

TECHNICS AND TIME, 1

The Fault of Epimetheus

Bernard Stiegler

TRANSLATED BY RICHARD BEARDSWORTH
AND GEORGE COLLINS

Technics And Time 1 The Fault Of Epimetheus Meridian

Pamela M. Lee



Technics And Time 1 The Fault Of Epimetheus Meridian:

Technics and Time, 1 Bernard Stiegler, 1998 What is a technical object At the beginning of Western philosophy Aristotle contrasted beings formed by nature which had within themselves a beginning of movement and rest and man made objects which did not have the source of their own production within themselves This book the first of three volumes revises the Aristotelian argument and develops an innovative assessment whereby the technical object can be seen as having an essential distinct temporality and dynamics of its own The Aristotelian concept persisted in one form or another until Marx who conceived of the possibility of an evolution of technics Lodged between mechanics and biology a technical entity became a complex of heterogeneous forces In a parallel development while industrialization was in the process of overthrowing the contemporary order of knowledge as well as contemporary social organization technology was acquiring a new place in philosophical questioning Philosophy was for the first time faced with a world in which technical expansion was so widespread that science was becoming more and more subject to the field of instrumentality with its ends determined by the imperatives of economic struggle or war and with its epistemic status changing accordingly The power that emerged from this new relation was unleashed in the course of the two world wars Working his way through the history of the Aristotelian assessment of technics the author engages the ideas of a wide range of thinkers Rousseau Husserl and Heidegger the paleo-ontologist Leroi Gourhan the anthropologists Vernant and Detienne the sociologists Weber and Habermas and the systems analysts Maturana and Varela

The Wiley Blackwell Companion to Cultural and Social Geography Ishan

Ashutosh, Jamie Winders, 2025-04-28 Addresses both social and cultural geography in a single volume authored and edited by leading authorities in the fields The Companion to Social and Cultural Geography provides reliable and up to date coverage of both foundational topics and emerging themes within two vibrant and increasingly interconnected subdisciplines of geography Building upon the Companion to Cultural Geography first published in 2013 editors Ishan Ashutosh and Jamie Winders offer an expertly curated collection of original essays with special emphasis on early career scholars geographers of color and geographers from the Global South Organized thematically the Companion opens with a series of Global Dispatches from cultural and social geographers working in different disciplines and locations followed by explorations of key concepts in social and cultural geography such as identity belonging solidarity inequalities and intersectional geographies Subsequent chapters examine a wide range of cultural and social geographies including creativity technologies science nature memory tourism migration labor and religion Throughout the Companion authors share fresh insights into the racial reckonings of late ongoing issues related to climate change the consequences of COVID 19 and more Across its 46 chapters the Companion to Social and Cultural Geography Examines how approaches to human environment dynamics in social and cultural geography help shed light on current challenges Covers critical topics such as justice protest borders public health urban planning indigeneity genders class race and sexualities Emphasizes the value of a geographic perspective to understanding

social and cultural dynamics Discusses how geography has confronted its deep connections to colonialism imperialism and white supremacy Addresses a range of emerging and established themes including queer and transgender geographies Black geographies animal geographies and cultural geographies of states Incorporates a diversity of writing styles narratives and analyses such as interviews conversations short essays autobiography and autoethnography Accessible authoritative and highly relevant to today's students the Companion to Social and Cultural Geography is an essential textbook for undergraduate or graduate courses on social or cultural geography cultural studies cultural sociology and ethnic studies

Globalization and Planetary Ethics Simi Malhotra, Shraddha A. Singh, Zahra Rizvi, 2023-08-25 This volume is a critical investigation into the contemporary phenomenon of the dissensus of the globe and the planet and the new terrains of consciousness that need to be negotiated towards a possibility for transformation It examines the possibilities of alternate sustainable modes of being and existing in a world which requires a unified ethical biopolitical worldview The book explores themes like philosophical posthumanism and planetary concerns disruption of cultural and intellectual inequality bodily movement through nomadic subjectivity dystopic spatialities of game re play globalization and speculative imaginaries of the body and theory of multiplicity It also discusses the impact of COVID 19 on human beings the role of the neoliberal media the question of rights of robots and cyborgs in sci fi movies and representation of refugees in literature This book will be of interest to scholars and researchers of English literature political philosophy cultural studies literary cultures post colonial studies critical theory and social anthropology

The Liberal Internet in the Postliberal Era Johannes

Thumfart, 2024-09-16 This book begins with an examination of the internet as a central institution of the post Cold War liberal order From this starting point Johannes Thumfart analyzes the contemporary rise of digital sovereignty in Asia and Europe alongside the establishment of private government within digital networks He interprets these phenomena as indications of an emerging postliberal era Thumfart engages with a wide array of empirical research and assesses liberal ideals such as state and net neutrality by discussing thinkers like Hegel Schmitt Mouffe Taylor Sandel Fukuyama Anderson Jasanoff and Girard as well as network and rational choice theories He contends that the internet's reification of liberal values has paradoxically subverted these values and catalyzed the transition to postliberalism Thumfart suggests that instead of adhering to the traditional liberal focus on neutrality states should adopt the more flexible approach of neutralization to respond to the complexities of this digital and postliberal era

Chronophobia Pamela M. Lee, 2006-02-17 An examination of the pervasive anxiety about and fixation with time seen in 1960s art In the 1960s art fell out of time both artists and critics lost their temporal bearings in response to what E M Cioran called not being entitled to time This anxiety and uneasiness about time which Pamela Lee calls chronophobia cut across movements media and genres and was figured in works ranging from kinetic sculptures to Andy Warhol films Despite its pervasiveness the subject of time and 1960s art has gone largely unexamined in historical accounts of the period Chronophobia is the first critical attempt to define this obsession and analyze

it in relation to art and technology Lee discusses the chronophobia of art relative to the emergence of the Information Age in postwar culture The accompanying rapid technological transformations including the advent of computers and automation processes produced for many an acute sense of historical unknowing the seemingly accelerated pace of life began to outstrip any attempts to make sense of the present Lee sees the attitude of 1960s art to time as a historical prelude to our current fixation on time and speed within digital culture Reflecting upon the 1960s cultural anxiety about temporality she argues helps us historicize our current relation to technology and time After an introductory framing of terms Lee discusses such topics as presentness with respect to the interest in systems theory in 1960s art kinetic sculpture and new forms of global media the temporality of the body and the spatialization of the visual image in the paintings of Bridget Riley and the performance art of Carolee Schneemann Robert Smithson's interest in seriality and futurity considered in light of his reading of George Kubler's important work *The Shape of Time: Remarks on the History of Things* and Norbert Wiener's discussion of cybernetics and the endless belaboring of the present in sixties art as seen in Warhol's *Empire* and the work of On Kawara

Shreds of Matter Julius Greve, 2018-12-04 *Shreds of Matter: Cormac McCarthy and the Concept of Nature* offers a nuanced and innovative take on McCarthy's ostensible localism and along with it the ecocentric perspective on the world that is assumed by most critics In opposing the standard interpretations of McCarthy's novels as critical either of persisting American ideologies such as manifest destiny and imperialism or of the ways in which humanity has laid waste to planet Earth Greve instead emphasizes the author's interest both in the history of science and in the mythographical developments of religious discourse Greve aims to counter traditional interpretations of McCarthy's work and at the same time acknowledge their partial truth taking into account the work of Friedrich W J Schelling and Lorenz Oken contemporary speculative realism and Bertrand Westphal's geocriticism Further newly discovered archival material sheds light on McCarthy's immersion in the metaphysical question par excellence What is nature

Musical Instruments in the 21st Century Till Bovermann, Alberto de Campo, Hauke Egermann, Sarah-Indriyati Hardjowirogo, Stefan Weinzierl, 2016-12-09 By exploring the many different types and forms of contemporary musical instruments this book contributes to a better understanding of the conditions of instrumentality in the 21st century Providing insights from science humanities and the arts authors from a wide range of disciplines discuss the following questions What are the conditions under which an object is recognized as a musical instrument What are the actions and procedures typically associated with musical instruments What kind of mental and physical knowledge do we access in order to recognize or use something as a musical instrument How is this knowledge being shaped by cultural conventions and temporal conditions How do algorithmic processes change the game of musical performance and as a result how do they affect notions of instrumentality How do we address the question of instrumental identity within an instrument's design process What properties can be used to differentiate successful and unsuccessful instruments Do these properties also contribute to the instrumentality of an object in general

What does success mean within an artistic commercial technological or scientific context Gendering Drugs Ericka Johnson, 2017-02-20 This book by bringing together critical pharmaceutical studies and feminist technoscience studies explores the way drugs produce sexed and or gendered identities for those who take or resist them and how feminist technoscience studies can contribute a theoretical lens with which to observe sex and gender in the pharmaceuticalization processes Topics explored in this diverse collection include the use of hormones to delay puberty onset for trans children HPV vaccination against cervical cancer in Sweden the UK Austria and Colombia Alzheimer s discourses and the medication of prostate issues Ericka Johnson has brought together an innovative and timely collection that demonstrates gender as relevant in studies of pharmaceuticals and provides multiple examples of methodological and theoretical tools to consider gender while studying drugs **Technomodern Poetics** Todd F. Tietchen, 2018-10-01 After the second World War the term technology came to signify both the anxieties of possible annihilation in a rapidly changing world and the exhilaration of accelerating cultural change Technomodern Poetics examines how some of the most well known writers of the era described the tensions between technical literary and media cultures at the dawn of the Digital Age Poets and writers such as Allen Ginsberg Charles Olson Jack Kerouac and Frank O Hara among others anthologized in Donald Allen s iconic *The New American Poetry* 1945 1960 provided a canon of work that has proven increasingly relevant to our technological present Elaborating on the theories of contemporaneous technologists such as Norbert Wiener Claude Shannon J C R Licklider and a host of noteworthy others these artists express the anxieties and avant garde impulses they wrestled with as they came to terms with a complex array of issues raised by the dawning of the nuclear age computer based automation and the expansive reach of electronic media As author Todd Tietchen reveals even as these writers were generating novel forms and concerns they often continued to question whether such technological changes were inherently progressive or destructive With an undeniable timeliness Tietchen s book is sure to appeal to courses in modern English literature and American studies as well as among fans of Beat writers and early Cold War culture Revolutionary Stagecraft Tarryn Li-Min Chun, 2024-06-04 Revolutionary Stagecraft draws on a rich corpus of literary historical and technical materials to reveal a deep entanglement among technological modernization political agendas and the performing arts in modern China This unique approach to Chinese theater history combines a close look at plays themselves performance practices technical theater details and behind the scenes debates over how to make theater amid the political upheavals of China s 20th century The book begins at a pivotal moment in the 1920s when Chinese theater artists began to import use and write about modern stage equipment and ends in the 1980s when China s scientific and technological boom began By examining iconic plays and performances from the perspective of the stage technologies involved Tarryn Li Min Chun provides a fresh perspective on their composition and staging The chapters include stories on the challenges of creating imitation neon rigging up a makeshift revolving stage and representing a nuclear bomb detonating onstage In thinking about theater through technicity the author mines well studied

materials such as dramatic texts and performance reviews for hidden technical details and brings to light a number of previously untapped sources such as technical journals and manuals set design renderings lighting plots and prop schematics and stage technology how to guides for amateur thespians This approach focuses on material stage technologies situating these objects equally in relation to their technical potential their human use and the social political economic and cultural forces that influence them In each of its case studies Revolutionary Stagecraft reveals the complex and at times surprising ways in which Chinese theater artists and technicians of the 20th century envisioned and enacted their own revolutions through the materiality of the theater apparatus

Automotive Prosthetic Charissa N. Terranova, 2014-01-15 In the twenty first century we are continually confronted with the existential side of technology the relationships between identity and the mechanizations that have become extensions of the self Focusing on one of humanity's most ubiquitous machines Automotive Prosthetic Technological Mediation and the Car in Conceptual Art combines critical theory and new media theory to form the first philosophical analysis of the car within works of conceptual art These works are broadly defined to encompass a wide range of creative expressions particularly in car based conceptual art by both older established artists and younger emerging artists including Ed Ruscha Martha Rosler Richard Prince Sylvie Fleury Yael Bartana Jeremy Deller and Jonathan Schipper At its core the book offers an alternative formation of conceptual art understood according to technology the body moving through space and what art historian curator and artist Jack Burnham calls relations This thought provoking study illuminates the ways in which the automobile becomes a naturalized extension of the human body incarnating new forms of car art and spurring a technological reframing of conceptual art Steeped in a sophisticated take on the image and semiotics of the car the chapters probe the politics of materialism as well as high low debates about taste culture and art The result is a highly innovative approach to contemporary intersections of art and technology

Strange Sounds Timothy D Taylor, 2014-01-02 In *Strange Sounds* Timothy D Taylor explains the wonder and anxiety provoked by a technological revolution that began in the 1940s and gathers steam daily Taylor discusses the cultural role of technology its use in making music and the inevitable concerns about authenticity that arise from electronic music Informative and highly entertaining for both music fans and scholars *Strange Sounds* is a provocative look at how we perform listen to and understand music today

Choreographing Relations Petra Sabisch, 2011 *Choreographing Relations* undertakes the experiment of a conceptual site development of contemporary choreography by means of practical philosophy Guided by the radically empiricist question What Can Choreography Do the book investigates the performances of Antonia Baehr Juan Dominguez Xavier Le Roy and Eszter Salamon and the philosophical works of Gilles Deleuze and Félix Guattari It establishes a relation between these practitioners as an encounter in method and develops method as a singular material and experimental practice In view of these singular methods and the participatory relations to which they give rise *Choreographing Relations* offers a prolific inventory of representational procedures that qualitatively transformed choreography and philosophy at the turn of the

twentieth century Sexual Violence in Western Thought and Writing V. Vitanza, 2011-09-26 This book focuses on rape narratives as grounding for western thinking about community from the polis to nation states specifically in cultures of thinking reading and writing The author rethinks rape or sexual violence through a close examination of how rape is a pedagogy that has become canonized in the form of rape stories **In Praise of Nonsense** Winfried

Menninghaus, 1999-10-01 Shells leafwork picture frames hummingbirds wallpaper decorations hems of clothing such are the examples Kant's Critique of Judgment offers for a free and purely aesthetic beauty Menninghaus's book demonstrates that all these examples refer to a widely unknown debate on the arabesque and that Kant in displacing it addresses genuinely modern phenomena The early Romantic poetics and literature of the arabesque follow and radicalize Kant's move Menninghaus shows parergonality and nonsense to be two key features in the spread of the arabesque from architecture and the fine arts to philosophy and finally to literature On the one hand comparative readings of the parergon in Enlightenment aesthetics Kant and Schlegel reveal the importance of this term for establishing the very notion of a self reflective work of art On the other hand drawing on Kant's posthumous anthropological notebooks Menninghaus extrapolates an entire Kantian theory of what it means to produce nonsense and why the Critique of Judgment defines genius precisely through the power as well as the dangers of doing so Ludwig Tieck's 1797 rewriting of Charles Perrault's famous Bluebeard tale 1697 explicitly claims to be an arabesque book without any sense and coherence Menninghaus's close reading of this capricious narrative reveals a specifically Romantic as opposed say to a Victorian or dadaistic type of nonsense Benjamin's as well as Propp's L vi Strauss's and Meletinskij's oppositions of myth and fairy tale lend additional credit to a Romantic poetics that inaugurates universal poetry while performing a bizarre trajectory through arabesque ornament nonsense parergonality and the fairy tale

The Prosthetic Aesthetic Marquard Smith, Joanne Morra, 2002 **Resistances of Psychoanalysis** Jacques

Derrida, 1998 In the three essays that make up this stimulating and often startling book Jacques Derrida argues against the notion that the basic ideas of psychoanalysis have been thoroughly worked through argued and assimilated The continuing interest in psychoanalysis is here examined in the various resistances to analysis conceived not only as a phenomenon theorized at the heart of psychoanalysis but as psychoanalysis's resistance to itself an insusceptibility to analysis that has to do with the structure of analysis itself Derrida not only shows how the interest of psychoanalysis and psychoanalytic writing can be renewed today but these essays afford him the opportunity to revisit and reassess a subject he first confronted in an essay on Freud in 1966 They also serve to clarify Derrida's thinking about the subjects of the essays Freud Lacan and Foucault a thinking that especially with regard to the last two has been greatly distorted and misunderstood The first essay on Freud is a tour de force of close reading of Freud's texts as philosophical reflection By means of the fine distinctions Derrida makes in this analytical reading particularly of The Interpretation of Dreams he opens up the realm of analysis into new and unpredictable forms such as meeting with an interdiction when taking an analysis further is forbidden by a

structural limit Following the essay that might be dubbed Derrida's return to Freud the next is devoted to Lacan the figure for whom that phrase was something of a slogan In this essay and the next on Foucault Derrida reencounters two thinkers to whom he had earlier devoted important essays which precipitated stormy discussions and numerous divisions within the intellectual milieu influenced by their writings In this essay which skillfully integrates the concept of resistance into larger questions Derrida asks in effect What is the origin and nature of the text that constitutes Lacanian psychoanalysis considering its existence as an archive as teachings as seminars transcripts quotations etc Derrida's third essay may be called not simply a criticism but an appreciation of Foucault's work an appreciation not only in the psychological and rhetorical sense but also in the sense that it elevates Foucault's thought by giving back to it ranges and nuances lost through its reduction by his readers his own texts and its formulaic packaging

The Philosophical Review, 1998

Of God Who Comes to Mind Emmanuel Lévinas, 1998 The thirteen essays collected in this volume investigate the possibility that the word God can be understood now at the end of the twentieth century in a meaningful way Nine of the essays appear in English translation for the first time Among Levinas's writings this volume distinguishes itself both for students of his thought and for a wider audience by the range of issues it addresses Levinas not only rehearses the ethical themes that have led him to be regarded as one of the most original thinkers working out of the phenomenological tradition but he also takes up philosophical questions concerning politics language and religion The volume situates his thought in a broader intellectual context than have his previous works In these essays alongside the detailed investigations of Husserl Heidegger Rosenzweig and Buber that characterize all his writings Levinas also addresses the thought of Kierkegaard Marx Bloch and Derrida Some essays provide lucid expositions not available elsewhere to key areas of Levinas's thought God and Philosophy is perhaps the single most important text for understanding Levinas and is in many respects the best introduction to his works From Consciousness to Wakefulness illuminates Levinas's relation to Husserl and thus to phenomenology which is always his starting point even if he never abides by the limits it imposes In *The Thinking of Being and the Question of the Other* Levinas not only addresses Derrida's *Speech and Phenomenon* but also develops an answer to the later Heidegger's account of the history of Being by suggesting another way of reading that history Among the other topics examined in the essays are the Marxist concept of ideology death hermeneutics the concept of evil the philosophy of dialogue the relation of language to the Other and the acts of communication and mutual understanding

The End of the Poem Giorgio Agamben, Daniel Heller-Roazen, 1999 This book by one of Italy's most important and original contemporary philosophers represents a broad general and ambitious undertaking nothing less than an attempt to rethink the nature of poetic language and to rearticulate relationships among theology poetry and philosophy in a tradition of literature initiated by Dante The author presents literature as a set of formal or linguistic genres that discuss or develop theological issues at a certain distance from the discourse of theology This distance begins to appear in Virgil and Ovid but it becomes decisive in Dante and in his decision to

write in the vernacular His vernacular Italian reaches back through classical allusion to the Latin that was in his day the language of theology but it does so with a difference It is no accident that in the *Commedia* Virgil is Dante's guide The book opens with a discussion of just how Dante's poem is a comedy and it concludes with a discussion of the ends of poetry in a variety of senses enjambment at the ends of lines the concluding lines of poems and the end of poetry as a mode of writing this sort of literature Of course to have poetry end does not mean that people stop writing it but that literature passes into a period in which it is concerned with its own ending with its own bounds and limits historical and otherwise Though most of the essays make specific reference to various authors of the Italian literary tradition including Dante Polifilo Pascoli Delfini and Caproni they transcend the confines of Italian literature and engage several other literary and philosophical authors Plato Aristotle the Stoics Boethius the Provençal poets Mallarmé and Hölderlin among others

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