

Canadian Society for Continental Philosophy
La société canadienne de philosophie continentale

University of Alberta, October 14–16, 2010

Congress 2010 Programme and Abstracts

Thursday, October 14

5:00 PM-
6:30 PM

Registration

CSC (Computing Science Centre) B-10

6:30 PM-
8:00 PM

Plenary Session

JOHN PROTEVI (LOUISIANA STATE UNIVERSITY)
**"DELEUZE AND ENACTIVE BIOLOGY:
TOWARDS A NEW TRANSCENDENTAL AESTHETIC"**
Chair: Iain Macdonald (Université de Montréal)

CSC B-10

8:00 PM-
10:00 PM

Reception

Athabasca Hall Heritage Lounge

Friday, October 15

8:30 AM-
9:00 AM

Coffee and Registration

Lister Centre Lobby

9:00 AM-
9:45 AM

VINCENT DUHAMEL
(UNIVERSITÉ DE MONTRÉAL)
**"SELF-CONSCIOUSNESS, EXPRESSION,
AND WORK IN HEGEL"**
Chair: Daniel Erin (University of Alberta)

Prairie Room

SARAH ALLEN
(CONCORDIA UNIVERSITY)
**"LEVINAS ON NEUTRALITY:
FROM ETHICS TO SOCIAL JUSTICE"**
Chair: Miranda Pilipchuk (University of Alberta)

Aurora Room

9:45 AM-
10:30 AM

JEAN-FRANÇOIS BISSONNETTE
(UNIVERSITÉ D'OTTAWA)
« SAVOIR, POUVOIR ET INCONSCIENT :
LA CRITIQUE FOUCALDIENNE
DE LA PSYCHANALYSE »
Chair: Chloë Taylor (University of Alberta)

Prairie Room

JUSTIN MARQUIS
(LOYOLA UNIVERSITY CHICAGO)
"NIETZSCHE'S CARTESIAN MEDITATION:
A SKEPTICAL ARGUMENT IN
BEYOND GOOD AND EVIL"
Chair: Radu Neculau (University of Windsor)

Aurora Room

10:30 AM-
10:45 AM

Coffee break

10:45 AM-
11:30 AM

ELODIE BOUBLIL
(MCGILL UNIVERSITY)
« LA NOTION DE HEIMAT CHEZ HEIDEGGER :
L'ISTER DE HÖLDERLIN OU LE SITE DE
L'APPROPRIATION (EREIGNIS) »
Chair: Christophe Perrin
(Université Paris-Sorbonne)

Prairie Room

RADU NECULAU
(UNIVERSITY OF WINDSOR)
"HEGEL, NIETZSCHE,
AND CROWD PSYCHOLOGY"
Chair: Elliot Goodine (University of Alberta)

Aurora Room

11:30 AM-
12:30 PM

Plenary Session
FRANÇOIS RAFFOUL (LOUISIANA STATE UNIVERSITY)
"THE ORIGINS OF RESPONSIBILITY"
Chair: Lorraine Markotic (University of Calgary)

Prairie Room

12:30 PM-
2:15 PM

Lunch (on your own)
&
Business Meeting (Bison Room, all are welcome)

2:15 PM-
3:00 PM

CHRISTOPHE PERRIN
(UNIVERSITÉ PARIS-SORBONNE/
FONDATION THIERS)
« HEIDEGGER OU LA DÉFENSE ET
L'ILLUSTRATION DE DESCARTES »
Chair: Elodie Boublil (McGill University)

Prairie Room

KRYSTAL KREYE
(THE NEW SCHOOL)
"BENJAMIN, FOUCAULT,
AND HISTORIOGRAPHY"
Chair: Ariane Hanemaayer (University of Alberta)

Aurora Room

3:00 PM-
4:00 PM

Plenary Session
ROBERT BURCH
(UNIVERSITY OF ALBERTA)
"WHY IS THERE SOMETHING RATHER THAN NOTHING?"
REFLECTIONS ON THE FORM OF A FINITE PHILOSOPHY"
Chair: Antonio Calcagno
(King's University College, University of Western Ontario)

Prairie Room

4:00 PM-
4:30 PM

Coffee break

4:30 PM-
6:00 PM

Panel
Multidisciplinary Perspectives on Foucault
PAUL R. DATTA (UNIVERSITY OF ALBERTA)
"FOUCAULT AND A SOCIOLOGY FROM BELOW"
&
CHLOË TAYLOR (UNIVERSITY OF ALBERTA) &
CRESSIDA HEYES (UNIVERSITY OF ALBERTA)
"A DIALOGUE ON FOUCAULT AND THE PSYCHOLOGICAL SCIENCE"
Chair: Martin Desrosiers (Université de Montréal)
CSC B-10

6:00 PM-
8:30 PM

Reception
Athabasca Hall Heritage Lounge

Saturday, October 16

8:30 AM-
9:00 AM

Coffee and Registration
CSC B-10

9:00 AM-
9:45 AM

AMHED ABDEL MEGUID
(EMORY UNIVERSITY)
"THE AESTHETIC SUBJECT AND
THE PLACE OF THE HUMAN IN KANT:
REVISITING THE *CRITIQUE OF JUDGMENT*
IN LIGHT OF HEIDEGGER'S
NIETZSCHE LECTURES"
Chair: Hande Tuna (University of Alberta)

FELIX Ó MURCHADHA
(NATIONAL UNIVERSITY
OF IRELAND, GALWAY)
"PHENOMENOLOGY AND SKEPTICISM"
Chair: Evan Stait (University of Alberta)

CSC B-43

CSC B-41

9:45 AM-
10:30 AM

DANIEL MULLIN
(INSTITUTE FOR CHRISTIAN STUDIES)
"POLITICS OF THE SUBLIME:
ADORNO CONTRA KANT AND HABERMAS"
Chair: Vincent Duhamel (Université de Montréal)

KRISTIN RODIER
(UNIVERSITY OF ALBERTA)
"DE BEAUVOIR AND THE POSSIBILITY OF
MATERIALIST FEMINISM"
Chair: Megan Dean (University of Alberta)

CSC B-41

CSC B-43

10:30 AM-
10:45 AM

Coffee break

10:45 AM-
11:30 AM

PIERRE-FRANÇOIS NOPPEN
(UNIVERSITÉ DE MONTRÉAL)
"THE MARXIAN MODEL:
MATERIALISM AND CRITIQUE IN ADORNO"
Chair: Yasemin Sari (University of Alberta)

CSC B-41

MAXIME DOYON
(MCGILL UNIVERSITY)
"TWO OBJECTIONS TO HUSSERL'S IDEALISM"
Chair: Jordan Glass (University of Alberta)

CSC B-43

Plenary Session

11:30 AM-
12:30 PM

SAMIR GANDESHA (SIMON FRASER UNIVERSITY)
"THREE LOGICS OF THE AESTHETIC IN MARX"
Chair: Pierre-François Noppen (Université de Montréal)

CSC B-10

12:30 PM-
2:00 PM

Lunch (on your own)

2:00 PM-
2:45 PM

MARTIN DESROSIERIS
(UNIVERSITÉ DE MONTRÉAL)
« LE ZOO ADORNIEN »
Chair: Xander Selene (Université de Montréal)

CSC B-41

CHARLENE ELSBY
(MCMMASTER UNIVERSITY)
"THE PHENOMENAL PRESENT"
Chair: Charles Rodger (University of Alberta)

CSC B-43

Plenary Session

2:45 PM-
3:45 PM

KARYN BALL (UNIVERSITY OF ALBERTA)
"HAYDEN WHITE'S HOPE, OR THE POLITICS OF PREFIGURATION"
Chair: Marie-Eve Morin (University of Alberta)

CSC B-10

3:45 PM-
4:00 PM

Coffee break

4:00 PM-
4:45 PM

XANDER SELENE
(UNIVERSITÉ DE MONTRÉAL)
"A PHILOSOPHY THAT IMITATES ART?
THEODOR W. ADORNO'S
CONFIGURATION-CONSTRUCTION"
Chair: Martin Desrosiers (Université de Montréal)

CSC B-41

SCOTT MARRATTO
(UNIVERSITY OF KING'S COLLEGE)
"'SELF-TOUCHING-YOU':
HUSSERL, MERLEAU-PONTY, AND
DERRIDA ON DOUBLE SENSATION"
Chair: Kristin Rodier (University of Alberta)

CSC B-43

Banquet

7:00 PM-
9:00 PM

Origin India, 10511 Whyte Ave.
(Places are limited! Please sign up at registration desk.)

Fifth annual *Symposium* Book Prize: the CSCP executive committee would like to congratulate this year's recipient of *Symposium's* annual book prize: **James R. Mensch**, author of *Embodiments: From the Body to the Body Politic* (Evanston: Northwestern University Press, 2009). Professor Mensch is on sabbatical in Europe and is therefore unable to address the Society at this year's conference.

The CSCP executive committee would also like to congratulate the winner of this year's graduate student essay prize: **Xander Selene**, for her paper entitled: "A Philosophy that Imitates Art? Theodor W. Adorno's Configuration-Construction."

The CSCP would like to thank the following people and groups for their support in making this conference possible:

Nous tenons à remercier les personnes et groupes suivants pour leur appui :

The Office of the Vice-President (Research) of the University of Alberta, The Faculty of Arts and The Faculty of Arts Conference Fund of the University of Alberta, The Canada Research Chair in Cultural Studies of the University of Alberta, and the University of Alberta's departments of Philosophy, Political Science, English and Film Studies, Modern Languages and Cultural Studies, and Sociology.



Abstracts / Résumés

Sarah Allen, *Levinas on Neutrality: From Ethics to Social Justice*

The second half of the 20th century has seen a multiplication of self-criticism in Western thought with respect to certain imperialist, colonial, and expansionist tendencies of Western civilization, often propagating themselves under the philosophical banners of truth, universality, and neutrality. It is within this broad context of the West's discomfort with itself that I want to consider Levinas's critique of neutrality in the Western philosophical tradition. My aim is threefold: (i) to explore what Levinas means by neutrality in Western metaphysics, and why he takes it to be ethically problematic; (ii) to consider in what sense Levinas leaves room in his thought for neutrality— despite its ethically problematic nature — in his movement from ethics to social justice; (iii) to raise some concluding remarks on how Levinas's approach could contribute to contemporary reflections on, and criticisms of neutrality

Jean-François Bissonnette, *Savoir, pouvoir et inconscient : la critique foucauldienne de la psychanalyse*

S'il est un savoir contre lequel la pensée de Michel Foucault a sans cesse buté, c'est bien la psychanalyse. La plupart des commentateurs s'entendent pour qualifier d'ambivalente l'attitude de Foucault à l'égard de celle-ci. Plutôt que de discuter des difficultés que cela suscite quant à la cohérence du projet foucauldien, l'ambition de ce texte est d'étudier le fonctionnement concret de la psychanalyse à travers une grille conceptuelle combinant deux notions fondamentales, soit celles de « dispositif » et de « mode de subjectivation », grâce auxquelles l'articulation entre subjectivité, pouvoir et vérité pourra démontrer sa fécondité heuristique.

Elodie Boubilil, *La notion de Heimat chez Heidegger : L'Ister de Hölderlin ou le site de l'appropriation*

Cette communication étudie la portée ontologique des réflexions heideggériennes sur le lieu. Dans le cours prononcé en 1942 et consacré à *L'Ister* de Hölderlin, Heidegger décline la notion de *Heimat*, à partir de l'inflexion que lui font subir la poésie philosophique de Hölderlin et son projet historial. La place allouée désormais au Dasein devient ainsi le site de sa résolution la plus propre, et le sol sur lequel s'enracinent paradoxalement la position et la disposition ekstatique qui le caractérisent. Je suggérerai que l'idée de *Heimat* doit être dépouillée des connotations nationalistes conférées à cette notion par une métaphysique moderne centrée sur une subjectivité toute-puissante. Je chercherai à mettre en lumière la dynamique qui relie la compréhension heideggerienne de la notion de *Heimat* et les considérations du penseur sur le processus d'appropriation (*Ereignis*). Je montrerai ainsi que la déconstruction de la notion de *Heimat* renouvelle l'articulation possible du Dasein et de la communauté.

Martin Desrosiers, *Le zoo adornien*

Si les références aux jardins et parcs zoologiques, puis aux zoos proprement modernes, sont étonnamment nombreuses dans l'œuvre philosophique de Theodor Adorno, c'est sans doute que l'auteur y aura vu l'indice d'une profonde ambiguïté dans le rapport de la culture rationalisée au souvenir de la nature archaïque qu'elle rationalise : la fascination exercée par tout signe ou indice d'une quelconque « sauvagerie pré-civilisationnelle » (en l'occurrence, d'un règne animal perçu dans son apparente simplicité pré-historique), ne resterait tolérable que dans la mesure où ces rappels d'une naturalité « indomptée » ne seraient entendus qu'à distance, au travers des médiations culturelles de son assujettissement (en l'occurrence, depuis le fond d'une cage). Nous aimerions suggérer que le zoo serait selon Adorno le lieu privilégié d'un tel apprivoisement culturel de l'animalité, en ce que le corps animal y est à la fois fétichisé et réifié, donc suivant les deux « mauvais extrêmes » entre lesquels oscille la rationalité instrumentale. En conclusion, nous voudrions explorer la possibilité d'une troisième voie (puis par là, d'un rapport autre aux animaux), qui puisse échapper à la fausse alternative de l'idéalisme et du positivisme

Maxime Doyon, *Two Objections to Husserl's Idealism*

After having sketched out an outlook of Husserl's phenomenological idealism, this paper explores critically its relation with realism. Husserl's position on this issue is very clear: Husserl

always insists that phenomenological idealism and empirical realism ought not to be seen as mutually exclusive, quite to the contrary. In the *Cartesian Meditations*, Husserl goes even as far as to consider idealism to be the only consistent theoretical framework capable of supporting and even proving the transcendence of the empirical world through a systematic analysis of constituting intentionality. Objections to that claim have been formulated in very diverse ways both inside and outside the phenomenological tradition. In this paper, I consider what I take to be the two main ways to put this objection before considering Husserl's response to such charges.

Vincent Duhamel, *Self-Consciousness, Expression and Work in Hegel*

This paper focuses on the theme of work as a means of self-consciousness in Hegel. The cultivating power of work clearly becomes the main dialectical impetus in the *Lordship and Bondage* section of the *Phenomenology of Spirit*, where the bondsman's formative activity leads to a new form of self-certainty and assures the transition of Hegel's dialectic to a new shape of consciousness – Stoicism. This paper will address three questions: First, how does work lead to self-consciousness for Hegel? Second, what does Hegel mean when he claims, in *Lordship and Bondage*, that the worker will see in the object of work's independence a reflection of his own? Third, is the power of work as a means of self-consciousness restricted to the predicament illustrated in *Lordship and Bondage*, or does it rather exhibit a fundamentally dialectical structure which could, in principle, contribute to the transformation of any shape of consciousness?

Charlene Elsby, *The Phenomenal Present*

I attempt to create a description of "now" or "presentness" that is both metaphysically viable is consistent with experience. By examining the uses of the term "now" and whether these are congruent with our experience, I conclude that "now" is most accurately used to describe a characteristic of an interaction between subject and object. Next I attempt to fit this concept of "now" with the assumption that time flows. Here I conclude that the serialization of aspects of time is an assumption based on the common conception of time that is not immediately evident. Finally, I question what provides the basis for the ordering of time in serial, or its categorization under "past", "present", and "future". I find that this ordering is responsible for the difficulty of creating a phenomenally consistent model of time.

Krystal Kreye, *Benjamin, Foucault, and Historiography*

The majority of writings on Benjamin and history focus solely on the short work, "Theses on the Philosophy of History." However, it is to the scattered remarks throughout his works and included in the "Paralipomena to 'On the Concept of History'" that one must look to have a robust understanding of what Benjamin means by history. Benjamin's conception of history is his attempt to literally 'blast open the continuum of history.' In a unique and extraordinary way he ventures to develop a new concept of historical time. Contrary to his friend G. Scholem's interpretation of Benjamin's writings on history, I attempt to show that it is not the case that historical materialism becomes an empty concept for Benjamin. I explain and argue for the existence of a clear materialist historiography in the work of Benjamin that stems from a Nietzschean understanding of history. Through a comparison with Foucault's writings on

genealogy I hope to elucidate what theoretical significance Benjamin's writings on history have for contemporary understandings of his work.

Justin Marquis, *Nietzsche's Cartesian Meditation: A Skeptical Argument in Beyond Good and Evil*

In this paper I show that Nietzsche offers a Cartesian style argument for skepticism in *Beyond Good and Evil* §36. Usually interpreted as an argument for the claim that the deep structure of reality is the will to power, this passage actually is the culmination of skeptical considerations Nietzsche raises in the first two parts of *Beyond Good and Evil*. Ultimately, Nietzsche shows that what seem to human cognizers to be good reasons for holding something to be true are really unconscious drives determining cognition in accordance with their interests. Thus while our cognitions might be veridical, we can always legitimately doubt that they are because we cannot tell the difference between their being determined by an unconscious drive and their being determined by the way the world actually is. This paper seeks to elucidate this skepticism of Nietzsche's and interpret §36 in light of it.

Scott Marratto, "Self-touching-you": Husserl, Merleau-Ponty, and Derrida on Double-Sensation

This paper takes up the analysis of "double-sensation" (exemplified in the experience of touching one of my hands with my other hand) as it is developed in Husserl, Merleau-Ponty, and Derrida. What is at stake in the analysis of this phenomenon in the works of all three of these thinkers is the phenomenological concept of the lived-body (*Leib, le corps propre*). Derrida is suspicious of this concept. Derrida criticizes Husserl for his claim that double-sensation manifests an immediate self-presence of the body in tactual sensation and he criticizes Merleau-Ponty for claiming that the experience of touching my own body is analogous to the experience of touching the body of another. In this paper I argue that Derrida misunderstands Merleau-Ponty's claim because he does not pay sufficient heed to the elements of difference and discontinuity in the latter's description of bodily experience.

Amhed Abdel Meguid, *The Aesthetic Subject and the Place of the Human in Kant: Revisiting the Critique of Judgment in light of Heidegger's Nietzsche Lectures*

Little if any scholarly attention has been paid to Heidegger's interpretation of the 'disinterested subject' in Kant's aesthetics in the *Nietzsche Lectures*. According to Heidegger, Kant's aesthetic subject overcomes the problematic dichotomy between the transcendental subject of the *Critique of Pure Reason* and the transcendent subject of the *Critique of Practical Reason*. The question is: how is this possible? Further, how could the aesthetic experience shed light on the meaning of the 'human' as a whole in Kant? Against the background of Heidegger's interpretation of the aesthetic subject and recent scholarship on the hermeneutical and historical dimensions of the *Critique of Judgment*, I will forward a fresh insight into the meaning of human-being in Kant. In this vein, I will stress the role the imagination plays in constituting aesthetic experience and in delineating the meaning of the human as a whole.

Daniel Mullin, *The Politics of the Sublime: Adorno contra Kant and Habermas*

According to Adorno's reading of the Enlightenment, particularly Kant, progress is a dialectical relation between domination of and reconciliation to nature. This paradox is expressed in art, which "inevitably absorbs the increasing domination of nature" but also "opposes the increasing domination of nature ... often with an appeal to a return to nature." Habermas famously criticizes Adorno for positing an aesthetic "remembrance of nature" that is non-critical and non-communicative and thus lacks political import. However, I argue that Adorno's criticisms of Kantian sublimity undercuts Habermas's aesthetic interpretation of Adorno. Insofar as Adorno rejects 'the sublime,' it is plausible to regard Habermas's objections to Adorno's "remembrance of nature" as based on a misreading. If this is so, we must be open to a critical assessment of progress emerging from Adorno's thought that sees it in primarily political rather than aesthetic terms.

Radu Neculau, *Hegel, Nietzsche, and Crowd Psychology*

The paper presents an outline for a philosophical explanation of the emergence of crowd psychology as an object of social study in the first half of the twentieth century by examining Nietzsche's response to the problem of social demotivation in modern societies which Hegel uncovered, but could not properly address, within the framework of his theory of recognition.

Pierre-François Noppen, *The Marxian Model: Materialism and Critique in Adorno*

In this paper, I explore the way in which Adorno's conception of materialism was shaped through his interpretation of Marx's model for critique. Since Marx, materialism has been defined by the primacy of practice. This poses the question of the kind of theory that is best suited to account for the primacy of practice. I try to show that Adorno finds an essential part of the answer in Marx's idea of critique (or in his own interpretation thereof).

Felix Ó Murchadha, *Phenomenology and Skepticism*

This paper concerns the relation of skepticism to reason and faith with respect to the phenomenological epoché. Beginning with a discussion of Husserl's understanding of skepticism, it explores the roots of the epoché in Pyrrhonian and early Modern skepticism. Showing the shift in mood between antiquity and modernity as one from tranquility to anxiety, the paper goes on to argue that Phenomenology can be understood as an attempt to overcome this difference. Here, however, can be seen the limits of reason in faith, understood as a primordial faith in the being of entities, a faith betrayed in discourse on appearance.

Christophe Perrin, *Heidegger ou la défense et l'illustration de Descartes*

En dépit de la sympathie qu'il a pour lui, les rares mentions que Heidegger fait de Pascal se soldent, en 1940, par une forte motion contre lui, motion équivalant à une belle mention à Descartes puisque le fameux jugement de Pascal sur Descartes, « inutile et incertain », est, par Heidegger, presque retourné contre son auteur. Certes, si dans sa prise de position contre Pascal, autrement dit dans sa prise de position contre la prise de position de Pascal contre Descartes, Heidegger dit donc bien combien il tient Pascal pour *utile mais incertain*, il ne dit pas qu'il estime désormais Descartes *utile et certain*. Mais à se ranger du côté de son, c'est-à-dire de

leur plus grand opposant, Heidegger se livre assurément à une défense et à une illustration de Descartes qu'on ne lui connaît pas. Car reste à lire la « bonne » version du cours intitulé *Nietzsche: Der europäische Nihilismus*.

Kristin Rodier, *Beauvoir and the Possibility of Materialist Feminism*

In this paper I explicate the contours of the possibility of a Marxist Feminism using Beauvoir as a strong critic of historical materialism. I offer a brief introduction to important Marxist concepts and while discussing use-value, domestic labour, and reproduction I argue that materialist feminism provides an interesting starting point for feminist praxis but is ultimately too limited to give us enough tools to understand the complexities of gender oppression.

Xander Selene, *A Philosophy that Imitates Art? Theodor W. Adorno's Configuration-Construction*

Theodor W. Adorno claims that a philosophy that tried to imitate art would simply defeat itself, yet he seems to have modelled his own method of philosophical interpretation—what he calls the construction of configurations—on Gustav Mahler's montage technique (9th Symphony, II). The paper first examines two aspects of Adorno's own characterization of Mahler's musical montage: (1) its reified working material; and (2) its combinatory procedure. Next, these aspects are located in the method of configuration-construction outlined in Adorno's inaugural address of 1931. The latter part of the paper seeks to establish that the resemblance of configuration-construction to musical montage is not sufficient to qualify Adorno's philosophical project as artistic. The demonstration proceeds by drawing on the important concepts of praxis and aesthetic semblance [*Schein*].

