

Call for papers
Chiasmi International n° 22, 2020

Special section
Merleau-Ponty and Technology

edited by Bernard Andrieu and Anna Caterina Dalmasso

The question of technology is not often directly addressed by Merleau-Ponty and is rarely thematized as such. The philosopher does not explicitly elaborate what today we would define as a philosophy of technology or a theory of techniques. And yet, this issue often appears in the background of his analysis and sometimes it even constitutes the pivot of his questioning of the mutual implication of the sense and the sensible, nature and culture.

Indeed, Merleau-Ponty's philosophy lays the foundations to think through the relationship between the living body and technology. Already in 1990, post-phenomenologist Don Ihde argued that in Merleau-Ponty's thought, and especially his phenomenology of the perceiving body, there is an implicit "latent phenomenology of instrumentation" (Ihde [1990]: 40), namely, a theory of the process by which the body operates both a technical exteriorisation of its functions and an incorporation of technical tools. Some of the examples analyzed by Merleau-Ponty, such as the blind's man stick, are among the major and common references in contemporary debates on the notion of extension or exteriorisation, revolving around the technicity and the prosthetic capacity of the human body (De Preester, H., Tsakiris, M. 2009; Malafouris 2008 & 2013; Ihde & Malafouris 2018; Parisi 2019).

Technology has been at the core of Merleau-Ponty's reflection on the sciences, since his study on the primacy of perception, as we can notice if we examine his references to neurology, developmental psychology, physiology, but also cinema and painting, which represent as many ways to understand the role and status of technics in his thought. For example:

- Technologies of ecology, concerning his works on painting, but also on the animal, the organism and the living body, describing our relationship to the world as an embodied ecology, but also taking into account the immersion within Nature: *cosmose*
- Technologies of augmentation and substitution (from the analysis of the blind's man stick, to the act of driving a car, the experience of the phantom limb, but also cybernetics): *hybridation*.
- Technologies of enhancement, activating new bodily capacities (such as the relationship to instruments and artefacts, as well as their expressive possibilities): *capacitations*.
- Techniques of the body consisting in the incorporation of space into the flesh (such as the football field for the player, dance, bodily expression, acting, music, sculpture, and so on): *somatechniques*.
- Reflexive and self-reflexive techniques (such as optical devices, the mirror, the stereoscope and the anaglyph, or contemporary *selfies* and post-digital image practices) : *reflection*.
- Emersive techniques, especially in the primacy of enacted perception and unconscious emotions (the body as "medium" or vehicle) : *emersions*.

It is also possible to draw decisive points of contact between the reflection Merleau-Ponty has devoted to our relationship to technology and the work of other philosophers and psychologists, such as Paul Schilder, Frederik J. J. Buytendijk, Raymond Ruyer, Norbert Wiener, Jean Piaget, Henri Wallon, Georges-Henri Luquet, Martin Heidegger, Gilbert Simondon, Michael Polanyi, but also with anthropologists, theorists and artists, who significantly contributed to the advance of the scholarship on this topic, such as Marcel Mauss, Margaret Mead, Antonin Artaud, Mélanie Klein, Jacob Levy Moreno, Paul Cézanne, Vsevolod Pudovkin, André Leroi-Gourhan and Marshall McLuhan.

Finally, the question of technology and more precisely the relationship between technology and sensibility is today a cutting-edge topic as regards crucial theoretical challenges raised by the proliferation of technological media and wearable devices. An interrogation of the relationship between bodies and technologies must take into account the multifarious epistemic and anthropological, ethical and political implications that are at stake in contemporary technoculture concerning governance and society today.

Thus, the special section of this issue also aims to encourage contributions that intend to question those processes and transformations of our present technocorporeality through Merleau-Ponty's philosophy.

The deadline for submissions is **January 15th, 2020**.

Please send articles:

To:

Anna Caterina Dalmasso (coeditor of the section): Email: annacate.dalmasso@gmail.com
Bernard Andrieu (coeditor of the section): Email: bandrieu59@orange.fr

In CC:

For submissions in **French:**

Mauro Carbone (Codirector): Email: mauro.carbone@univ-lyon3.fr

For submissions in **English:**

Ted Toadvine (Codirector): Email: tat30@psu.edu

Galen Johnson (Codirector): Email: gjohnson@uri.edu

For submissions in **Italian:**

Federico Leoni (Codirector): Email: federico.leoni@univr.it

Submissions are subject to double blind review process. The authors may be required to make revisions based on the feedback by reviewers.

Articles must be prepared for submission according to the **Editorial Guidelines** below.

Dossier spécial
Merleau-Ponty et la technique

sous la direction de Bernard Andrieu et Anna Caterina Dalmasso

La question de la technique ne fait pas souvent l'objet d'une thématization directe ou spécifique chez Merleau-Ponty. On ne saurait repérer, dans le corpus merleau-pontien, ce qu'on appellerait aujourd'hui une philosophie de la technique. Et pourtant, une telle question apparaît souvent à l'arrière-plan de ses analyses, et, pourrait-on dire, constitue même la trame de certaines de ses interrogations, car, par sa prise en compte de l'intrication de sens et sensible, nature et culture, corps et esprit, la philosophie merleau-pontienne semble poser les jalons pour penser les rapports du corps à la technique.

Déjà en 1990, le post-phénoménologue Don Ihde remarquait que chez Merleau-Ponty, et notamment dans sa phénoménologie du corps percevant et mouvant, se trouve exprimée de manière latente une *phénoménologie de la technologie* ou, plus précisément, du rapport à l'outil technique, en ce qu'elle dessine une théorie du processus d'extériorisation et d'incorporation technique. Certains des exemples que Merleau-Ponty prend en examen dans ses analyses, comme celui du « bâton de l'aveugle », sont devenus célèbres et reviennent sans cesse dans les débats contemporains autour des notions d'extension ou d'extériorisation par lesquelles on cherche à cerner l'agir technique et la tendance prothétique du corps humain (De Preester, H., Tsakiris, M. 2009; Malafouris 2008 & 2013; Ihde & Malafouris 2018; Parisi 2019).

La technique a été au centre de la réflexion sur les sciences chez Merleau-Ponty, dès son étude sur le primat de la perception. En témoignent ses références à la neurologie, la psychologie du développement, la physiologie, le cinéma, la peinture, qui représentent autant de moyens à partir desquels on pourrait distinguer plusieurs sens de la technique chez le philosophe :

- Les techniques d'écologie, avec les travaux sur la peinture, mais aussi sur l'animal, l'organisme et le corps vivant, décrivant notre rapport au monde dans une écologie corporelle, mais aussi dans l'immersion avec/dans la Nature : *cosmose*
- Les techniques d'augmentation et de suppléance (comme l'analyse du bâton de l'aveugle ou de la voiture, la cybernétique ou le membre fantôme de l'amputé) : *hybridation*
- Les techniques capacitaires comme l'activation de ressources nouvelles (le rapport aux outils et artefacts et leurs capacités expressives) : *capacitations*
- Les techniques de corps consistant dans l'encorporation de l'espace dans la chair du corps (comme le terrain de football pour le joueur, la danse, l'expression corporelle, le jeu l'acteur, la musique, la sculpture...) : *somatechnies*
- Les techniques réflexives ou autoréflexives, tels que les dispositifs optiques, le miroir, le stéréoscope et l'anaglyphe (ou aujourd'hui le selfie et autres numérisations de l'image) : *réflexion*
- Les techniques émerives comme dans le primat de la perception *énactée* et les émotions inconscientes (le corps comme médium ou « véhicule ») : *émersions*

On peut également tracer des points de contact entre la réflexion que Merleau-Ponty consacre à la technique et la pensée d'autres philosophes et psychologues classiques et contemporains, comme Paul Schilder, Frederik J. J. Buytendijk, Raymond Ruyer, Norbert Wiener, Jean Piaget, Henri Wallon, Georges-Henri Luquet, Martin Heidegger, Gilbert Simondon, Michael Polanyi, mais aussi d'anthropologues, théoriciens et artistes, dont la contribution à cette thématique de recherche a été décisive, comme Marcel Mauss, Margaret Mead, Antonin Artaud, Mélanie Klein, Jacob Levy Moreno, Paul Cézanne, Vsevolod Poudovkine, André Leroi-Gourhan ou encore Marshall McLuhan.

Enfin, la question de la technique et plus spécialement celle du rapport entre technique et sensibilité se trouve une fois de plus au centre de l'actualité scientifique au vu des implications théoriques cruciales liées à la prolifération des médias techniques et des dispositifs portables (*wearable devices*). Dès lors, les enjeux du rapport entre corps et technique sont aujourd'hui multiples et concernent autant les conséquences épistémiques et anthropologiques du mouvement d'incorporation des dispositifs technologiques, que les implications éthiques et politiques issues de la gouvernementalité technologique au sein des sociétés complexes.

Le présent dossier entend donc accueillir aussi des contributions qui visent à interroger, à partir de la pensée merleau-pontienne, ces processus qui ne cessent de transformer la technocorporéité contemporaine.

La date limite pour la remise des articles est le **15 janvier 2020**.

Envoyer les articles :

À :

Anna Caterina Dalmasso (codirectrice de du dossier): Email: annacate.dalmasso@gmail.com
Bernard Andrieu (codirecteur du dossier): Email: bandrieu59@orange.fr

En CC:

Pour les articles en **français**:

Mauro Carbone (Codirecteur): Email: mauro.carbone@univ-lyon3.fr

Pour les articles en **anglais**:

Ted Toadvine (Codirecteur): Email: tat30@psu.edu

Galen Johnson (Codirecteur): Email: gjohnson@uri.edu

Pour les articles en **italien**:

Federico Leoni (Codirecteur): Email: federico.leoni@univr.it

Les articles envoyés feront l'objet d'une évaluation en double aveugle.

Les contributions doivent respecter les **consignes pour les auteurs** ci-bas.

References / Bibliographie :

- Andrieu B., 2016, “Avant la phénoménologie, l’émersologie du corps vivant chez Merleau-Ponty”, *Chiasmi International*, n°18, pp. 415-431.
- Andrieu B., 2019, “No jogador, O campo : A Emersao Do Espaco Corporal Em Merleau-Ponty”, in T.P. da Nobrega, I. de Oliviera Caminha (eds.), *Merleau-Ponty & a Educação Fisica*, Sao Paulo, Ed. Libers Ars, pp. 13-20.
- Brey, P., 2000, “Technology and embodiment in Ihde and Merleau-Ponty”, in *Metaphysics, Epistemology and Technology*, 19, pp. 45-58.
- Brey, P., 2000, “Theories of technology as extension of human faculties”, in *Metaphysics, Epistemology and Technology*, 19, pp. 59-78.
- Carbone, M., 2016, *Philosophie-écrans. Du cinema à la revolution numérique*, Paris, Vrin.
- Crossley N., 2004, “Phenomenology, Structuralism and History: Merleau-Ponty’s Social Theory”, in *Theoria: A Journal of Social and Political Theory*, 103, “Globalizing Democracy”, April, pp. 88-121.
- Crossley, N., 1993, “Body Techniques and Agency in Mauss, Merleau-Ponty and Foucault”, Working Paper: *The Centre For Psychotherapeutic Studies*
- Dalmasso, A.C., 2018, “Techno-Aesthetics and Technics of the Body. From Merleau-Ponty to Simondon and Back”, in Héder M. and Nádasi E. (eds.), *Essays in Post-Critical and Contemporary Philosophy of Technology*, Vernon press: Wilmington, pp. 89–97.
- Dalmasso, A.C., 2018, *Le corps c’est l’écran. La philosophie du visuel de Merleau-Ponty*, Paris, Mimésis.
- Dalmasso, A.C., 2019, “Techno-aesthetic Thinking. Technicity and Symbolism in the Body”, in *Aisthesis*, 12(1), pp. 69-84.
- De Preester, H., Tsakiris, M., 2009, “Body-extension versus body-incorporation: Is there a need for a body-model?”, in *Phenomenology and the Cognitive Sciences*, 8(3), pp. 307-319.
- Guchet, X., 2001, “Théorie du lien social, technologie et philosophie : Simondon lecteur de Merleau-Ponty”, in *Les Études philosophiques*, 2/2001, n° 57, p. 219-237.
- Guchet, X., 2010, *Pour un humanisme technologique. Culture, technique et société dans la philosophie de Gilbert Simondon*, PUF, Paris.
- Hansen, M.B.N., 2006, *Bodies in Code. Interfaces with Digital Media*, Routledge, New York-London.
- Hickman, L.A., 2008, “Postphenomenology and pragmatism: closer than you might think?”, in *Technē: Research in Philosophy and Technology*, 12(2), pp. 99-104.
- Hoel, A.S., Carusi, A., 2015, “Thinking Technology with Merleau-Ponty”, in Rosenberger, R., Verbeek, P.-P. (eds.), *Postphenomenological Investigations. Essays on Human–Technology Relations*, Lexington Books, New York-London, pp. 73-84.
- Hughson, D., Inglis, J., 2000, “Merleau-Ponty in the Field: Towards a Sociological Phenomenology of Soccer Spaces”, in *Space and Culture*, 3(6), pp. 115-132.
- Ihde, D., 1990, *Technology and the Lifeworld: From Garden to Earth*, Indianapolis, Indiana University Press.
- Ihde, D., 2002, *Bodies in Technology*, Minneapolis, MN: University of Minnesota Press.
- Ihde, D., 2010, *Embodied Technics*, Automatic Press.

- Ihde, D., Malafouris, L., “Homo faber Revisited: Postphenomenology and Material Engagement Theory”, in *Philosophy and Technology*, 2018.
- Kujundzic, N., Buschert, W., 1994, “Instruments and the Body: Sartre and Merleau-Ponty”, in *Research in Phenomenology*, n° 24, pp. 206-215.
- Malafouris, L., 2008, “Beads for a plastic mind: the blind man’s stick (BMS) hypothesis and the active nature of material culture”, in *Cambridge Archaeological Journal*, 18(3), pp. 401-414.
- Malafouris, L., 2013, *How Things Shape the Mind. A Theory of Material Engagement*, MIT Press, Cambridge (MA).
- Montani, P., 2014, *Tecnologie della sensibilità*, Milano, Cortina.
- Parisi, F., 2019, “Temporality and metaplasticity. Facing extension and incorporation through material engagement theory”, in *Phenomenology and the Cognitive Sciences*, 18(1), pp. 205–221.
- Parmentier, M., 2018, “Espace, mouvement et corps virtuels chez Merleau-Ponty”, in *Methodos*, n° 18.
- Slock, K., 2015, *Le corps et la machine. La pensée de l’image cinématographique chez Jean Epstein et Maurice Merleau-Ponty*, Paris, Mimésis.
- Tharakan K., 2011, “Questioning the Body: From Technology towards a Sense of Body”, in *KRITIKE*, 5(2), p. 112-122
- Viljoen, M., 2009, “The body as inhabitant of built space: the contribution of Maurice Merleau-Ponty and Don Ihde”, Unpublished MA thesis, Faculty of Humanities, University of Pretoria.

SUBMISSION GUIDELINES

The contributions submitted to *Chiasmi International* must be original, with no simultaneous submission to other periodicals. All submissions are subject to blind peer-review and, if accepted, authors may be required to make revisions, based on feedback from the reviewers.

Please submit contributions:

To:

Anna Caterina Dalmasso (Editorial Coordinator): Email: annacate.dalmasso@gmail.com

In CC:

For submissions in **French:**

Mauro Carbone (Codirector): Email: mauro.carbone@univ-lyon3.fr

For submissions in **English:**

Ted Toadvine (Codirector): Email: tat30@psu.edu

Galen Johnson (Codirector): Email: gjohnson@uri.edu

For submissions in **Italian:**

Federico Leoni (Codirector): Email: federico.leoni@univr.it

Only submissions complying with the following indications will be accepted for peer review:

1. Articles and reviews must be in French, English or Italian;
2. Extension limits:
 - articles:** 40.000 characters, spaces included;
 - reviews:** 10.000-20.000 characters, spaces included.
3. Articles and reviews must include an abstract (100 to 200 words) in the language of the submission (In case the author has native-like competence in one of the other languages of the review and is willing to edit themselves the translation of the abstract, this would be very welcome.)

Please follow the article template below for the correct layout and format, or instead observe the following indications for the setting of the different parts of the article:

LAYOUT:

1. Name of author
2. Title (in capitals, centered);
3. Body of the article;
4. Name of author (as signature; in italics, aligned right)
5. **Email of author** (aligned right)
6. Notes (must be end notes, not footnotes).
7. Abstract from 100 to 200 words.
8. Separate cover page

FORMAT:

- Font: Times New Roman, size 12; size 11 for block quotes (that means any quote longer than four lines; please insert a blank line before and after the block quote);
- Double space between lines;
- Page format: A4;
- Pages must be numbered;
- Margins: 3 cm; 1 cm indentation in the beginning of paragraphs;
- Paragraph alignment: Justified;
- File type: Word for Windows (extension doc or docx) or Rich Text Format (extension rtf);
- Use italics to highlight words, not underlining or capitals;
- Please do not use numbered lists or automatic points in Word, but insert them manually

COVER PAGE:

Please note that all submissions will have separate a **cover page** with the following information:

- Author's name, title, and academic affiliation
- Brief 5-10 lines sentence biographical description
- Author's contact details with email
- Title of the article or of the book review submitted
- **Signs count** (spaces and endnotes included)

BIBLIOGRAPHY STYLE AND NOTES:

We keep it simple, please stick to the few indications below:

Because of its multilingual and International framework, *Chiasmi International* does not impose upon authors any particular editing style for bibliography and references, as long as the authors follow a reasonable and uniform notation and respect its consistency for the whole article.

Please note that all references to Merleau-Ponty's works must include references to the original French editions, rather than only to English or Italian editions.

For instance, authors can use:

- **Endnotes**
 - with full citations, such as :
M. Merleau-Ponty, *Le visible et l'invisible*, texte établi par C. Lefort, Gallimard,

collection « Tel », Paris 2001 [1979, 1964], p. 177.

M. Merleau-Ponty, *Le visible et l'invisible*, op. cit., p. 56.

Ibid., p. 14. (French) / *Ivi*, p. 14 (Italian)

- with current abbreviations for Merleau-Ponty's works, referring to the French editions (such as: VI 177, PhP 245, MSME 91, HomAdv, etc.) or to their translations, as long as they indicate the abbreviation in the first occurrence of the cited work and provide a list of abbreviations, making the abbreviations **consistent** within the whole contribution.
- **Citations in the body of the text, followed by a bibliography:**
 - According to Chicago style or similar: like (Lefort 1978) for: C. Lefort, *Sur une colonne absente. Autour de Merleau-Ponty*, Gallimard, Paris, 1978, and followed by a bibliography;
 - Or using current abbreviations for Merleau-Ponty's works, referring to the French editions (such as: VI 177, PhP 245, MSME 91, HomAdv, etc.) or to their translations, as long as they provide a list of abbreviations or indicate them in the bibliography, and make it **consistent** within the whole contribution.

Articles which will not follow these guidelines will not be accepted for peer review.

Book Reviews

Chiasmi International publishes both invited and submitted book reviews (10.000-20.000 signs). Publishers are invited to submit copies of books of interest to our readers for consideration of review in the journal. Submit suggestions of books to be reviewed to one of the following editors:

Italian texts:

Federico Leoni

Via Piero della Francesca 38

20154 Milano – Italia

Email: federico.leoni@univr.it

French texts:

Mauro Carbone

Faculté de Philosophie

Université Jean-Moulin Lyon 3

1, rue de l'Université BP 0638

69239 Lyon Cedex 02 – France

Email: mauro.carbone@univ-lyon3.fr

English texts:

Galen A. Johnson

95 Spring Hill Rd.

Kingston, RI 02881 – USA

Email: gjohnson@uri.edu

COVER PAGE TEMPLATE

Author's name :

Position (Graduate Student/Ph.D. candidate/Ph.D/independent researcher) :

Affiliation :

Contact :

Title :

Signs count :

Biography :

