phenomenology and Phenomenology of the logos, Southern Semiotic review, and with publishers such as Routledge and Edinburgh University Press.

*

Poutiainen, Hannu (University of Eastern Finland)

ABSTRACT:

**LA LANGUE DES CALCULS, LE CALCUL DES LANGUES:
GERM OF THE TITLE, TITLE OF THE GERM**

In a footnote to *L'Archéologie du frivole*, his introduction to Condillac's *Essai sur l'origine des connaissances humaines*, Derrida refers his reader to a work which was never to appear. Entitled *Le calcul des langues*, or, more precisely, *to be entitled Le calcul des langues*, this work to come, "à paraître", modifies the title of Condillac's treatise *La langue des calculs*. It would have interrogated the principle of analogy which in Condillac's text brings the opposed terms *germ* and *development* into a synthetic unity. "I am convinced", Condillac writes, "that the usage of signs is the principle which unfolds [développe] the germ of all our ideas." The work would have sought to reconstitute the principle which equates the germ and its development. Of what is the title of a nonexistent work the germ? Such is the first of two questions to be examined here. It is now known that there exists a 78-page typescript of a text entitled *Le calcul des langues*. This text, however, is not, strictly speaking, the text to which the footnote refers. Double-columned in the manner of *Glas*, interweaving a reading of Condillac with a reading of Freud's *Beyond the Pleasure Principle*, it remains the text of an abandoned work and as such is not the text of a work à paraître. All that remains of this work à paraître is its title and that which its title names. This leads to the second question. How to think the absent germ named by the title and developed by the work to which the title refers? How to think the *calcul des langues* which remains à paraître sans paraître? This paper seeks to address these questions by tracing a number of places in Derrida's oeuvre where the two terms intersect.

Bio:

Hannu Poutiainen (PhD, University of Eastern Finland) is a postdoctoral researcher in literature. His articles have been published in *Derrida Today*, the *Oxford Literary Review*, the *Journal of Literary Theory*, *Cosmos & History*, and *parrhesia*. In March 2016, he defended his doctoral dissertation and passed with the highest possible distinction (*laudatur*). The study, entitled "Trace and Dread: Substitutions – of the Double", which reinterprets the relation between deconstruction and logic and reinterprets the logic of the double in terms of this reinterpretation, aims to think the conditions in which the literary figure of the double may be said to exist in actuality, or, more precisely, the conditions in which the logic of the double, such as it is constituted in narrative fiction, is actualised outside a purely fictional domain. His postdoctoral research project examines the event of democracy, or democratization, as a transformative intersection whereby certain performative freedoms pass from the waning practice of magic to the emerging institution of literature.

*

Prade-Weiss, Juliane (Goethe-University, Germany)

ABSTRACT:

Responding Violence: Language on/of Destruction

In *Violence and Metaphysics*, Derrida alludes to Heraklitus' aphorism that war is the father and king of all things. "War," Derrida writes, "is congenital to phenomenality, is the very emergence of speech and appearing. (...) Discourse, therefore, if it is originally violent, (...) can only negate itself order to affirm itself, make war upon the war which institutes without ever being able to reappropriate this negativity" (129-30). If speech is a primary medium of strife, objections against war do not end violence but translate military into linguistic measures. On the other hand, it is only because of this that speech can substitute for war. This ambiguity features prominently in current discourses scrutinizing ways to respond to war and terror: to counter, resist, or to grieve over it. What is hardly reflected is that the violence exerted by and in language disrupts and distorts linguistic structures. Responses to trauma – be they lament or revenge – destroy the referential, performative, and even phonetic stability implied in most theoretical approaches to language. This paper links Derrida to Freud's hermeneutics of language as wound in order to approach the fading of linguistic structures in response to violence that tends to evade the grasp on conceptualization.

Bio:

Dr. phil. Juliane Prade-Weiss is an Assistant Professor of Comparative Literature at Goethe-University Frankfurt, Germany. After completing her M.A. in German and Slavonic literature as well as Philosophy, she earned her Ph.D. in Comparative Literature with a thesis on the Infantile within the human-animal distinction in philosophical and literary texts from Antiquity to Modernity (*Sprachoffenheit*, 2013). She is editor of *(M)Other Tongues: Literary Reflexions on a Difficult Distinction* (2013), a volume on the indispensable yet impossible differentiation between, and biographical hierarchization of, languages. She is currently working on a book on the language of lament and complaint ("Klage") in Freud, ritual, Wittgenstein, Scholem, Herder, Benjamin, Rousseau, Faulkner, Bernhard, Kafka, and multiple others.

*

Privitello, Lucio Angelo (Stockton University, USA)

ABSTRACT:

Close Encounters of a Derridean Kind: the *Hippias Major* and a Littering on ☐ó ☐☐☐☐

The Hippias Major fascinates due to the struggle of a discourse of authority in philosophical education and way of life. As a dialogue of crisis and creative experimentation in Plato's corpus (accepted by some and contested by others), this strange transitional text mixes the comedic and the tragic, the limits of authority (the elenctic), and the appearance of another type of authority; the construction of a

ghost-Form. The Hippias Major inhabits this fruitful embrasure. Likely accounts fall short from experiences, yet are marked as ruins, or after-images, in the incitement to philosophy's constitutive turning and dream-like opening. Something is hidden therein as the experience of deconstruction. Fascinating and horrible examples are tossed about, but beyond and beneath the crisis, the dialogue draws a blueprint for an emerging, yet non-presence form, neither transcendental original, nor empirical copy. We find speech segment exceeding knowledge, rhetoric overstepping dialectics, the end of dialectical reconciliation, and the limits of intellectual and moral authority from the ghost of the father that haunts the very project of philosophy. The blueprint is passed between and inscribed by the tragic self-sacrificing, self-questioning Socrates, and the fashionable, nonchalant, and worldly Hippias; from a fatherless sophoi to a conceptually patricidal sophist. Here we have a paternity suit of philosophy, a reading aside from a father's protection. In the spirit of deconstructive thought this presentation will follow the disruption and attentiveness to and from the geometry of textuality, revealing where formlessness leaves its trace as the apparition of the ghost-form, or after-image, of an atopic geometry.

Bio:

Prof. Lucio Angelo Privitello, Ph.D., is Associate Professor of Philosophy, and the Tsantes Endowed Professor of Ancient Greek Philosophy, at Stockton University. He has a Diploma Superiore d'Arte e Ceramica from L'Istituto D'Arte di Grammichele, Sicily; a B.F.A., in sculpture from the Rhode Island School of Design, M.A. in Philosophy from Temple University, and M.A., and Ph.D., in philosophy from Villanova University (its Doctoral program officially inaugurated on October 2, 1994, with Jacques Derrida). Privitello has published on Bataille, Royce, Chauncey Wright, G.H. Palmer, Marcuse, Deleuze, Visconti, and Lampedusa, and most recently on the experience of immigrant professors. Conference presentations include work in ancient Greek philosophy, (Plato's *Theaetetus*), Adorno, Lacan, Proust, Santayana, pedagogy, art, and humour theory. He is currently preparing a translation and study on Parmenides.

R

Ramos, Héctor E. (University of Louvain, Belgium)

ABSTRACT:

Interdisciplinary Interventions in the Name of Justice

The centrality of questions of law and justice, questions that Derrida deems "ethico-politico-juridical," to deconstruction is expressed unambiguously in the claim Derrida makes in his essay "Force of Law," that "deconstruction is justice." Derrida also alerts us to the continuity and mutual interdependence between deconstructive texts which "foreground" and those that do not. For Derrida, the latter are also "through and though, at least oblique discourses on justice."

An essay which Derrida identifies as an important precursor to the aforementioned "Force of Law" is his engagement with Kafka's parable, "Before the Law," which concentrates on problematizing the categories of literature. This essay is a crossing between the oblique and more straightforward treatments of ethico-politico-juridical questions, a space where interrogative trajectories about these institutions interpenetrate. In the paper I hope to deliver at this summer's Derrida Today conference, I closely examine decisive moments in both "Force of Law" and Derrida's "Before the Law" within a constellation of others texts, with the primary aims of: elucidating what law and justice are as explored by Derrida and deconstruction, and of how the constitution and operations of law relate to justice and making salient how questions and institutions of literature, law, and philosophy and interventions into the same are interrelated in deconstruction and its ethico-politico-juridical dimension.

Additionally, following what Derrida calls deconstruction's ethico-politico-juridical thread where it meets with literary threads, I will examine how Derrida's conception of justice, which stands in stark contrast to law, itself is not separable from deconstruction's dislocation of disciplinary borders. Indeed, it is in the name of justice that Derrida pleads for the humanities across their traditional divides, to be animated and transformed by deconstruction.

Bio:

I am currently a graduate student specializing in Continental philosophy at the University of Louvain and am committed to exploring and developing deconstruction's interventions into what Derrida calls ethico-politico-juridical questions. I am additionally interested in how a deconstructive commitment to addressing such questions defies and destabilizes the traditional borderlines dividing academic disciplines.

*

Richards, Tony (University of Lincoln, UK)

ABSTRACT:

The Zombie That Therefore I Am (More to Wander)

The title, which could be translated into French as "le zombi que donc je suis (plus à errer)," echoes in a rather obvious manner Derrida's famous 1997 Cercy statement on the en-compassing category of the animot as key orienting western philosopheme. The trading here of "the animal" for the equally singular and fabulous figure of "the zombie" also substitutes wandering for following, as the zombie's own contaminatory strain of 'weltarmheit' sees us, and our exchanged screen avatars, as unable to responsibly follow in the zombie's "tracks" but instead get taken up into its reactive acéphalic ambit or *umwelt*. The safe specular space, in being-able-to maintain distance in "following" or reconnoitering the animal, is here reckoned-out as a space that contaminates, rather than co-ordinates, safe difference. If "the animal"

is the western pit within which man must not fall for fear of fading in its duty to salve humanitarian difference, "the zombie" is America's more contemporary mirrored mOther that berths its own performative neoliberal protective temporality. For if, as Derrida declares, deconstruction is/in America, America correspondingly is/in performative and pragmatological deconstruction. For zombie "texts" such as The Walking Dead do not seek to reclaim "I the American," indeed "America" is never given mention, or any pregnant exnominalional space or plot.

Immunologically protecting or mourning some American sovereign 'way/weg' is not the declaration or resolve: there is no longer any claim, promise or dramatic premise set out in-order-to protect or rekindle some shielding Oikos or protective premises of any "The Nation State," and the few "surviving" vagabonds and itinerants famously 'behave' more than 'comport' within the echoed aspects of "the zombie." As in many cable shows these fallen idols (ISAs) do not any longer seek to protect or project the values of the Oikos or household/economy but become, what I have elsewhere called, figures of generalised autoimmune ecanomie, wandering through spaces (not places) without the tethering transcendental signifieds that once gathered meanings and "humans" together. These "texts" are clearly not symptomatic representations, but performative spaces within which America (and the west) is experiencing its pragmatological deconstruction.

Such series are not works of mourning, but form crypts of incorporation: if the zombie itself can eat the human, it cannot itself, in turn, be safely introjected as we are ourselves always already zombees (this final word forming a couple with Heidegger's figure of the experimented upon bottomless bee that cannot stop eating or digesting, or making use of, the matter that passes through it).

Bio:

Tony Richards teaches new media theory and production at the Lincoln School of Media (University of Lincoln, UK). He has taken Derridean themes of difference, undecidability and performativity and applied these to new media space such as Computer Games ('Presence-Play: Hauntology of the Computer Game' and 'The Difference Engine') as well as the Internet as a space of inherent undecidability ('Embalmed/Unembalmed: Territorial Aporias within the Performative Field of Telepresence' as well as 'Of Excrementality: Ecanomie, Signification and Autoimmunity').

*

Rodríguez, Roxana (Autonomous University of Mexico City)

ABSTRACT:

The autoimmunitary process of the nation-state borders

Explain an "event" as an autoimmunitary process in Occidental democracies, such as 9/11, is what Derrida did when he deconstruct "an act of international terrorism". Understanding this act as "a military and diplomatic situation that destabilizes

certain Arab countries torn between a powerful public opinion". What is autoimmunity? when a body "works to destroyed its own protection", said Derrida (*Philosophy in a Time of Terror: Dialogues with Jürgen Habermas and Jacques Derrida*, 2003). Or the paradoxical alliances between countries that don't have any political policies in common (human rights defense, for example) but have mutual economic interests (oil production, for example). We know the result: the Western military intervention in some countries of the "Muslim world" and thousands of civilians dead in name of war.

More than a decade has pass since that "event" and in 2015 we experiment a different autoimmunitary process in Occidental democracies: thousands of Syrian refugees trying to get into Europe. That isn't a casualty, previous 9/11we can locate the Intifada in Palestina, the Gulf War in Iraq, and right now the conformation of the Islamic State. The causes of the refugee flow from Syria to European Union are very different than the Central American migrant flow that cross México to arrive at United States, but in both circumstances the concept of nation-state and sovereignty are questioned by the international law (or economic interests). So, in this sense, the autoimmunitary process of the nation-state borders perform a new geopolitical hegemony network and proceed to destabilize the ideals of the "Western modernity" and the utopian non-borders idea of the European Union. The challenge is very complicate for the Occidental democracies and the risk consists in assume an aporetic understating of the process that allow the governments to assume an ethical response for the civilians (the refugees or migrants and the citizens).

Bio:

PhD Roxana Rodríguez Ortiz, researcher of border studies and professor of Philosophy at the Autonomous University of México City. I have published three books about Mexico-United Sates border since different perspectives (cultural studies, literature, philosophy and public policies) and several articles in different international reviews. My recent project is about Middle East geopolitical borders, a study of Palestine-Israel borders, Syrian refugees and the utopia of non-borders in the EU. In January 2016 will start a sabbatical stance at the Autonomous University of Barcelona.

*

Rollans, Kay (Concordia University, Canada)

ABSTRACT:

Survival in Translation: A Case Study of Anne Carson's *Antigonick*

In Plato's *Pharmacy* Derrida says, "Adding, here, is nothing other than giving to read. One must manage to think this out: that it is not a question of embroidering upon a text, unless one considers that to know how to embroider still means to have the ability to follow the given thread." Guided by the image of translation and interpretation as "embroidery," this essay will take up Anne Carson's "free" translation, *Antigonick*, as a case study. *Antigonick* is explicitly labeled a translation of

Sophocles's *Antigone*, but owing to its unconventional presentation, omissions and additions—embroideries, if you will—this label has raised classicists' eyebrows: can this really be called a “translation?” Using Derrida's concepts of translation from *Plato's Pharmacy* and his essay *What is a 'relevant' translation?*, as well as his ideas about the nature of a text in *Survivance*, I will argue that Carson's text makes explicit a crucial aspect of translation that is often overlooked: that of the “survival” of a text, both in terms of the question of the “original” text being translated, and as an aspect of the resulting translated text.

Bio:

Kay Rollans is an alumna of the University of Alberta, Edmonton pursuing her MA in Philosophy at Concordia University, Montréal. She is currently funded by the Tri-Council Canadian Graduate Scholarship—Master's Program in her research on translation and meaning through a contemporary continental lens. Before beginning her Master's program, Kay was an assistant editor of *Imaginations: Journal of Cross-Cultural Image Studies*. She has recently been elected as managing editor of the Concordia graduate philosophy journal, *Gnosis*.

*

Roumkou, Elini (University of Ioannina, Greece)

ABSTRACT:

The Unforgivable and the Radical Otherness of the Other According to Derrida
Just like Derrida, if we support the idea of “forgiving the unforgivable,” and if we're seeking, as Jankélévitch suggests, absolute forgiveness without any ulterior motives and even if we were to defend, as Ricoeur describes, the idea of a “difficult forgiveness,” who then is able to relate with the above?

When discussing the philosophical subject of forgiveness, Derrida gives special emphasis on the unforgivable but equally on an unconditional, or pure, absolute forgiveness. Initially, he formulates objections to common philosophical reflections on forgiveness and its pre-requisites. Some forgiveness requirements ask that the perpetrator repents (Vladimir Jankélévitch), or that forgiveness is integrated in the public sphere of conventional human affairs (Hannah Arendt), or that the catalyst role of love is what unites the act of forgiveness and that of reconciliation (Paul Ricoeur). Moreover, alongside the ethical-political call for reconciliation and harmonious coexistence, emerges another overriding request: to respect the radical otherness of the other, and the uniqueness of their experiences. To focus on this supra-ethical claim, in other words, to respect the radically other, is a request that is inextricably linked with both the unforgivable and an unconditional forgiveness. The philosophical thinking of Derrida focuses on how exactly to avoid argumentative relegation on the other's otherness while maintaining at the same time categories of reconciliation.

For Derrida, the unforgivable constitutes a dynamic structure through which one can understand and explain cases of unsuccessful forgiveness and apology, where the relationship between the self and other has completely broken down. For Arendt, such a rupture is an inevitable and radical evil, inextricably linked with human nature and the "fragility of human affairs." Instead, for Derrida, the unforgivable does not consist of a negative occasional origin, but is a positive requirement to reach absolute and pure forgiveness in addition to a genuine relationship between the self and the other.

Today, Derrida's thinking of the radical otherness is an opportunity to reflect on the assumed and obvious humanness or subjectivity of the other and to defend all those who do not experience basic human rights. We will closely support refugees and immigrants, whose dignity, social status and human condition are fully disputed in practice and through their experiences.

Bio:

Eleni Roumkou. Ph.D in Philosophy, Department of Philosophy, Education and Psychology, University of Ioannina, Greece. Main research fields: Political and Social Philosophy, Ethics, Modern and Contemporary European Philosophy.

*

Rubenstein , Diane (Cornell University, USA)

ABSTRACT:

Wer Weiss/Who Knows? "Absurd Majesty" in Gaza, Bong Joon-ho's Snowpiercer and the Syrian Refugee crisis

For Derrida, Paul Celan's work is exemplary in querying strategies of "dwelling poetically" while acknowledging that one's home no longer remains and that the language one uses can never be appropriated as one's own. Rather than yielding to pessimism or fatalism, however, he presents art and poetry as affirmative testimonies to *living*, to "life that remains alive"- perhaps possible examples of "living without Being." As such, they pay tribute to what Celan oxymoronically designated as the "majesty of the absurd" (*Majestat des Absurde*)- "the majesty of the present, which bears witness to human presence." (116) Derrida notes Celan's repetition of this word and how "absurd majesty" signals "what remains beyond meaning, beyond idea, beyond theme, and even rhetorical tropes..." (117) "Absurd majesty" is a strategy that involves a "*surenchère*" or "overbidding" on sovereignty itself that introduces into the "present - now a divisibility or alterity that changes everything." (117*)

My paper examines Derrida's reading of Celan in *Sovereignties in Question*, *Psyché*, and *The Beast and the Sovereign* in relation to the question of hospitality as a question of giving or leaving (*lassen*) to the other its own time. Selected examples will include Bong Joon-ho's film *Snowpiercer*, the Syrian refugee crisis, and Amir Nizar Zuabi's fable of the Underground Ghetto city of Gaza; each one invokes topoi of "the earthly,

terrestrial mobile migrant, as well as the seeming “withdrawn retreat into the concealed interior of one’s own home.” They also depict possibly revolutionary outcomes from “stepping outside the human.” (123)

For another “living present” is imagined in quite surprising ways, giving added resonance to Celan’s haunting invocation: “Whoever walks on his head has heaven beneath him as an abyss.” (150)

* All citations: “Majesties” in Jacques Derrida, *Sovereignties in Question: The Poetics of Paul Celan*, N.Y.: Fordham University Press, 2005.

Bio:

Diane Rubenstein is Professor of Government and American Studies and a Member of the French Graduate Field at Cornell University. Her more recent books include *This Is Not a President: Sense and Nonsense in the American Political Imaginary* (NYU Press, 2008), and as co-editor, *Michael A. Weinstein: Action, Contemplation, Vitalism* (Routledge, 2015). She is presently completing a book, *(In)hospitality: Derrida at work in law, politics and the university* and a co-edited volume with Marine Baudrillard, *From the Archives: Baudrillard’s Women*. She is at work on a co-authored (with Julie Webber) study of Hillary and feminine leadership. Email: dsr27@cornell.edu

*

Rugo, Daniele (Brunel University London, UK)

ABSTRACT:

Just to see. Derrida ‘following’ cinema

Whilst Derrida only rarely addresses the question of film’s relation to philosophy, a number of attempts have been made to read his work in relation to the cinematic image. A large number of these emphasise the affinity between the techniques and mechanisms of film and Derrida’s ‘logic of spectrality’ (Burchill 2007; D’Cruz 2013), developed more fully in *Specters of Marx* (1994). However, if the relative lack of references to his work in film theory is as ‘structuring’ as scholars have suggested (Lapsley & Westlake 1988) and if everything Derrida wrote potentially touches on film (Brunette & Wills 1989), then what other Derridean concepts could provide points of intersection with the work of film?

The aim of this paper is precisely to test this potential in view of a broadening of the debate, so that whilst the spectral remains ‘in view’, other approaches can emerge. The particular case analysed here is Derrida’s address to the 1997 Cérisy conference and published in English as ‘The Animal That Therefore I am’ (2008). The insistence in that text on the expression ‘just to see’ and the reference to the ‘cinematography of a persecution’ (78) will provide the opportunity to imagine the relationship between film and philosophy under the pressure of the Derridean reversal of the priority between ‘being’ and ‘following’ (65).

Bio:

Daniele Rugo is Lecturer in Film in the Department of Social Sciences, Media & Communications at Brunel University London. He is the author of two books: 'Philosophy and The Patience of Film' (London: Palgrave, 2016) and 'Jean-Luc Nancy and the Thinking of Otherness: Philosophy and Powers of Existence' (London: Bloomsbury, 2013). His articles have appeared in journals including *Angelaki*, *Film-Philosophy*, *Continental Philosophy Review*, *Studies in European Cinema*, *Asian Cinema*.

S

Sabrovsky, Eduardo (Universidad Diego Portales, Chile)

ABSTRACT:**Jacques Derrida's Deconstruction as Epochal Metaphysics**

In this paper I shall be observing Derrida's deconstruction from a point of view akin to Heidegger's Seinsgeschichte. This, with the aim of tracing a path that, through deconstruction and its discontents – the main discontent I shall deal with is Giorgio Agamben – should enable us to approach the metaphysics that 'grounds an age', our late-modern age (Heidegger, 'The Age of the World Picture'). The argumentative path I shall follow consists in a series of readers being read: Derrida reading Freud reading Robertson Smith in 'Before the Law'; Agamben reading Derrida reading Kafka (and reading Gershom Scholem & Walter Benjamin reading Kafka (*Homo Sacer*. Sovereign Power and Bare Life; *Stanzas*. Word and Phantasm in Western Culture; Potentialities)); ourselves reading them all.

This path is not foreign to its destination: for Derrida's deconstruction as metaphysics, the being of beings is disclosed as textual. More precisely, as the institution of the archive and its close reading; of the means of production/ circulation and valorisation of texts within the techno-globalized network of contemporary philosophical erudition. As metaphysics, deconstruction would have internalised the experience of form-as-circulation, form as the unending chain of close-readings-being-close-read, once and again running into the materiality of the signifier understood as an unconscious that unsettles significance from within, carrying and disseminating the virus of paradox and undecidability. But undecidability opens the space for decision in its most radical sense (from the Latin caedere: to cut; the same as in the German and Heideggerian Ent-schieden). So, finally, deconstruction would point to non-decisionist decision as the innermost truth of our late-modern pas-de-metaphysique, enabling us to approach, from within the boundaries of the institution of the archive and close reading, the exception, the historical discontinuity, the Heideggerian Ereignis at the origin of the modern world.

Bio:

During the last few years, different strands of my intellectual work have converged into ‘political-theology’, understood as the quest for the mute but nonetheless efficient law that presides over the production of the modern world, understood as a definite historical world. Martin Heidegger’s *Seinsgeschichte* is an all-pervading influence in this. More specifically, I am interested in the origins of modern thought (Hobbes, Descartes, Leibniz) and in the XXth century and contemporary debate on political sovereignty and messianism, in authors such as Schmitt, Benjamin, Scholem, Taubes, Agamben and Derrida. In particular, I consider Derrida’s work as a main link in the perspective of re-elaborating a sort of ‘historical-materialism’ in contemporary conditions. A ‘materialism’ that would neither be scientific naturalism, nor Marx’s materialism focused on economic production and circulation. But, and somehow more primordially, a materialism emphasizing operations such as the production and circulation of signs. And also ‘historical’, considering that the very emphasis in those operations carries a historical index: both our understanding of the real, and of our access to it, are now mediated by institutions such as the archive, the library, the network.

*

Saghafi, Kas (University of Memphis, USA)**ABSTRACT:****The Economy of Sacrifice in Derrida’s ‘Remain(s).**

What is “economy” for Derrida? How does he understand sacrifice? What is the relationship between economy and sacrifice? While in the first volume of *The Death Penalty* seminar Derrida claims that the death penalty is an economy, in the second volume of (2015), recently published in France, he states that in order to approach the question of the death penalty we must also comprehend sacrifice. The death penalty, he states, is a matter of an “economy of bloody sacrifice.” How are we to understand this notion of sacrificial economy and how does it help illuminate the question of the death penalty, its logic, and its aims?

This paper aims to explore the relation between economy and sacrifice in Derrida’s work in general (from the early writings to its more extensive discussion of the economy of sacrifice in *The Gift of Death*) before turning to a reading of volume 2 of *The Death Penalty Seminar*.

Bio:

Kas Saghafi is Associate Professor of Philosophy at the University of Memphis. He is the author of *Apparitions – Of Derrida's Other* (Fordham UP, 2010). He is working on two book projects, *Remains: Jacques Derrida* (to be published by Edinburgh UP) and *The World after the End of the World*. He is co-editor, with Geoffrey Bennington, of a two-volume forthcoming collection of Derrida’s writings entitled *Thinking What Comes* (Edinburgh UP) and of a forthcoming special issue of *Derrida Today* entitled “Thinking What Remains.”

*

Schrader, Astrid (University of Exeter, UK)

ABSTRACT:

Abyssal Logics: Microbial Deaths and Affect in Scientific Practices

This paper explores the role of affectivity in scientific practices that investigate the pathways to death in populations of marine microbes. In this context, I ask how experimental practices may articulate new theoretical conception of affectivity and vice versa. Elaborating on Jacques Derrida's notion of an abyssal logic, I argue for a link between a posthumanist ethics, i.e. pertaining to human/animal relationships, and an affective mode of engagement in scientific knowledge production. An abyssal logic changes the 'ground' of affectivity from an auto-affection, which according to Martin Heidegger establishes human temporality, an ability for self-reflection, or the ability of a historical being to bring itself back to itself, premised on the possibility of self-presence, to a hetero-affection. Hetero-affection inscribes death within life rather than at the end of life; it inserts a blindness or indeterminacy into an auto-affection from which creativity issues. Becoming affected then entails the dissociation of affection from the humanist subject. Drawing on empirical research into pathways to death in marine microbes - that until recently have been thought to be immortal unless eaten by predators - I explore how an affirmation of the microbes' mortality reconstructs the relationship between life and death. In resonance with Derrida's abyssal logic, the scientific experiments shift the 'ground' of affectivity in knowledge production from self-presence to a fundamental indeterminacy.

Bio:

Astrid Schrader is a Research Fellow at the University of Exeter in the Department of Sociology, Philosophy, and Anthropology. She previously held postdoctoral fellowships at York University, Toronto, the University of Pittsburgh and the Pembroke Center at Brown University. In addition, she taught Science & Technology Studies at Sarah Lawrence College in Bronxville, NY. Astrid received her PhD in History of Consciousness and Feminist Studies from the University of California, Santa Cruz upon completing her dissertation "Dino & Demons: The Politics of Temporality and Responsibility in Science". With the help of toxic microbes, feminist philosopher Karen Barad's theoretical framework of agential realism and the philosophy of Jacques Derrida, Astrid has been exploring questions of responsibility, care and agency in scientific knowledge production, new ontologies, the relationship between anthropocentrism and conceptions of time. Her current project examines the scientific reconfigurations of life and death through research on programmed cell death in unicellular marine microbes. Her work has been published in the journals *Social Studies of Science*, *Environmental Philosophy* and *differences*. She co-edited (with Sophia Roosth) a special issue of *differences* titled "Feminist Theory out of Science".

*

Secret, Timothy (University of Winchester, UK)

ABSTRACT:

Scientificity in an Indifférant Articulation

This paper uses Derrida's improvised formula "Cinema + Psychoanalysis = The Science of Ghosts" from *Ghost Dance* and the withdrawal of the term science from that formula a decade later in *Echographies of Television* to interrogate Derrida's notion of scientificity. It will be argued that we should not follow the easy interpretation that would see this as simply another reformulation of the reflections on the "traditional idea of science" in opposition to a delinearized meta-scientificity that leaves "science" behind in *Of Grammatology*. When two discourses are articulated in this manner, as for example in the prophesised mutual transformation of psychoanalysis and Levinasian ethics in 'Psychoanalysis Searches...', Derrida characteristically refuses to allow the discourses to dialectically collapse into a synthesised discourse – a psychoanalysis transformed by exposure to ethics might no longer be psychoanalysis and *vice versa*, but that does not mean the production of a new discourse except perhaps in an infinitely deferred future. Derrida's formula in *Ghost Dance*, even when reformulated in *Echographies*, is thus surprisingly for appearing to enact a synthesis. The paper proposes a way of understanding this "indifférant articulation" through reading the formula as not focused on meta-discourses – on how the concept of repetition developed in film studies and the concept as developed in psychoanalysis might inform and transform each other to the point of collapsing into a general account of spectral repetition – but rather two activities. On this reading, the "+" of the formula would not refer to articulating film theory and psychoanalytic theory but rather to the possibility of specific moments of active experience that would be both experiences of cinema and experiences of psychoanalysis. Using an example of such a singular moment, the notion of scientificity at stake in the refusal of a science of ghosts emerging will be considered.

Bio:

Dr Timothy Secret is a Lecturer in Philosophy and Religion at The University of Winchester. His first monograph on Derrida, *The Politics and Pedagogy of Mourning: On Responsibility in Eulogy*, was published by Bloomsbury in 2015 and he is currently working on a new book on Derrida, philosophy and cinema. Since being awarded the title of New Generation Thinker by the AHRC and BBC Radio 3, Secret has been involved in the public dissemination of distinctively deconstructive viewpoints through various media work including appearances on Radio 3 and 4.

*

Shain, Ralph (Missouri State University, USA)

ABSTRACT:

Derrida and Truth: Reply to Norris

Derrida wished to undermine metaphysical security by making metaphysics, including the concept of truth, "tremble". In the lead article to Blackwell's

Companion to Derrida, Norris argues that Derrida is a realist when it comes to truth. I will be reviewing the question of truth (specifically the status of "facts") in Derrida through replying to Norris. Three key points will organize my paper.

1. The slipperiness of skepticism. Norris is correct that Derrida did not aim for a general skepticism akin to Pyrrhonian skepticism. Deconstruction is not skepticism because it provides knowledge of the quasi-transcendentals. However, this still leaves us with questions as to the status of facts. Skepticism has a way of sneaking in where it is rejected. Kant's entire project was a response to Hume's skepticism, but according to Hegel, Kant's critical philosophy was itself a variant of skepticism.

2. Derrida's dismissal of empiricism. As one would expect, Norris is completely correct in the specific claims he makes about Derrida's views. However, there are some key points, which he omits, such as Derrida's dismissal of empiricism as nonsense. This point casts a somewhat different light on deconstruction and raises a problem for Norris's attempt to bring deconstruction closer to realism and analytic philosophy.

These two points will be discussed briefly. Most of my presentation will concern:

3. Texts not discussed by Norris. I will consider Derrida's treatment of truth in a number of texts not mentioned by Norris—primarily Eperons and *Histoire du mensonge*, but also *De Quoi demain*, *La Verité en peinture* and *Spectres de Marx*. In these texts, we will see that the status of facts (hence truth) is remarkably uncertain in deconstruction. Derrida is faced with an old-fashioned aporia on the question of truth and factuality, not an aporia which provides a complication or quasi-transcendental.

Bio:

I am currently an Associate Professor in the philosophy department at Missouri State University. I received my PhD from Northwestern University. I have published in various journals including: *Philosophy Today*, *International Studies in Philosophy*, *Journal of French Philosophy*, *Philosophical Forum*.

*

Sharma, Ashwani (University of East London, UK)

ABSTRACT:

Hauntologies: The Nine Muses/Mnemosyne as the (im)possibility of postcolonial mourning and memory.

Against the social realism of the 'race-relations problem' that continues to frame questions of race, migration and nation, John Akomfrah has produced over a thirty year period a series of poetic essay films that have deconstructed the images, sounds and texts of the (post)colonial British film and cultural archive. It is a corpus that has been in an intensive dialogue with Jacques Derrida's writings on memory, archives and futurity.

The Nine Muses (2010), and the installation version Mnemosyne (2010), revisit black British migration, first explored in the seminal Handsworth Songs (1986), through Greek mythology, English poetic verse and modernist literature. The montage of archival post-war documentary footage with sublime scenes of snow-laden (post)industrial landscapes, recast Homer's epic The Odyssey as a tone poem, meditating on migration as postcolonial myth, mourning and elegy.

The Nine Muses/Mnemosyne is read with Derrida's work on the (im)possibility of mourning, invoking 'ghosts' that haunt the imperial archive in 'ruins'. The paper considers the ethics of the film as 'postcolonial tragedy', a disjunctive temporality for subaltern alterity and racial justice 'yet to come'.

Bio:

Ashwani Sharma is Principal Lecturer in Media and Cultural Studies at the University of East London (UEL), UK. He teaches and researches on race, visual culture, music and cultural theory, especially in terms of memory, history, place and temporality in diasporic and postcolonial contexts. He is currently completing a book on 'Race and Visual Culture in Global Times' (Bloomsbury). He co-edited Disorienting Rhythms: The Politics of the New Asian Dance Music (Zed Books). Sharma co-founded and co-edits the international peer-review journal darkmatter (<http://www.darkmatter101.org/>), where he has edited a number of special issues including on 'Post-Racial Imaginaries', and the TV series The Wire. He was the co-director of the Centre for Cultural Studies Research (CCSR) at UEL and co-edits Southern Discomfort (<http://southerndiscomfortzine.wordpress.com/>), where he writes poetry.

*

Sharma, Sandeep (PG College, India)

ABSTRACT:

Deconstructionophobia-Its Symptoms, Diagnosis and Treatment (if there is any)
The present paper would analyze authors such as John Ellis and John Searle (on Austinian Speech Act Theory) and try to carve out the ethics of fear prevalent in academia with reference to Deconstruction. This paper would also conclude with a different path of deconstructive différence, taking circumspection of Deconstructionophobics, which may seek to find the relevance of Deconstruction, belongingness of it and reigniting spirit of deconstructive thought in university education within Universities Today.

Bio:

Sandeep Sharma is an Assistant Professor in English at PG College, Nahan, India where he has been teaching Deconstruction and Semiotics to the post graduate students for the last three years. He writes articles for various National newspapers in India. His paper titled, "The Communication of Certainty and Uncertainty: Linguistic, Psychological, Philosophical Aspects" (2012), on deconstruction, was selected for presentation at the University of Macerata, Italy.

Sandeep Sharma wrote biography of his teacher and poet the Fulbright Scholar Prof Som P Ranchan on *Wikipedia*. He remained a Member of the editorial board of *Indo-Sino Journal of Linguistics* for two years. He has also published his paper on deconstruction titled "People of Indus Valley Never Took Bath," in the www.academia.com. He has recently written a novel titled *Secret Diary of a Politician*. His area of specialization is Semiotics and Philosophy of Language. This session he received his PhD in Semiotics from Himachal Pradesh University.

*

Shaw, Jon K. (Goldsmiths, University of London, UK)

ABSTRACT:

Another Thief's Journal: Openness to Artaud and Derrida's 'Calculated Slip'

He would thus open up to Danger a world no longer sheltered by the structure of theft. To restore Danger by reawakening the stage of cruelty – this was Antonin Artaud's stated intention, at very least. It is this intention that we will follow here, with the exception of a calculated slip. - WD 221

This paper will consider the calculated slip which Derrida affords himself in his first essay on Artaud, "Le parole soufflée", in order to determine the roles of calculation and slippage (together and apart) under the rubric of furtiveness by which that essay advances. The deconstructive energy of slippage as an inveigling (rather than a solely horizontal movement of, say, arbitrariness and, hence, closure) is clear. Yet if, indeed, "[f]urtive *différance* could not have insinuated itself with the aid of writing but, rather, slipped in between two forms of writing" [WD 242], to what extent does the calculation of slippage partake in the foreclosure of *différance*? That is, does calculation necessarily orient itself to survival, and never to "Danger"?

As Derrida is well aware, Artaud's theatre is not one of improvisation any more than it is a place of the Book. Is there, thus, the possibility for opening up a *slippage of calculation* which would not simply be dualistically opposed to improvisation (*de facto* negative calculus), nor unilaterally tethered to foreclosure (*de jure* calculus of repetition)? Ultimately, then, the question addressed in this paper is: to what extent does such a slippery calculus find its resources in Artaud's own œuvre and, in seeking it, has Derrida's treatment of Artaud's body (of work) remained in line with such a calculus? Or, how does the calculated slip differ from intent, and in what way does this allow opening by "Danger"? In this way, the paper will close with a brief consideration of Reza Negarestani's writings on openness, and the discussions between Derrida and Laruelle as they relate to "La parole soufflée" in thinking a slippage of calculation: a metaphysics of cruelty

Bio:

Jon K. Shaw is a Visiting Tutor in the department of Visual Cultures, Goldsmiths (University of London), where he is also writing his Ph.D. His research concerns the ontology of unilateral difference and the ethics of reading in relation to the work of

Antonin Artaud. Jon is a founding editor of *Rattle: A Journal at the Convergence of Art and Writing* (Issue V, Nov. 2015), and Assistant Editor on the book series *Visual Cultures As... and the journal Culture and Dialogue*. In October 2015 Jon organised the conference "Fiction As Method: A Conference on Counterfactuals and Virtualities in Art and Culture".

*

Sheaffer-Jones, Caroline (University of New South Wales, Australia)

The Subject of the Portrait: Derrida's *Memoirs of the Blind*, Lacoue-Labarthe's *Portrait of the Artist in General* and Nancy's *The Gaze of the Portrait*

In *Memoirs of the Blind*, Derrida writes about the subject of the portrait and blindness, based on drawings and paintings from the Louvre for an exhibition held in 1990-1991. The text concerns not only blind subjects within the frames of the portraits, but also a fundamental lack of visibility, which exceeds the borders, as if drawings were not centred on the visible but displayed the invisible (*Penser à ne pas voir*). This question relates to the notion of the work, whose borders are in play, as analysed in *The Truth in Painting*. The boundaries between the artist, the figure of the portrait and spectator are brought into focus and the problem of mimesis confronted. What sort of relationship might there be between the artist as "model" and the figure of the portrait, if one is not just an imitation of the other? To what extent is figuration a ruin or affected by the "principle of ruin at the heart of the newest of the new" (*The Politics of Friendship*)? From different perspectives, Lacoue-Labarthe and Nancy tackle the question of the subject of the portrait, birth, death and ageing, as well as the gaze beyond the frames. In what way is the subject concerned with time and memoirs? How is portraiture an invention? In what sense is the portrait, including the self-portrait, an "experience of the impossible," that is to say, "the experience of the other as the invention of the impossible" (*Psyche. Inventions of the Other*)?

Bio:

Caroline Sheaffer-Jones teaches French literature at the University of New South Wales, Australia. She has published widely on various aspects of the writings of Blanchot, Camus and Derrida, as well as on Bataille, Cocteau, Duras, Kofman and Levinas. Recent publications include "George Bataille's *Manet* and the 'strange impression of an absence,'" *Framing French Culture*, ed. Natalie Edwards, Ben McCann and Peter Poiana, Adelaide, University of Adelaide, 2015, 231-255 and "'Ce royaume qu'est l'exil'. Les réflexions de Maurice Blanchot sur l'écriture d'Albert Camus," *L'Herne Blanchot*, ed. Éric Hoppenot and Dominique Rabaté, Paris, Éditions de l'Herne, 2014, pp. 136 - 141. Sheaffer-Jones CF, 2015, "'Maurice Blanchot and Space as Opening: Revelations of the Impossible'", *Word and Text*, vol. V, no. 1-2, pp. 71 - 86.

*

Sheikh, Shela (Goldsmiths, University of London, UK)

ABSTRACT:

From the Soil to Planetarity through Decolonial Feminisms: Antigone, Derrida and the Struggle for Recognition

Beginning with an examination of the place of both nature and sexual difference in Derrida's reading of Antigone, as this unsettles the Hegelian schema of recognition, this paper poses the wider question of whether, and how, deconstruction may be a resource for decolonial feminist thinking, above all where this concerns a praxis surrounding contemporary indigenous struggles, notably around land and burial rights. Surveying recent shifts within the field of decolonial feminisms, the underlying question here is whether the generally upheld exclusion of deconstruction from decolonial thinking in fact serves to limit and undercut, rather than further, its operativity. The "applicability" of this potential cross-fertilization between the two bodies of thought to indigenous struggles is further explored through Gayatri Spivak's use of the untranslatable term "planetarity" (distinguished from planetary, the planet, earth, world, globe and globalization in their common usage), as a radical alterity and, precisely, the absence of any applicable methodology where this is to be understood as a form of environmentalism that functions according to the interests of globalization and imperialism.

Bio:

Shela Sheikh is Lecturer in the Centre for Cultural Studies, Goldsmiths (University of London), where she convenes the MA Postcolonial Culture and Global Policy. Prior to this, she was research fellow and publications coordinator on the Forensic Architecture project at the Centre for Research Architecture, based in the Department of Visual Cultures (also Goldsmiths). She is currently working on a book project about martyrdom, testimony and media, as read through deconstruction; and a research project on visual cultures and the politics of planting through post- and decolonial lenses. She has published on Derrida, testimony and post-genocide politics of memory.

*

Sherbert, Gary (University of Regina, Canada)

ABSTRACT:

Derridean Autoimmunity in Heidegger's What Are Poets For?

Jacques Derrida defines the autoimmunitary process as "that strange behaviour where a living being, in quasi-suicidal fashion, 'itself' works to destroy its own protection, to immunize itself against its 'own' immunity" (*Philosophy in a Time of Terror*, 94). The possibility that this paradox of autoimmunity has its provenance in Martin Heidegger, however, has received little attention from either philosophers or deconstructionists. As far as I am aware, no-one has discussed the astonishing similarity between the Derridean autoimmune structure and the notion of the "conversion of unshieldedness" in Heidegger's ambiguous analysis, in "What Are

Poets For?", of Rainer Maria Rilke's poetry (*Poetry, Language, Thought*, 124). As Heidegger himself puts it, paradoxically, "[O]ur unshieldedness, outside all protection, grants us a safety" (*Poetry, Language, Thought*, 119). Evidence of Heidegger's interest in the paradoxes of autoimmunity extends even into his book-length elucidations of Friedrich Hölderlin's work, epitomized in the phrase "But where there is danger, there grows also what saves" (*Poetry, Language, Thought*, 115). Obviously, Heidegger neither knew the word "autoimmunity" nor the concept, but the implications of this contradictory structure for his work demand careful scrutiny, particularly for Heidegger's readings of Hölderlin. One such implication is the debt Heidegger owes to Rilke in making this autoimmune structure more explicit, despite Heidegger's rigorous efforts to distinguish himself from Rilke by criticizing him for his endorsements of the metaphysical concepts of the will and the conscious subject. If it is true, as Heidegger claims, that "to create means to fetch from the source" (*Poetry, Language, Thought*, 118), then Rilke's status as one of the sources contributing to the creation of the concept of autoimmunity in Heidegger and Derrida must be acknowledged.

Bio:

Garry Sherbert is Associate Professor in the Department of English at the University of Regina, in Saskatchewan, Canada. He is the author of *Menippean Satire and the Poetics of Wit* (1996), along with several essays on Jacques Derrida and Northrop Frye. He is co-editor of *Canadian Cultural Poesis: Essays in Canadian Culture* (2006) and *Northrop Frye's Writings on Shakespeare and the Renaissance* (2010). He is also the co-author and co-editor, with Christopher Elson, of *In the Name of Friendship: Deguy, Derrida, and Salut* (forthcoming).

*

Sherbert, Michael G. (York University, Canada)

ABSTRACT:

The Autoimmunity of Posthumanism

A central tenet of posthumanism is an openness from closure that continually reassesses the environment to increase the internal complexity of the human system. Perpetual openness and reassessment of the environment keeps humanity open to the wholly other by exploring new avenues of knowledge that are less humanist. What has remained un-thought in the posthuman approach however, is Derrida's conception of autoimmunity—an attack against the self by the self. Posthumanism is a testament in itself to the autoimmunity of humanism in its pursuit to problematize the unity of the human by showcasing the human's fundamentally prosthetic and nonhuman nature. However, regardless of the autoimmune nature of posthumanism, an explicit understanding of autoimmunity in posthumanist projects to date is lacking. I argue that, posthumanism needs to think the autoimmunity in order to radically expose and utilize humanist biases against ourselves, in order to be more responsible toward the nonhuman other. This paper examines Cary Wolfe's posthumanist approach, and in so doing, identifies an obstacle in the practical

application of his proposal that only an autoimmune response can remedy. Wolfe's undertaking, to de-privilege the human by re-thinking human senses in light of the entire sensorium of other living beings, requires the supplementation of an interrogation of the human sense of sight and its biases. In other words, this paper identifies a humanist bias unaccounted for by Wolfe, the preference for the aesthetically pleasing, which impedes the possibility of realizing a more inclusive ethical framework towards nonhuman animals. In order to attack the human aesthetic biases of sight, this paper argues for an autoimmune response that utilizes this preferential humanist bias against ourselves in order to open humanity's purview to nonhuman animals that would otherwise remain ignored, in the hope of a more inclusive posthumanist ethics to come.

Bio:

Michael G. Sherbert is a PhD candidate in the Graduate Program for the Humanities at York University (Canada). His research interests include: deconstruction and poststructuralist discourse; conceptions of the transhuman and posthumanities; the intimate relationship between the religious and secular in modernity; postsecularism; constructions of self and otherness in modernity. Sherbert's dissertation engages the historical and contemporary relationship between Christianity and transhumanism. More specifically, his research locates transhumanism within a larger context of secularized Christian discourse to unveil the transhumanist movement as a religious product of a Christian-West, a religion without religion.

*

Smith, Daniel (Penn State University, USA)

ABSTRACT:

The Challenge of Abolition: Angela Davis and Jacques Derrida on the Death Penalty

This paper compares Angela Davis and Jacques Derrida's writings on the death penalty, and on their ways of working towards its abolition. Both thinkers, in different ways, give an account of the *challenge* of abolitionist thinking, and spend much of their time arguing against what they see as the problems and inconsistencies of prior abolitionist arguments and strategies.

In Derrida's case, a consistent abolitionism is shown to require nothing less than a deconstruction of the theologico-political edifice of Western political philosophy, and thus an abandonment of many of the concepts used in traditional abolitionist arguments. In Davis' case, a consistent abolitionism is shown to require us to see the historical and conceptual linkages between the death penalty and other political institutions, and thus to replace the idea of death penalty abolition as an isolated problem with the broader positive project of the construction of an 'abolition democracy'. These projects, I argue, can be productively thought together, with each one capable of extending the other. Derrida provides Davis with a deepening of the philosophical history of the problem of the death penalty, showing how inseparable

it is from certain classic philosophemes, first among them the notion of sovereignty. Davis provides Derrida with a much richer account of what a contemporary abolitionist politics would have to do, primarily by showing that a consistent death penalty abolitionism would also and at the same time have to be a prison abolitionism.

Bio:

Daniel Smith is a PhD candidate at Penn State University with interests in 20th century continental thought and 19th century German philosophy. He completed an MA in Continental Philosophy at the University of Warwick. He has published numerous essays on continental philosophy in *Journal of Speculative Philosophy*, *Foucault Studies* and *Pli*.

*

Smith, James (Royal Holloway, University of London, UK)

ABSTRACT:

Sovereignty in Derrida and Defoe

Among the rich range of writers and thinkers drawn on in Derrida's final seminar on *The Beast and the Sovereign* is the eighteenth-century novelist Daniel Defoe. As Derrida remarks in *On the Name*, literature often hold an ambivalent place in his discourse, as if deconstruction's dealings with literature must always be in some kind of tension with its dealings with philosophy. In this final seminar however, Derrida's discussion of Defoe has the excitable tone of a new intellectual discovery, and his analysis of *Robinson Crusoe* spans the history of notable interpretations of that text with all the enthusiasm and good humour of a great undergraduate lecture. Derrida's point is to find within Defoe's text a latent contribution to the working out of the political theory of sovereignty and its relationship to the animal. But what (as far as I can tell at least) Derrida was not to know, was that Defoe's contribution to the development of the idea of sovereignty was not confined to the latent murmurs about it in his fictions. Well before he turned to novel-writing, Defoe had already formulated over the course of a career as a political pamphlet writer a highly involved and – even in the eighteenth century – idiosyncratic theory of sovereignty.

My paper might be thought of as an eighteenth-century literature specialist's contribution to thinking about *The Beast and the Sovereign*. As well as offering a reading of what Derrida has to say about *Robinson Crusoe*, it provides an introduction to what Defoe had already written about sovereignty before then, and considers what new appreciation Derrida's approach might give us of these earlier writings. On the other hand, it considers what in Derrida's interpretation of the novel might be qualified with reference to these earlier texts: evidence as they are of a highly exploratory and experimental culture of theorising about sovereignty in the eighteenth century.

Bio:

James Smith is Lecturer in English Literature, 1660-1780, at Royal Holloway, University of London. He is the author of *Samuel Richardson and the Theory of Tragedy* (Manchester UP, 2016), as well as several articles on eighteenth-century literature and critical theory. As a member of the Everyday Analysis Collective, he frequently used Derrida's writings in comment on contemporary popular culture.

*

Snyman, Maria (Independent Scholar)

ABSTRACT:

Afrikaans literature's taste for the secret of stone: Antjie Krog's poem "narrative of stone" ("narratief van klip") read from the perspective of Derrida's oeuvre.

Read closely, Derrida's oeuvre reflects a certain taste for the motif of stone and which perhaps reaches a certain climax in "Différance" where he (1982a:3-4) says referring to what had been "offered by a mute mark, by a tacit monument, [...] even [...] by a pyramid": "This stone - provided one knows how to decipher its inscription - is not far from announcing the death of the tyrant." Regarding this "stone" as a kind of metaphor for the (play of the) trace/trace/spoor (of that "past that has never been present" [Derrida 1982a:21]) - and where allowing oneself (Derrida 1979:85) to see/read/write it effects that soliciting il faut fault or logically necessary self-separation (L. se-cernere, secretum, secret [Derrida 2008c:22]) that "takes place" (Derrida 2008a:4) - stone is understood as presupposing a taste for the secret (Derrida & Ferraris 2001). The high frequency of stone in Afrikaans literature is unsurprising if one keeps in mind the particularly rich geology of the southern Africa as illustrated beautifully by Norman (2013) in Geology off the beaten track - exploring South Africa's hidden treasures. Responding to De Wet's (2000) remark about "working with stone metaphors" related to "a search for belonging in Africa and striving to (feel at home) language" (my translation) this presentation focusing on Krog's poem "narrative of stone" aims to give a foretaste not only of Afrikaans literature's taste for the secret of stone - the not-shy-to-contradict-itself-by-repetition stone in Krog's poem says quite blatantly ambiguously: "I erode brutally" (my translation) - but also of the certain hardcore handiness of Derrida's (1989:83) remarking in his introduction to Husserl's Origin of Geometry of a certain geometry going hand in hand with a certain impossible geo-logy for dis-covering a certain gravity (Heidegger 1978b [1935]:121), i.e. one contaminated by laughter à la Nietzsche (2006 [1883]:29) - or even of a certain untimely "geological turn" (Ellsworth & Kruse 2012) - characterizing Afrikaans literature.

Bio:

I received my master's degree in Theory of Literature in March 2016 from the University of South Africa (UNISA). Translated in English, the title of my dissertation is "A taste for the secret of stone. Stone in die poems of Ina Rousseau,

Wilma Stockenström and Antjie Krog read from the perspective of Jacques Derrida's oeuvre". Before discovering Theory of Literature, I was involved in the visual arts of which a definite highlight was my stint as the art teacher of a small group of primary school children at Mmabana Cultural Centre (Mmabatho). Apart from tutoring at the local branch of UNISA (an Open Distance Learning institution), I have been lecturing a variety of language-related subjects on a part-time basis at the Northwest University (Mahikeng campus) for the past three years.

*

Spencer, Jeremy
(Camberwell College of Arts & Open University, UK)

ABSTRACT:

Deconstruction as Art History

In a 1992 conference paper, 'On the Very Idea of a Subversive Art History', the art historian T. J. Clark discussed questions of art historical methodology and the future of the project of the social history of art, which he had initiated twenty years earlier in his *Image of the People* (1973). Reflecting upon contemporary theoretical resources for the social history of art, Clark commented that the deconstructive criticism or 'critical-linguistic analysis' of Paul de Man had been a 'guide to reading' for the social history of art: 'in bad times you look for instruction often in tainted places. Our enemies have more to teach you than your friends'. My proposed paper will consider the apparent perversity of de Man's guidance to explore what he offered to a social art history engaged in reading against the grain of the original critical texts that framed the production and display of works of art – a kind of art history that seeks uncertainties and ellipses within 'the smooth surface of criticism' left to us. My paper will continue its analysis of the engagement of deconstruction, primarily that of de Man, with social art history to explore how art historians most associated with this project (Clark and also Orton, who drew upon strategies of deconstruction in Derrida's work in his writing on Jasper Johns) appropriated de Man's critique of aesthetic ideology developed in his writing of the early 1980s in theoretical essays on his reading of the aesthetics developed by Kant and Hegel. My paper will introduce the nature and conceptual language of the deconstruction of aesthetic ideology (the materiality of the letter against the phenomenality of language) and how it was employed in the social history of art, especially for work on Paul Cézanne, to reflect upon the success of this (theoretical and disciplinary) transfer and appropriation.

Bio:

After completing a degree in Fine Art (KIAD), I studied art history at the universities of Leeds and Essex, where I completed my PhD on the relationship of Clark to de Man supervised by Professor Neil Cox, and modern philosophy at the University of

Brighton (MA Critical Study). I am an Associate Lecturer at Camberwell College of Arts and with the Open University. I have taught arts and humanities subjects at the University of Essex, (Graduate Teaching Assistant), Cardiff Metropolitan University, University of East London, and the Colchester Institute. I have written on political modernism in the work of cinema of Jen-Luc Godard and have essay in *Marxism and Film Activism: Screening Alternative Worlds* (2015), edited by Ewa Mazierska and Lars Kristensen and have presented papers on Godard at various conferences.

*

Staikou, Elina (Winchester University, UK)

ABSTRACT:

Atoms, Cells, Letters and Nuclear Hypotheses

To the extent that scientific and philosophical discourse build on hypotheses (sometimes extreme ones) they find themselves in the realm of the "as if" and thus in the situation of literature. In "No Apocalypse, Not Now" this situation is described by Derrida as one of extreme vulnerability and is thought in conjunction to the extreme hypothesis of a nuclear catastrophe. The nuclear hypothesis draws together a vast array of capacities or competences -scientific, technological, military, diplomatic, rhetorical and those related to philosophical critique and the humanities- and shares with literature the lack of an ultimate referent. This extreme hypothesis does not only regard a question of life and death, the chance of living and the risk of utter destruction, or the horror of the "absolute pharmakon". It is also a question of the permeable and divisible limit that both delimits and destabilises the entities or elements -for instance, atoms, cells, letters- it demarcates and the contexts it isolates for them; that marks the transitions and the entanglements between different levels, domains and fields -for instance, from the nonliving to the living, from potentiality to actuality, from the particular to the general. Then a question of chance again, of chance and science, randomness and knowledge, indeterminacy and determination, the clinamen and necessity. From this perspective of a nuclear hypothesis still looming over the world and the related problematics of "stereotomy" and the "principle of destabilisation" that Derrida delineates in "Mes chances," the proposed paper will consider the formation and signification as well as the entanglements and disentanglements of atoms and cells within and across their constitutive contexts. It will draw on atomism and quantum theory and Canguilhem's cell theory and broader reflection on life and knowledge and ponder the question and claim of the generality of literature as law as well as generalised autoimmunity across these fields.

Bio:

Elina Staikou lectures in Modern Liberal Arts at Winchester University. She is the author of "Deconstruction at Home" and of numerous articles on Derrida.

*

Stewart, Tyson (Laurentian University, Canada)

ABSTRACT:

Playing the Ghost: The Blinding Promises of Spectrality

This paper charts Jacques Derrida's performances in front of the camera and argues several different film retellings of his 1982 imprisonment in Prague articulated the connections between spectrality and Law. If spectrality disrupts the binary of presence and absence, then we must not only show how there is presence within the context of film viewing, but also how being photographed is a matter of embracing absence. The Prague imprisonment was an intriguing event in Derrida's life because he immediately wrote about the experience. He briefly describes the fact that guards made references to Kafka during his imprisonment in the essay "Before the Law" (1982) and, in Ghost Dance (dir. McMullen, 1983), he reveals that he himself was researching The Trial at the very moment of his arrest. Plus, the incident seemed to go hand-in-hand with revoking his self-imposed ban on his public image, beginning with his first television interview on Antenne 2.

Why does Derrida replay this scene, re-enact it, indefinitely? How does the recurring trope of blindness in his writings relate to both the imprisonment and the experience of being photographed? The film retellings in Ghost Dance, *D'ailleurs, Derrida* (dir. Fathy, 1999), and, finally, *Derrida* (dir. Dick and Ziering Kofman, 2002) could be a way of changing the ghosts that haunt that scene: from fear and anguish in the first television version to openness toward the other in *D'ailleurs Derrida*, where the place and time of the event are not named. By the time we get to *D'ailleurs, Derrida*, it is as if the author of the event was Derrida himself, as if it were now his story. Under the Law of spectrality, everything becomes fiction, including autobiography. Kafka was the first ghost of this story, but having interiorized the ghost, Derrida now becomes the ghost and the storyteller.

Bio:

I am a PhD candidate at Laurentian University, Sudbury, Canada, writing on Jacques Derrida's collaborations in film vis-à-vis spectrality and *diffrance*.

*

Sütterlin, Nicole (Harvard University, USA)

ABSTRACT:

Cryptologics: Psychoanalysis, Deconstruction, and the Problematics of 'Living On'

In *Totem and Taboo* Freud (in)famously establishes the cannibalistic deed as the founding act of civilization. Critically continuing Freud's enterprise, Nicolas Abraham and Maria Torok conceive of the "phantasm of incorporation" as an expression of unassimilated trauma and failed mourning, suggesting that the modern individual is by definition a "wounded individual" (Haiverkamp). Derrida

investigates the interrelation between incorporation and Western culture in his lectures "Manger l'autre. Politiques de l'amitié" and "Rhétorique du cannibalisme. Politiques de l'amitié" (1989–91, yet to be published). In these lectures Derrida condemns psychoanalysis for its "rhetoric of cannibalism". Turning Derrida's *Rhétorique du cannibalisme* against itself, I argue that cannibalism is at work in deconstruction itself. For deconstruction may itself be seen as such a vampiric presence described by Abraham/Torok's concept of incorporation. If today we live in an age governed by a "paradigm of trauma" (Kansteiner), and if the very notion of trauma points to a 'cannibal trouble' at the heart of modern society (Abraham/Torok), then deconstruction's haunting, vampiric 'living on' is perhaps indicative of precisely our 21st-century *condition humaine*.

Bio:

Nicole Sütterlin is Assistant Professor of Germanic Languages and Literatures at Harvard University. She received her MA and PhD in German Literature from the University of Basel. Her publications include essays on E.T.A. Hoffmann, Goethe, Kleist, and Derrida. Her forthcoming book *Poetik der Wunde* (*Poetics of the Wound*, to be published with Wallstein Verlag) reevaluates the relation between German romanticism and deconstruction. Her new book project, *Cannibalism of Friendship*, investigates Derrida's unpublished seminars on "Manger l'autre. Politiques de l'amitié" and "Rhétorique du cannibalisme. Politiques de l'amitié".

*

Swan, Melanie (New School for Social Research, USA)

ABSTRACT:

Derrida's Perdurant Temporality and a New Theory of Time as Discrete-Continuous

My aim is to formulate an account of Derrida's temporality. I argue that the notions of *différance*, perdurance, and khôra can be interwoven to comprise a broad trajectory of the present-now moment which conditions the coming of the event by constituting the spatio-temporal 'between' space of indeterminacy and possibility. *Différance* is the 'between,' perdurance is the holding open of the 'between,' and khôra is the staging of the 'between.' In the first part of the paper, I describe the way that Derrida's 'between' temporality functions within the interiority of systems. The retentional-protentional Husserlian structure opens into trace-*différance* temporality, which in turn elucidates possibility-impossibility as mutually conditioning, perdurant, and contingent. I posit the acknowledgement relation as an advanced form of social perdurance that relies on collective intersubjective temporality. These formulations represent the apogee of temporality that is available in interiority, within the confines of a system. In the second part of the paper, I argue that in the exteriority of primordiality and un-thinkability, there is access to a more radical indeterminate temporality via khôra, as a space and spacing that precedes metaphysics, and for Derrida allows the coming of the event. From this indeterminacy, I posit a reconception of time as a 'raw material' whose natural state is both discrete and continuous. This is a new "middle third" position in Husserl's

internal time consciousness, between and connecting retention-protection (continuous) and recollection-expectation (discrete).

Bio:

Melanie Swan is a Philosopher and Economic Theorist at the New School for Social Research in New York NY. Her research interests include the philosophies of temporality, subjectivation, economic theory, and science and technology. A broader theme is bringing conceptual resources to bear on understanding and configuring the contemporary moment of algorithmic reality. This means particularly in the context of effectuating beneficial transitions to situations of the post-labor automation economy, human-machine collaboration, life-extended augmented humans, digital crypto-societies, and a diverse possibility space of intelligence and affect. Melanie is the founder of the Institute for Blockchain Studies and the author of a best-selling book, *Blockchain: Blueprint for a New Economy*. She is the founder of several technology startups including DIYgenomics, GroupPurchase, and the MS Futures Group. Her educational background includes an MA in Contemporary Continental Philosophy from Kingston University London and Université Paris 8, an MBA in Finance from the Wharton School of the University of Pennsylvania, and a BA in French and Economics from Georgetown University. She is a faculty member at Singularity University, an Affiliate Scholar at the Institute for Ethics and Emerging Technologies, and an invited contributor to the Edge's Annual Essay Question.

*

Swiffen, Amy (Concordia University, Canada)

ABSTRACT:

Derrida's Deconstruction of Sovereignty between Death Penalty Abolitionism and State-authorized Death by Other Means

In his death penalty seminar, Derrida deconstructs the debate beginning in eighteenth-century Europe about the abolition of the death penalty by highlighting the utilitarian premises or natural law conceptions of the right to life that underlie abolitionist arguments. To counteract the "unavowed" interest that conditions and limits the fundamental principles upon which abolitionist arguments are based (2014: 142), Derrida endeavours to imagine an alternative that would hold up in principle against the death penalty. To determine the implications of Derrida's insights into the unavowed interests that constrain the death penalty debate, I will elaborate on the alignment it forges between lethal violence and political sovereignty. The paper begins by outlining Derrida's reading of these so-called hidden interests and then amplifies how they are linked to an "alliance" or "compromise" between abolitionism and anti-abolitionism on the subject of sovereignty (2014: 142).

Developing this link in the third section positions me to foreground a conception of the death penalty based on a relation to time and, specifically, the time of the life of the other. The fourth section of the paper connects this conception to Derrida's analysis of sovereignty in *Rogues* and elsewhere, where he redefines so-called 'death penalty alternatives,' such as life imprisonment without the possibility of parole, as manifestations of the death penalty through other means while implying that

changes in the death penalty's appearance correlate with changes in the institution of political sovereignty, and, in turn, the status of the state.

Bio:

Amy Swiffen specializes in socio-legal studies at the intersection between sociological and political theory with a particular emphasis on deviance studies, criminology, ethics, biopolitics, psychoanalysis and the philosophy of law. Her research on the relationship between law and society in the contexts of human rights as well as international and public health law has been published in *American Ethnologist*, *Law and Critique*, *Law, Culture and the Humanities*, *Legal and Political Anthropology Review*, and *Theory and Event*. Her book *Law, Ethics and the Biopolitical* (Routledge 2011) explores a new paradigm in ethical thought known as bioethics.

*

Switzer, Adrian (University of Missouri, USA)

ABSTRACT:

Im/possible Forgiveness: Derrida on Cosmopolitan Hospitality

The proposed paper focuses on Jacques Derrida's *On Cosmopolitanism and Forgiveness* (2001) – two essays that appeared separately in France in the late-1990s combined into a single volume in the English translation. The decision to publish "Cosmopolites de tous les pays, encore un effort!" (1997) together with "Le Siècle et le pardon" (1999) stems, as the editors of the English-language volume explain, from an understanding of deconstruction as, "a concrete intervention in contexts [...] governed by an undeconstructable concern for justice" (viii). The "contexts" in which Derrida is intervening in this case are, respectively, the 1996 International Parliament of Writers from which a demand was issued to establish cities of refuge for displaced persons, and a 1999 debate on the possibility of forgiveness sponsored by the journal *Le Monde des débats*. The specificity of the questions to which Derrida is responding, and the historically detailed character of Derrida's answers, proves, the editors continue, that "deconstruction is not [an] obscure textual operation" of no political consequence (viii). The proposed paper shares this general sentiment, namely, that deconstruction is a kind of political philosophy. Specifically, the paper argues that forgiveness properly so-called is a political act of unconditional hospitality in a global, cosmopolitan context.

Bio:

Adrian Switzer, Ph.D. is an Associate Professor in the Department of Philosophy at the University of Missouri Kansas City. Dr. Switzer specializes in his teaching and research on Kant and the post-Kantian Modern and Contemporary European tradition. The author of numerous journal articles and book chapters on such figures as Kant, Nietzsche, Marx, Foucault, Derrida, Deleuze, Merleau-Ponty and Jean-Luc Nancy, Dr. Switzer is completing a monograph on the aesthetics and politics of leftism in France in the post-war period before May 1968.

*

Synak, Xymena (University of Gdańsk, Poland)

ABSTRACT:

Subjectile and le corps morcelé

If I love something in it [in literature – xs], it would be in the place of the secret.

In the place of an absolute secret. There would be the passion.

- Cixous, Insister of Jacques Derrida

The un-touched, the surface of sense, or the sensuality of the line, reveals itself only in the act of self-deceptive expression consisting in pressing a stylus or a paintbrush, against skin, exposed and penetrated. As the un-touched reveals the line of touch, the place from which the drawing (of the letter, of the abject) “spurts forth” (Derrida, 1998, p. 97) initiates the metonymic passage between the skin and the stylus, an easel, or a pencil. Subjectile, is the name for its image: a matter or matrix stretching out beneath, and whose beneathness receives the advances and the moves forward, the projectiles and the ejaculations, it exposes itself passively, one might say, to the marks and the seizures of instruments or convex organs, the hand, the penis, the teeth, the pencil, the pen, the brush, the fire of the match or of the cigarette, the cannons, the lightning, the bomb. Then the subjectile, this woman, is also a mother: place of travail and of birth, lying down and lying in at the same time. In vain does the word subjectile have an il inscribed in it, its phonic form retains resonance conventionally associated with the feminine, precisely in its il, in the sound ile: fragile, gracile, docile, the slight weakness of what is more gracious than powerful, the aerial, the ethereal, the subtle or the volatile, even the futile. The subjectile breathes and flies. (Derrida, 1998, pp. 132-33)

The subjectile – pe(a)u-de-sens, the secrecy (intimacy) of the primary gaping conceals and exhibits itself as a literalization of the letter, i.e., as a secret (out) of the letter; “partition and parturition of the letter” (p. 148), with the stroke of the ink and a spurting line of articulation, a “double blow”. Exposed to penetration (by the line of the letter) as well as to remaining “‘absolutely exempt’ itself ‘from all the figure’ that come to inscribe themselves in it (. . .), unfigurable receptacle of all the figures” (p. 135), the m(Other)’s womb lets the letter in; a letter that prefigures the abjected (a) as the secrecy of the gaping is being shown and mutilated: as it gives birth to the world through giving birth to the in-born, or the innate taking-place of desire. “‘The suffering of the prenatal’ which appears as monstrosity” (p. 73) is no longer born – as Derrida puts it – “in what seems to be innate” but the suffering is prenatal suffering of the abject exposed to birth, or, the (a)’s trail (trail as the letter’s image) of curving and in-folding back into the womb. This traumatic re-birth of sense is prenatal only when treated in view of the cutting line re-treating itself; both (with)drawing its-self and reiterating the very move of the tactile inscription of sense.

Bio:

2007 – PhD in linguistics, Jacques Derrida’s Theory of Metaphor and Its Application since 2009 – assistant professor at the Department of English and American Studies Book: Derrida and Experience. Re-contextualization, Gdańsk: Wydawnictwo UG, 2010.

Chapter in a monograph: “Beckett and the Expression of Desire” in Samuel Beckett and the Encounter of Philosophy and Literature, Roman Books, 2013.

She has published in *Sztuka i Filozofia*, *Principia*, *Miscellanea Sociologica et Philosophica*.

*

Szuba, Monica (University of Gdańsk, Poland)

ABSTRACT:

“They cross our path, unnameable and bright”: The Animal Question in John Burnside’s Poetry

In “The Animal That Therefore I Am (More to Follow)”, Derrida suggests that “thinking concerning the animal, if there is such a thing, derives from poetry.” John Burnside, a Scottish poet and prose writer, never not thinks about the animal.

Constantly present in his writing, animals feature powerfully in his poetic work, their presence glimpsed, sensed, or merely intuited. “Chanced upon a mystery of eyes”, the speaker in many of his poems is conscious of the animal gaze directed at him. At times gazes are exchanged when inhuman and human eyes cross only to make the latter experience “the abyssal limit of the human: the inhuman or the ahuman, the ends of man.” The animal is often a reminder of our dwelling plight as in an attempt to dwell we merely create “confusion...when we step outside in the dark and the scents from our bodies, scents tinged with soap and garlic and smoke, drift into the woods or the desert beyond our fence lines.” A hint of affinity is experienced only in passing, but the yearning for reconnection is strong, even if our belonging here on earth, among other creatures, is constantly questioned.

Following Derrida’s question, “What does this bottomless gaze offer to my sight?” I would like to trace a number of trails in selected poems by John Burnside. Focusing on the poetics of “a less anthropocentric world”, or “a more-than-human world”, I wish to see how the poet negotiates the relations between the human and the animal in the light of what he calls “our creaturely nature.” Finally, in a broader perspective I aim to discuss animality as represented in Burnside’s texts in the context of various approaches to the animal question.

Bio:

Monika Szuba completed her PhD on the subject of strategies of contestation in the novels of contemporary Scottish women authors. She has published a number of articles on contemporary fiction and poetry. She is co-organizer of International Literary Festival BETWEEN in Sopot, Poland. She is also co-editor of the *between.pomiędzy* series published by the University of Gdańsk Press and one of the founding members of the Textual Studies Research Group as well as the Scottish

Studies Research Group at the University of Gdańsk. Her research interests include contemporary British poetry and prose.

T

Tams, Nicola (Technical University of Chemnitz, Germany)

ABSTRACT:

Corresponding friendship: Derrida and the question of how to address a friend in his unpublished letters

Derrida has written an enormous quantity of letters to his friends. In these letters he speaks about death and friendship, about distance and proximity, about life and work subjects. As I have worked on numerous of these letters in my PHD project, I would like to present part of it in my paper at the conference. From Plato's Lysis we can trace a line to Nietzsche and to Derrida with the question of how to speak to and how to speak about a friend. Thus in this talk, I would like to focus on the problem of the friend's name, being especially present in the phenomenon of the letter.

Philosopher's letters speak about friendship but at the same time they prove their friendship to others by addressing them. The way of how to address a friend can change from one letter to another, or from one friend to another. How do these practices vary in Derrida's letters to his friends? I would like to add to these empirical observations the philosophical concern about performative and constative elements of language: How can one write about friendship without destroying the possibility of the friend to speak him- or herself? In what ways can one avoid to speak about another and rather speak to another, especially in a written text?

Bio:

After graduating in Applied Cultural Sciences, Nicola Tams is now completing her PHD on "Written Friendship, in Derrida's Oeuvre and Unedited Letters to his Friends" at the Husserl Archives, University of Freiburg, Germany. Being also a lecturer and research assistant at the TU Chemnitz, she is teaching Intercultural Communication. Furthermore, she is teaching Cultural Theory and Scientific Writing at the BTK Berlin and University of Lüneburg. In 2014, she published an anthology on the question of passivity and activity in Cultural Practices (Lassen und Tun. Kulturphilosophische Debatten zum Verhältnis von Gabe und kulturellen Praktiken, transcript 2014).

*

Tartakovsky, Roi (Tel Aviv University, Israel)

ABSTRACT:

Derrida and Trauma's Time

Derrida acknowledges his indebtedness to Freud and psychoanalysis in his discussion of *Nachträglichkeit*, a kind of belatedness or retrospectivity that Freud links to the temporality of the unconscious. According to Freud, unconscious causality operates in reverse, with later events signifying and affectively and effectively changing earlier ones. *Nachträglichkeit* is very much in vogue today in many forms and guises, including attempts by neuroscientists to validate it empirically or to describe its operation in biological or anatomical terms. Less recognized is the fact that Freud found *Nachträglichkeit* on/in trauma, most notably in the case of his patient Emma, which he details in the early *Project for a Scientific Psychology*. Significantly, Freud himself is somewhat inconsistent in his use of the term trauma, oscillating between recognizing the difficulty of locating trauma, and viewing it as a locatable single and specific event. In this paper I suggest that following Derrida's radicalization of Freud's temporality and applying it to the idea of trauma results in the curious aporia according to which trauma is never locatable. Understanding trauma as fundamentally operating under the logic of *Nachträglichkeit* flies in the face of many accounts of it, by psychiatry and trauma studies alike, thus offering an opportunity to engage meaningfully with these fields.

Bio:

After two years as a visiting scholar at New York University, Roi Tartakovsky now teaches in the Department of English and American Studies at Tel Aviv University. He works on English and American poetry and poetics, and has published articles on punctuation, rhyme, and free-verse rhythm. He is interested in the intersection of psychoanalysis, deconstruction, and cognitive poetics.

*

Tenev, Darin (University of Sofia "St. Kliment Ohridski", Bulgaria)

ABSTRACT:

The Radical Empiricism of Jacques Derrida

In one of the most cited chapters in his *Of Grammatology* Derrida says that for a deconstructive enterprise the "departure is radically empiricist". The thinker may have made no use of the particular expression "radically empiricist" in his other writings, yet – as the paper will claim – something in Derrida's deconstructive approach remains radically empirical. Empiricism here will not be defined by its opposition with the transcendental, but rather by the way it entails the genesis of the transcendental and is related to the quasi-transcendental. The paper will delineate the relation between such an empiricism and Derrida's conception of experience as experience of the impossible. Then it will outline the philosophical relevance of the radical empiricism and trace its consequences in two directions: (a) Derrida's

questioning of Levinas's notion of 'the other' and (b) his writings on community and the insistent refusal to use such a concept.

Bio:

Darin Tenev is an associate professor in Theory of Literature at the University of Sofia "St. Kliment Ohridski". He is also director of the Institute for Critical Social Studies at the University of Plovdiv. He has a bachelor degree in Bulgarian Philology and Japanese Studies and a Master Degree in Literary Studies. He has specialized in Japan, in Kyoto (2000-2001) and in Tokyo (2004-2006). He holds a PhD in Literary Theory (2008). He has published two books – Fiction and Image. Models (2012) and Digressions. Essays on Jacques Derrida (2013) – and more than 50 theoretical texts on Derrida and deconstruction, phenomenology, theory of fiction, narratology, speech act theory, image studies, critical theory. He has translated poetry and prose from Japanese, as well as theoretical texts from English and French. His recent research is focused on the literary theory of models and the problem of potentiality.

*

Terzi, Pietro (Fondazione San Carlo, Italy)

ABSTRACT:

Derrida and the Question of Experience: Rebooting Phenomenology

Too focused now on its linguistic-literary side, now on the ethico-political one, most readings of Derrida's philosophy seem to be forgetful of its phenomenological parentage. Of course an extensive body of literature exists on the birth of deconstruction from the spirit of phenomenology, but the account given is quite often the same, locating Derrida's departure from Husserl in the discussion of the problem of sign as presented in the First Logical Investigation.

Be that as it may, there is more to be said about Derrida's confrontation with phenomenology. This presentation is aimed at providing a different viewpoint on the Derrida-Husserl relationship, by addressing the crucial – although frequently overlooked both by deconstructionists and phenomenologists – issue of experience or, more precisely, transcendental aesthetic.

The need of thematizing the «logos of the aesthetic world» was raised by Husserl in late works such as the Cartesian Meditations and Formal and Transcendental Logic. However, as Derrida noted on several occasions, he left the project oddly undone. According to Derrida, Husserl's withdrawal was due to very specific theoretical reasons: at the depths of passive syntheses and original temporality, Husserl met the limits of his genetic inquiry in the realm of transcendental subjectivity. In other words, the «principle of all principles», i.e. what Derrida called *présent vivant*, was at risk of proving inadequate.

Scrutinizing Derrida's conceptual reactions to this Husserlian impasse in his early texts, ranging from the *mémoire* of 1954 to the mature works of 1967, we will put

forward and collect evidence for the following hypothesis: that Derrida's thought can be understood as a post-phenomenological reflection on the possibility of experience and a strange offspring in the lineage of transcendental philosophy.

Bio:

Pietro Terzi (Modena, 1990) studied philosophy at the Alma Mater Studiorum – University of Bologna (BA, 2012) and at the University of Milan (MA, 2014), where he currently collaborates with professor Elio Franzini. His main research interests include aesthetics, contemporary French philosophy, phenomenology and the 20th century reception of Kant's Critique of Judgment. He has translated many works of Slavoj Zizek into Italian.

*

Timár, Eszter (Central European University, Hungary)

ABSTRACT:

Autoreactivity and immunotolerance: a Derridean immunology

As a development of my paper for the 2014 *Derrida Today* conference in which I argued that there is an affinity between the Derridean use of autoimmunity and recent immunological results and based on the feedback I received there, in this paper, relying on the work of Alfred Tauber and mainly that of Thomas Pradeu (both of whom are, in their discussions of the history of immunology, highly critical of the representation of immunology as firmly based on the conventional distinction between self and non-self), and recent immunological results on immunotolerance and the human microbiome, I will suggest that these results highlight a sustained co-implication between hospitality and autoimmunity in Derrida's so-called "late" work which can be traced in the so-called "early" Derrida of "Plato's Pharmacy" in the notion of the *pharmakon* and to the assertion that illness is essentially allergy. These connections and their affinity with immunology show that contemporary immunology is engaged in its own deconstruction and is not (as it is often implied in biopolitics) fully determined by the distinction between self and non-self, and thus, by what Derrida terms the *immunis* in the important expiatory footnote in "Faith and Knowledge." The exposition of the differentiation between "autoreactivity," "autoimmunity" and "autoimmune disease" in Pradeu's *The Limits of the Self* is a great example of what Derrida called in the same footnote the development of "lexical resources of immunity" within "the domain of biology."

Bio:

Eszter Timár is assistant professor of Gender Studies at Central European University, Budapest. She received her Ph.D. in comparative literature from Emory University. Her research focuses on Derridean analyses of fraternity, sexuality, and embodiment. She is working on a book manuscript on the shared tropes of democratic citizenship and male homosexuality; her articles on Derridean autoimmunity and recent scientific developments in immunology appeared in *Parallax*, and *InterAlia: A Journal of Queer Studies*.

*

Tracy, Ryan (CUNY Graduate Center, USA)

ABSTRACT:

Black Narcissus, White Narcissus: Elaborating the Narcissism of Racialized Subjectivity in Frantz Fanon's "Black Skin, White Masks"

In her resonant work, *The Right to Narcissism: A Case for an Im-Possible Self-Love* (2014), the late Pleshette DeArmitt bravely takes up Jacques Derrida's call for a "rehabilitation" of the Western concept of *narcissism*. In doing so, DeArmitt's text helps us to see that what is at stake in deconstructing the aporias of narcissism is not the eradication or rejection of narcissism *per se*, but, rather, an "elaboration" of narcissism's self-constituting functions. The urgency behind such a project, DeArmitt argues, is that "a rethinking and reinscription of narcissism is not only possible but also vitally necessary in order to address the very problems of what is commonly associated with the term 'narcissism'" (e.g. *ipseity*, egocentrism, self-return). In this paper, I will attempt to elaborate DeArmitt's (and Derrida's) insights in a deconstructive reading of racialized subjectivity in Frantz Fanon's *Black Skin, White Masks*. While Fanon characterizes black and white consciousness under French colonial rule as pathological, alienated forms of narcissism that obstruct intersubjective recognition between human subjects, he also embraces narcissism in a defensive gesture against a mechanistic view of "Man" as merely one animal among many. Given that contemporary postcolonial theorists of race sometimes echo Fanon's evocation of the term (and terms of) "narcissism" while simultaneously distancing themselves from deconstruction (with the rich exception of Nahum Dimitri Chandler), a deconstructive rehabilitation of "narcissism" might lend support to the vital project of thinking through the problems of racialized subjectivity under white supremacy and the violent forms of alienation underwritten by Eurocentric deployments of the human/non-human binary. Furthermore, the resilience of minoritarian racial subjectivities in a post-colonial political era (e.g. #blacklivesmatter, as a recent American example) might be regarded, not as failures to achieve a Fanonian post-racial disalienation, but, rather, as vital elaborations of the necessary narcissism of others.

Bio:

Ryan Tracy is a composer, performer and writer. His music, theater and opera have been performed at Brooklyn Academy of Music, The Kitchen, P.S. 122, The Abrons Arts Center and venues throughout New York. His critical writing on art and performance have appeared in a number of publications including *The American Review*, *New York Press*, *Brooklyn Rail*, *Mouvement* (France), *Performa Magazine* and *The Gay and Lesbian Review*. Ryan is currently pursuing a PhD in English Literature at the CUNY Graduate Center in New York City. His research focuses on the migration of the Western concept of "narcissism" from psychoanalysis to critical theory, and its subsequent rehabilitation in literary theory, queer theory and deconstruction. His scholarly work has been presented at the University of Paris, Sorbonne, Pratt Institute and the CUNY Graduate Center.

*

Trumbull, Robert (University of Washington, USA)

ABSTRACT:

Visions of the Death Penalty

This paper develops a new analysis of Derrida's late Death Penalty Seminars, focusing on Derrida's suggestion that a certain structure of spectacle or visibility is necessary to the death penalty. Though this line of inquiry remains somewhat underdeveloped in the Seminars, the paper demonstrates that they nonetheless contain key resources for thinking this logic. Paying particular attention to Derrida's treatment of Foucault in the first year of the Death Penalty Seminars—specifically Foucault's claim that modern disciplinary power works to disappear such forms of punishment—the paper argues that, following Derrida, visibility should be understood not as one possible element in the application of a death sentence, but rather as an intrinsic component of the inherited theogicopolitical concept of the death penalty. Tracking Derrida's scattered remarks on this topic, the paper shows that the fundamentally spectacular character of capital punishment thus forms one of the key sites where the political theology of the death penalty is open to deconstruction. The structure of visibility traced here is shown to be intimately linked to the phantasm of a sovereign mastery that gives, and sees given, a calculable moment of death; a moment that can in fact be shown to be fundamentally incalculable.

Bio:

Robert Trumbull is a Lecturer in the School of Interdisciplinary Arts & Sciences at the University of Washington, Bothell. He received his Ph.D. from the History of Consciousness program (with a specialization in Philosophy) at the University of California, Santa Cruz in 2012. His work has appeared in *Derrida Today* and *Philosophy Today*. His most recent work is forthcoming in 2016 in *Derrida/Foucault: Fifty Years On* (ed. P. Deutscher, O. Custer, and S. Haddad), published by Columbia University Press.

V

van Keulen, Sybrandt (Independent Scholar)

ABSTRACT:

Force of Art: The Changing Conditions of Art a Rereading of Force of Law

The primary aim of this paper is to provide an analysis of the changing conditions of contemporary art. The need to understand this change is the result of certain political and artistic developments that are allegedly intertwined.

The foundation of the identity of the nation-state in general might still be the same as in the imperialist times. However, the global political reality forces every single nation-state to make legal adjustments on a daily basis in order to be able to survive. In other words, the conditions of the global political reality requires a certain form of art: on the one hand no politician escapes nationalist urgencies of self-preservation, on the other hand, issues that transcendent all borders, on a European and global level, force every nation-state to become more and more involved into a cosmopolitan game of law. The influential book by Willem Witteveen *The Law as Work of Art* (2014) serves as a model to understand some of the major consequences of this global legal status.

The conditions of art seem to change under the influence of the political realities outlined above. Works of art that prove the value of the history and authority of the nation-state seem to become icons more priceless than ever (examples abound); at the same time living artists and artworks seem to become piece by piece aware of the new cosmopolitan powers of art (two Dutch artists could function as examples: Renzo Martens, Jonas Staal).

The probable concordance between the suggested developments in the political and artistic fields requires a rereading of the Force of Law. This reconsideration aims to shed new light on both the 'mystical foundation of authority' as well as the deconstruction of the primordial limits (according to Kant's definition) between the powers of reason and genius.

Bio:

Dr. Sybrandt van Keulen is philosopher and independent researcher. He lectured for twenty years Philosophy of Art at the University of Amsterdam. He also worked at several Dutch institutes of art, including the Jan van Eyck Academy (Maastricht), Frank Mohr Institute (Groningen), PhdArts (The Hague). He is member of the International Network for the Critical Humanities, Terra Critica. His most recent publication: *How Art and Philosophy work* (Hoe kunst en filosofie werken, Amsterdam: Boom (2014)). His Ph. D. thesis appeared in 2005: *Cosmopolitan Friendship, according to Kant, Levi-Strauss and Derrida: Deconstructions of philosophical and anthropological cosmopolitanism* (Kampen: Klement).

*

van Vliet, Netta (College of Atlantic, USA)

ABSTRACT:

Zionism's Autoimmunity

This paper stages an encounter between Jacques Derrida's work and an analysis of Zionism. Engaging in particular with Derrida's *Archive Fever* and *Rogues: Two Essays on Reason*, I consider how Zionist claims to Jewish sovereignty can be understood as internally undone by what Derrida called "autoimmunity." In Derrida's writing, a preoccupation with questions of origin and difference that was the focus of much of French feminist theory met with questions of Jewish difference informed by Freud's psychoanalytic work, most explicitly perhaps in *Archive Fever*. Zionism's emergence as a response to anti-Semitic exclusion from European modernity's universalist ideals itself took shape in overlapping political and intellectual conditions with psychoanalysis. Psychoanalysis thus becomes the shared terrain of an encounter between deconstruction and an analysis of Zionism, an encounter which draws attention to the specificity of how to understand the relation between the phallogentrism of western metaphysics which is at the center of Derrida's engagement with Freud, and the question of sexual difference; a question to which Derrida returned repeatedly. In this paper I consider how Derrida's critique of metaphysics as he articulates it in relation to Emmanuel Levinas, was formulated in terms of the Greekjew coupling and the question it poses about sexual difference that Derrida (1996) addresses in his engagement with Freud in *Archive Fever*. I suggest that an analysis of Zionism can return us, with a response, to this question in Derrida's writings. Bringing deconstruction and an analysis of Zionism to bear on one another then reveals the necessity of addressing postcolonial difference within the history of western metaphysics, and reveals an autoimmunity within Zionism that undoes not only Zionist claims to Jewish sovereignty, but also the ideals of European modernity and its concept of the human.

Bio:

Netta van Vliet is a Visiting Assistant Professor of Anthropology, Religion and Women's Studies at College of the Atlantic, in Bar Harbor, ME. She received her Ph.D. from Duke University in July 2012, with specialization in Israeli state formation and Zionist history. Her work is located in the interstices of feminist and postcolonial theory, psychoanalysis, anthropology, critical theory and Israel and Jewish studies. Her current book project, *On the Israeli-Jewish Question*, considers the implications of understanding Israel as an instantiation of the historical legacy of the philosophical binary of the Athenian and the Hebraic that can be traced through European Enlightenment and Jewish Enlightenment (*Haskalah*) to subsequent theorizations of the nation-state.

*

Vardoulakis, Dimitris (Western Sydney University, Australia)

ABSTRACT:

Autoimmunity and stasis

It may be risky to venture to identify a theme that runs through the entire political tradition of Western philosophy, given the diversity, not to mention the deconstructability of that tradition. And yet there seems to be one theme established

as early as Plato's praise in the *Republic* of engaging with external enemies, while castigating internal faction, and with Aristotle praising the virtues of omonoia (harmony or unity) in *Politics* as well as *Nicomachean Ethics* as an important political value and goal. Ever since, political thought no less than political rhetoric have consistently praised unity – and I say “consistently” while also keeping in mind some important exceptions, such as Spinoza and Marx, as well as Nicole Loraux who singles out in *La Cité divisée* the important function of discord (*stasis*) for democracy and designates the repression of this discord as the “fundamental forgetting” of Western political thought.

This paper asks whether, and if so how, is Jacque Derrida's conception of autoimmunity part of this exceptional trajectory that places a positive political value on internal enmity while also critiquing the discourse of unity.

Bio:

Dimitris Vardoulakis is the deputy chair of the Philosophy Research Initiative at Western Sydney University. He is the author of *The Doppelgänger: Literature's Philosophy* (2010), *Sovereignty and its Other: Toward the Dejustification of Violence* (2013), and *Freedom from the Free Will: On Kafka's Laughter* (2016). He has also edited or co-edited numerous books, including *Spinoza Now* (2011) and *Sparks Will Fly: Benjamin and Heidegger* (2015). He is the director of “Thinking Out Loud: The Sydney Lectures in Philosophy and Society.”

*

Vitale, Francesco (University of Salerno, Italy)

ABSTRACT:

Between Life And Death, The Supplement: Jacques Derrida And The Life Sciences.

The paper is part of a work in progress devoted to Derrida and the life sciences. It is provisionally entitled *Biodeconstruction* and is based on the reading of the partially unpublished seminar given by Derrida in 1975 and entitled *La Vie la mort*. The first part focuses on biology and, in particular, on the relationship between cybernetics and biology, taking as its point of departure the (at the time) recent discovery of the essential role the DNA plays in the reproduction of the cell, that is, in the elementary unity of the life of the living. Thanks to this discovery, biology could elaborate the logic that regulates the life of the living, namely, the logic of self-reproduction, within the framework of the theory of evolution. Derrida reads and comments on *The Logic of Life* (1970) by the biologist Francois Jacob, who was awarded the Nobel prize in 1965 precisely for the above mentioned discovery. For Derrida, the definition drawn from Jacob's discourse, by which self-reproduction is the essence of life, does not only display traits analogous to those elaborated by the philosophical tradition, on the basis of a common, metaphysical matrix, but also brings about the same consequences: in particular – and this is the most remarkable consequence for

Derrida—the irreducible, ontological distinction that detaches life from death and grants their conceptual opposition, whether dialectical or not.

Bio:

Associate Professor in Aesthetics at the University of Salerno (Italy). My research has been essentially devoted to the work of Derrida. I published on Derrida three monographies and several articles in Italian and French. Some of my studies also appeared in English journals such as *Oxford Literary Review*, *New Centennial Review*, *Parallax*, *Derrida Today*. My work has been focusing on the rigorous reconstruction of the philosophical premises of Derrida's thought, of the notion of "arche-writing" as the theoretical matrix of deconstruction. In my recent work I take into examination the question of life in Derrida's oeuvre by suggesting that the unedited seminar *La vie la mort* (1975) on biology offers a new perspective on deconstruction, pregnant with implications for the future.

*

Vrablikova, Lenka (University of Leeds, USA)

ABSTRACT:

The Trembling University

What might a future life of the university be beyond its current 'neoliberal' predicament? To begin answering this question, this paper stages an encounter between two unconventional university practices - feminism and deconstruction. The paper first envisions 'a future university' through a 'university responsibility' practiced and theorized by Derrida in his essay 'Mochlos'. Drawing on Derrida's reading of one of Patočka's heretical essays (*The Gift of Death*), I argue that a university responsibility is 'tremendous' – i.e., it exceeds the traditional conceptualization of responsibility as a 'property' of a subject which, whether understood as 'fixed' or 'performative', is nonetheless still sovereign. The paper then escalates this 'trembling' effect through triggering certain 'aspects' towards which Derrida's writings on the university open themselves but are, however, rarely developed by Derrida himself or his followers – questions of gender, sex and sexuality. With and against Derrida, I re-open these questions through the notion of 'theatricality' as suggested by Anne Emmanuelle Berger. I thus seek to introduce a strategy of feminist resistance which will not compromise the liberatory potential we see inscribed in the concept of the modern university and, simultaneously, will enable us to oppose the university's further 'marketization' in which 'feminism' and 'deconstruction' (or 'theory' more broadly) clearly play their part.

Bio:

Lenka Vrablikova is a PhD candidate in Cultural Studies at the School of Fine Arts, History of Art & Cultural Studies at the University of Leeds. She works in the fields of deconstruction, psychoanalysis and feminist theory. She is a co-editor of *parallax*, an international journal in cultural studies, critical theory and philosophy.

W

Weil, Kari (Wesleyan University, US)

ABSTRACT:

The Ends of Empathy and Beginnings of Translation: Derrida's War on Pity.

How can we reconcile the current "Empathic Turn," promoted by contemporary thinkers in science, history and literary studies with Derrida's suggestion in *The Animal that Therefore I Am*, that we have been engaged in a 200 year old "war on pity," one, moreover, that has reached unprecedented proportions with regard to non-human animals? This is the question driving this presentation, which traces the status of pity or empathy from Rousseau (where Derrida's interest in the question of pity began) to contemporary affect theory. Even as we take pains to distinguish pity and empathy today, no clear distinction existed at the origins of Derrida's war. Rather what we find are similar attempts to distinguish instinctive or automatic (sometimes even magnetic) examples of feeling for or with another's pain (feelings that we are said to share with animals), from those that are dependent on some form of imagination or reflection common only to some "higher animals. Derrida reminds us of the necessity to "think this war," and my examination of the different status and potential effects of these forms of empathy, will be a first step in this direction, especially as I consider whether the differences between our optimistic and pessimistic outlooks may have to do precisely with "what is called thinking," and the possibilities for reciprocity in the empathic gaze that is said to link the animal within and before us.

Bio:

Kari Weil is University Professor of Letters in the College of Letters at Wesleyan University. She earned her PhD in Comparative Literature from Princeton University with specializations in Nineteenth and Twentieth Century France and Feminist Theory. She has published widely on literary representations of gender, French Feminism and, more recently, on theories and representations of animal otherness. She is the author of *Androgyny and the Denial of Difference* (University Press of Virginia, 1992) and *Thinking Animals: Why Animal Studies Now* (forthcoming Columbia UP). Her current project is tentatively titled, '*The Meat and the Motion: Horses and their Humans in Nineteenth-Century France*.

*

White, Joel (King's College London, UK)

ABSTRACT:

Logomachy and the War of Words

This paper will elucidate the philosophical repercussions of the term *logomachy* (from the Greek, *logos* 'word, account' + *makhia* 'war, battle, fight'). In general terms, *logomachy* is defined both as the 'dispute over the meaning of words' and as a 'conflict waged only as a battle of words.' Beyond exploring the significance of its definition, the purpose of this paper is to open up the philosophical field of deconstruction, through the process of critical recovery, to a forgotten but productive philosophical term. The claim is that the formation of Form, in its operative relation to the particular, is driven by the force of the *logomachy*. This force can likewise be defined as the ineliminable difference that constitutes a conflict in the *logos* and as the *logos*. In order to prepare the stage for the term's recovery as such, I will enter into a critical engagement with those who have already grappled with the *logomachy*, in particular, the little known 19th century Irish philosopher Bishop Fitzgerald. According to Fitzgerald the *logomachy* must be destroyed since words betray men like enemies in the night. Fitzgerald opens up the war of words in his attempt to efface difference, and is likewise driven by the *logomachy*.

I will conclude with one of the three uses of the word *logomachy* in the collected work of Antonin Artaud. And I believe that it is through Artaud that this term can be recovered. Jacques Derrida in a passage from *Forcener le subjectile* writes of Artaud's use, 'Necessity of the Logomachy...This conflagration of words, against words, the guardians of language will denounce the logomachy; they will demand that speech conform to pedagogy, to philosophy; to the dialectic. But the logomachy aims to take back from them breath, it is a war of re-conquest (85). This paper argues that *logomachy*'s necessity defines the ineliminability of its presence; a presence that 'the guardians of language' endeavour in vain to eliminate.

Bio:

I completed a Double European masters in Contemporary European Philosophy at Kingston University (CRMEP) and at Paris VIII under the supervision of Andrew Benjamin. I am currently completing a PhD at King's College London with the title, "Artaud and Philosophy: Plato, Marx, Nietzsche." My interests include European philosophy, 20th Century French philosophy, and the philosophy of theatre.

*

Wijaya, Elizabeth (Cornell University, USA)

ABSTRACT:

Cinematic Survivance

How does one inherit or bear witness to a world at the moment of its disappearance? This question is taken up in Tsai Ming-Liang's film *Goodbye, Dragon Inn* (2003), which

memorializes the final screening held at the Fu Hou Grand Theatre of the sword-fighting classic, *Dragon Inn* (1967). The Mandarin title of *Goodbye, Dragon Inn*, "不散" (bu san), or "not scattering or parting," indicates both the film's inability to say farewell as well as its archivization or incorporation of *Dragon Inn* within it. Tsai's film thus speaks to the survival that accompanies disappearance and tests the opposition between life and death.

My presentation explores memorialization of *Goodbye, Dragon Inn* through Jacques Derrida's development of the term survivance in *The Beast and The Sovereign, Volume 2*. Moreover, and following Derrida's call to think finitude as the openness to futurity, I argue that the intertwining of *Dragon Inn* and *Goodbye, Dragon Inn* characterizes a spectral and cinematic survivance during the sweeping technological changes that mark the contemporary milieu. Focusing on three emblematic moments in *Goodbye, Dragon Inn*, this paper considers the intermedial encounters between cinematic worlds as forms of embodied witnessing.

Bio:

Elizabeth Wijaya is a Ph.D. candidate at Cornell University. Her dissertation "Luminous Flesh" considers cinema as embodied philosophy in trans-Chinese cinemas from the 1980s to the present. Her work on Derrida and Levinas has been published in *Derrida Today*. She has co-edited "Survival of the Death Sentence", a Special Issue of *Parallax* (22:1).

*

Wood, David (Vanderbilt University, USA)

ABSTRACT:

The Eleventh Plague: Thinking Ecologically After Derrida

Derrida has been condemned by some and drawn into empty culture wars by others. Derrida himself hardly ever tried to correct or contain this profligacy. But all of us who have followed Derrida and learned from him, at some point or other face the question of inheritance. What is it to inherit the work, the writings, the insights of another? Derrida animates the question of inheritance in *Specters of Marx*, offering a model that would require selection, and creative transformation. Moreover, as he insists, a gift sometimes calls for ingratitudo. At what level should we apply these ideas to reading Derrida himself? Do we have to transform the idea of transformation to avoid just following him. Or would that not be the most faithful, and hence least faithful response? To be faithful to Derrida do we have to betray him? I advance here the idea of a deconstructive disposition distinguishing four different dimensions: negative capability, patient reading, aporetic schematization, attention to language and terminological intervention.

Concretely, in response to the ten plagues that Derrida names in *Specters of Marx*, I insist on an eleventh plague – our growing global climate crisis, arguing that we need to formulate this reference to an eleventh plague at something like an

'ontological' level. Forging a Derrida/Heidegger hybrid, I argue that the eleventh plague is not just one more plague, but is at the heart of the first ten: questions of violence, law and social

Bio:

David Wood is W. Alton Jones Professor of Philosophy and European Studies at Vanderbilt University. He is an Honorary Professor of Philosophy at Warwick, where he taught (1972-93). At Vanderbilt he teaches environmental and continental philosophy, especially Derrida and Heidegger. He is the author/editor of many books including *Philosophy at the Limit*; *Derrida: A Critical Reader*; *The Step Back: Ethics and Politics After Deconstruction*; *Truth: A Reader* (ed. with Jose Medina); *The Deconstruction of Time*; *Derrida and Difference*; *Thinking After Heidegger*; *Time After Time*; and (forthcoming) *EcoDeconstruction: Derrida and Environmental Ethics* (ed. with Matthias Fritsch and Phil Lynes), *Reinhabiting the Earth*; and *Deep Time*. As a graduate student in Oxford in the early 70s, he was part of the Oxford Group that brought Animal Rights into contemporary philosophical prominence. He has lectured widely in Europe, Turkey, Scandinavia, Japan, the USA, Canada and Australia and recently gave the *Thinking Out Loud* lectures in Sydney. He runs a public lecture program (*Thinking Out of the Box*) in Nashville, and directs VUCO2, a climate change think tank at Vanderbilt. He is also director of Yellow Bird Art Farm (Tennessee) and an earth artist. His most recent art projects are *Awakening* and *IntraTerrestrials: Landing Sites*.

*

Worthy, Jay (University of Alberta, Canada)

ABSTRACT:

The Nondialectical Politics of Public Space: Khôra, The Right to Irony, and the Aporias of the Institution

In this paper I explore Derrida's reading of *khôra* as a way of emphasizing the fundamental spatiality of political action. My approach is twofold: First, I show that *khôra* – translated literally in the *Timaeus* as "space" – is non-dialectical in a way that underwrites the "quasi-normativity" at stake in the democracy-to-come; second, I argue that this quasi-normativity finds practical expression in Derrida's appeal to a "right to irony in public space."

In order to make these connections, I initially appeal to Michael Naas' work on *khora*, which likens *khora* to Derrida's notion of the gift: *Khora*, Naas says, would be a nondialectical "there is" that conditions the dialectical structure of a tradition or institution – an institution, implicitly, that cannot give systematic expression to this condition, and which cannot even claim this condition as its *own*, precisely insofar as the nondialecticality of *khora* exceeds the (dialectic ally oriented) limits of institution as such. From this aporia, I argue, follows a certain quasi-normativity: On the one hand, that an institution "ought" to give expression to this conditioning "there is,"

and on the other that such expression becomes possible only there where the institution foregoes its institutionality. In order to see how this “ought” still implies a “can” – that is, how Derrida’s quasi-normativity implies a political *praxis* – I appeal to the “right to irony in public space.” Such a “right,” I provisionally claim, would denote a right to address a political institution without placing oneself unequivocally within or beyond its limits. In this sense the “right” requires a performance of extra-institutionality; the irony consists in proceeding, like Socrates, “as if” one had no place in the public space of the *polis* in the very moment one occupies it – precisely in order to disrupt the space as itself institutionally defined, and by extension the institution itself.

Bio:

Jay Worthy is a graduate student at the University of Alberta, in Canada. His main interests are in 20th century phenomenology and deconstruction, with a focus on the role of space and spatiality in political engagements. With an eye to unique elements of recent movements such Occupy and the Gezi Park protests, his present doctoral project concerns public space as an extra-institutional condition for the possibility of political action, developed by way of a comparison between the Derridian reading of *khora* and the Merleau-Pontian appeal to the flesh.

*

Yoshimatsu, Satoru (l’Université Paris Ouest, Nanterre la Défense, France)

ABSTRACT:

Instant of “My” Death, or the Brevity of Life – a study on the concept of *la vie-la-mort* and the imminence of the *différence* in Derrida

“The life will have been so short,” as is the phrase that Jacques Derrida often used in his last years; it means that we die young. In this presentation, we analyze Derridian thought on the imminence of the *différence* by dealing with Derrida’s thoughts on death. First, we examine his use of this future perfect tense, as is exhibited in the above citation. This tense has a double connotation for Derrida; on the one hand, it represents a teleological future which everything must attain to discover finality, like Hegel’s Absolute Knowledge. On the other hand, it represents that which exceeds the present, such as the absolute past or the absolute future (i.e. Levinas’s “Trace”). Now we shall interpret the sentence in its second meaning; we consider his thinking about death to come, which makes us say “the life will have been so short” by reading *Aporias*, the seminar *The Beast and the Sovereign II* and the seminars *Death Penalty I* and *II*. Here Derrida addresses Heidegger’s thought about the Being-towards-Death: while being appreciative, Derrida criticizes Heidegger’s thought for insufficiently addressing the radical alterity of death. We will now elaborate on the difference between these two figures by considering Derrida’s living-on movement. Thirdly we analyze two Derridian works: *Demeure: Fiction and Testimony* and *Athens Still Remains*. Both works analyze suspended executions, one for the narrator of Blanchot’s novel and the other for Socrates. We specify the finitude which is annihilated paradoxically

in the calculated instant of death, namely the executions, and the imminence of death which can only be told in the future perfect tense. Finally we conclude with how Derrida articulates the concept of *la vie-la-mort* that is the relation between the imminence of death, which is always deferred, and the survival of life, which is always so short.

Bio:

Satoru Yoshimatsu is a student in the master course in Université Paris Ouest, Nanterre la Défense. He specializes in European contemporary philosophy and French thought, especially the philosophy of Jacques Derrida. He has published "The trace of light / the Écriture of light, a consideration about derridian aesthetics on photography and its problem of death" (in *Aida/Seisei (Between/Becoming)*, no.3, 2013) and "Le retard et l'imminence – sur la pensée de décision et la différence chez Derrida" (in *Ningen-kankyōgaku (Human and Environmental Studies)*, no.24, 2015). He has also translated some texts into Japanese, such as Jacques Derrida "Some Statements and Truism about Neologism, Newism, Postism, Parasitism, and other small Seisms" (in *Shisō*, no.1088, Iwanami-shoten, 2014), Patrick Llored "Le sacrifice, la violence et la possibilité de la justice: ce que Derrida doit à Benjamin" (in *Shisō*, no.1100, Iwanami-shoten, 2015), Martin Häggglund "Radical Atheist Materialism – A critique of Meillassoux" (in *Gendai-shisō*, vol.44-1, Seido-sha, 2015) and so on.

Y

Yegenoglu, Meyda (Istanbul Bilgi University, Turkey and University of Tampere, Finland)

ABSTRACT:

The Unexperienced Experience of Genocide: Testimony, Secrecy and Community

The Turkish official narrative denounces Armenian genocide by invalidating the factuality of the fact. However genocide is destined to annual itself as fact, as the essence of genocide is the destruction of the archive. Primo Levi suggests that the logic of the executioner is based on the understanding that the no accurate facts are to be found. Thus the only archive that is left is the survivors' testimony. However testimony neither establishes factual truth, nor its aim is to conquer factual truth. It testifies to the experience of the survivor. By rendering the event visible, the testimony transforms the un-representable into a representation as the survivor/witness re-creates the scene, the gaze, the event.

The genocide of the Armenians was also partly carried by some Kurdish tribes. Increasingly testimonies about the Kurdish involvement in the Armenian genocide are being attested by the publication of stories of the Kurdish survivors. My paper will read these texts by calling into question the distinction between fiction and testimony. Developing my theoretical framework from the discussion between

Blanchot and Derrida in *The Instant of my Death/Demeure*, I aim to discuss the impossible attestation of the truth, the imbrication of fiction and testimony, and the crossing of the boundaries between the real, fictional and probable in the case of testimonial narratives. Following this debate, I will suggest that it is impossible to submit these testimonial fictions to the law of reason. However another truth filters through these texts of fiction-testimony, which is not simply in the order of historical reality, but a truth that attests to another scene, the scene of memory, remembrance and secrecy beyond that of simple confession.

The secret, that is the incommunicable and unfigurable “event” that is avowed in these texts do not exhaust or deliver the secret because it is not simply impossible to know the factuality of genocide, but there is always more to be known that does not belong to the order of knowledge. This is the order of the scene of the unexperienced experience (to use Derrida’s phrase), the secret secreting itself in this murmuring. This indiscernible and undecidable rendering of genocide still keeps the secret of the genocide as secret, for the truth of the event is enveloped or incorporated in a crypt (Abraham and Torok); a crypt which no proof can testify as evidence. I will read the crypting of the genocide as the site of the interdiction on mourning which can perhaps be deciphered by a deconstruction of Turkish nationalism which was instrumental in subsuming the difference into universality, abolishing the an ethical sense of communitas (Esposito). These testimonies can perhaps be treated as antidotes of the interdiction on mourning which can become instrumental in the recuperation of a sense of ethics back into community that resists totalization.

Bio:

Meyda Yegenoglu is a professor of Cultural Studies and Sociology at Bilgi University, Istanbul-Turkey and a Senior Research Fellow at IASR at University of Tampere, Finland. She is the author of *Colonial Fantasies; Towards a Feminist Reading of Orientalism* (Cambridge University Press, 1998) and *Islam, Migrancy and Hospitality in Europe* (Palgrave-Macmillan 2012). She has held visiting appointments at Columbia University, Oberlin College, Rutgers University, New York University, University of Vienna and Oxford University. She has numerous essays published in various journals and edited volumes such as *Feminist Postcolonial Theory; Postcolonialism, Feminism and Religious Discourse; Nineteenth Century Literature Criticism; Philosophy and Social Criticism; Postmodern Culture; Race and Ethnic Relations; Culture and Religion; Inscriptions; Religion and Gender; Handbook of Contemporary Social and Political Theory; State, Religion and Secularization; Feminism and Hospitality; Toplum ve Bilim; Defter; and Doğu-Bati.*

*



Submitting your paper to the *Derrida Today* journal

The Editors invite participants at the *Derrida Today* conference 2016 to submit article-length versions of their papers for consideration for publication in the *Derrida Today* journal.

Submissions should be between 6,000 – 8000 words, and should conform to the *DT* submission guidelines on the journal web-page:
<http://www.eupjournals.com/journal/drt>

Submissions MUST reach the editors at:

DTeditors@gmail.com



COLUMBIA UNIVERSITY PRESS

The Philosopher's Plant

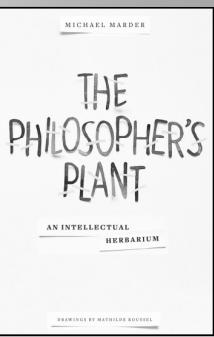
An Intellectual Herbarium

Michael Marder

Drawings by Mathilde Roussel

A secret history of philosophy, grafting theory onto science, combining art and storytelling to bring Western thought back to its roots.

ISBN:- 978-0-231-16903-5 Nov 2014 £18.95



INTERSPECIES ETHICS

CYNTHIA WILLETT



Interspecies Ethics

Cynthia Willett

The social bonds diverse animals form provide a remarkable model for communitarian justice and cosmopolitan peace, challenging the human exceptionalism that drives modern moral theory.

ISBN:- 978-0-231-16777-2 August 2014 £22.00

Eat This Book

A Carnivore's Manifesto

Dominique Lestel

Translated by Gary Steiner

A provocative defense of meat eating as an affirmation of our vital relation and debt to animals.

ISBN:- 978-0-231-17297-4 March 2016 £12.95

EAT THIS BOOK

A Carnivore's Manifesto



Dominique Lestel

Beastly Morality

ANIMALS AS ETHICAL AGENTS

Edited by Jonathan K. Crane



Beastly Morality

Animals as Ethical Agents

Edited by Jonathan K. Crane

This collection demonstrates the ability of animals to operate morally, process ideas of good and bad, and think seriously about sociality and virtue.

ISBN:- 978-0-231-17417-6 Dec 2015 £26.00

Beating Hearts

Abortion and Animal Rights

Sherry F. Colb and Michael C. Dorf

A sophisticated effort to reconcile the supposed conflict between animal rights and abortion rights.

ISBN:- 978-0-231-17514-2 March 2016 £26.00

Beating Hearts

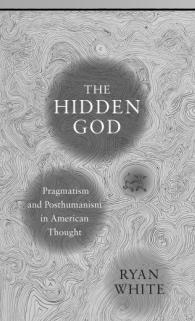
ABORTION AND ANIMAL RIGHTS

SHERRY F. COLB AND MICHAEL C. DORF

The Hidden God

Pragmatism and Posthumanism in American Thought

Ryan White



Reaching far back to the Calvinist arguments of the American Puritans and their struggle to know a "hidden God," to bring American pragmatism closer to contemporary critical theory.

ISBN:- 978-0-231-17100-7 August 2015 £37.00

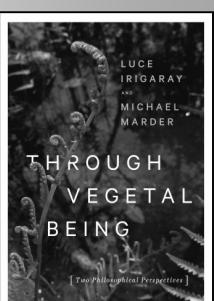
Through Vegetal Being

Two Philosophical Perspectives

Luce Irigaray and Michael Marder

A unique collaboration to map the ontology and epistemology of the human-plant relationship.

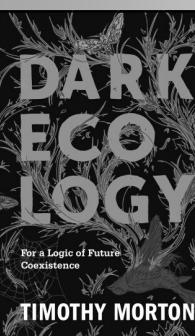
ISBN:- 978-0-231-17387-2 July 2016 £21.00



Dark Ecology

For a Logic of Future Coexistence

Timothy Morton



A philosophical and historical account of our ecological crisis and a roadmap for the way forward.

ISBN:- 978-0-231-17752-8 April 2016 £22.00

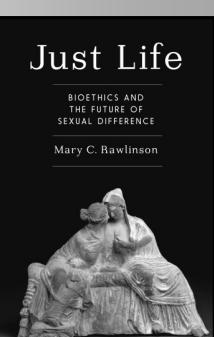
Just Life

Bioethics and the Future of Sexual Difference

Mary C. Rawlinson

Reorients ethics and politics around the generativity of mothers and daughters rather than the right to property and the sexual proprieties of the Oedipal drama.

ISBN:- 978-0-231-17175-5 March 2016 £22.00



Hunting Girls

Sexual Violence from 'The Hunger Games' to Campus Rape

Kelly Oliver



Female stars of popular films and novels no longer need men to help them fight, but what purpose does this violence serve?

ISBN:- 978-0-231-17836-5 May 2016 £22.00

To order call Wiley 01243 843213 - 30% Discount on all prices - Shipping Charges Apply

With thanks to:

The Volunteers:

Danielle Bessner, Hyunkyung Choi, Fani Cettl, Georgia Dearden,
Bryony James, Jon Shaw

The Delegates:

Derrida Today is substantially self-funding: your fees paid for the
keynotes; room hire; lunches and refreshments; wifi; eventbrite
charges; printing; reception; journal subscription

Some financial support was gratefully received from
The Department of Visual Cultures, Goldsmiths
The Graduate School, Goldsmiths
and
Macquarie University

