

The Twenty-First Century Body: Thinking Merleau-Ponty In and Out of Time



**Fortieth Annual Meeting of the International
Merleau-Ponty Circle and Juried Art Exhibition**

October 1-3, 2015

Worcester Polytechnic Institute
Alden Memorial Hall



WPI

Wednesday, September 30

Pre-Conference Activity

- 5:00–7:30 Architecture and Laboratories Tour**
Meet at the Courtyard Marriott Worcester Lobby, 72 Grove St. at 4:45pm
Architecture At and Around Campus: Pure Experience, Emulation, and Lumber
David Samson, WPI
Engineering the Heart
Glenn Gaudette, Katrina Hansen, Joshua Gershlak, WPI
Flesh and Not Flesh: A Robotics Demonstration
Michael Gennert, Robotics, WPI
Moving the Virtual Body: Some Demonstrations
Robert Lindeman, Mi (Mia) Feng, Zhixin (Jason) Yan, WPI

Thursday, October 1

- 8:30–9:00 Registration and Refreshments**
- 9:00–9:30 Welcome and Opening Remarks**
Jennifer McWeeny, WPI
- 9:30–11:00 Session I: Soul and Cyborg**
Moderator: *Ann Murphy, University of New Mexico*
Structure, Vital Form and the Cyborg: Are We Natural Born Cyborgs?
Dorothea Olkowski, University of Colorado Springs
The Sense of the Transcendental: Heraclitus, Husserl, and Merleau-Ponty on the Soul
Keith Whitmoyer, Pace University
- 11:00–11:15 Break**
- 11:15–12:45 Session II: The View from Here and Now**
Moderator: *Rajiv Kaushik, Brock University*
Measurement as Transcendental-Empirical *Écart*: Merleau-Ponty on Deep Temporality
David Morris, Concordia University
The Space of the Flesh: On the Dialectics of Orientation and the Absurdity of the Origin
Jay Worthy, University of Alberta
- 12:45–2:30 Lunch**
- 2:30–3:15 M. C. Dillon Award Address**
Moderator: *Duane Davis, University of North Carolina Asheville*
The Immemorial Time of Gender: Merleau-Ponty's Polymorphic Matrix of Original Past
Martina Ferrari, University of Oregon
- 3:15–3:30 Break**
- 3:30–3:40 Provost's Welcome**
Bruce Bursten, WPI
- 3:40–5:15 Opening Plenary Session: The Ontology of Twenty-First Century Bodies**
Moderator: *Susan O'Shaughnessy, Concordia College*
Flesh and the Machine: Merleau-Ponty and Guattari on the Articulation of the Living and the Artificial
Stefan Kristensen, University of Geneva
"I Can't Breathe": White Gazing, and the Need for White Un-suturing
George Yancy, Emory University
- 5:15–5:30 Break**

5:30–6:30 **Keynote Address**
Moderator: *Galen Johnson, University of Rhode Island*
Is There a Myth of the (Bodily) Given? Merleau-Ponty on the Human Body
Etienne Bimbenet, Université Jean Moulin – Lyon III

7:00–10:00 **Five Senses Fête: Opening Reception**
Worcester Art Museum, 55 Salisbury St.
Welcome: *Kristin Boudreau, WPI*
Human-Robot Improvisation: A Musical Performance
Scott Barton, WPI, guitar and programming
Nate Tucker, percussion
Musical Robots by WPI's Music, Percpetion, and Robotics Lab and EMMI
Locating Effects: Glimpses in Galleries V-XI
Ruth Smith, WPI

Friday, October 2

8:30–9:00 **Registration and Refreshments**

9:00–10:30 **Session III: Encroachment and Individuation**
Moderator: *Edyta Kuzian, Fordham University*
Is Experiential Selfhood Socially Mediated? The Zahavi-Maclaren Debate
Noah Moss Brender, McGill University
Enacting Flesh: Enactive Subjectivity and Merleau-Ponty's Ontology of the Flesh
John Jenkinson, University of Western Ontario

10:30–10:45 **Break**

10:45–12:15 **Session IV: Bodies without Boundaries**
Moderator: *Maria Brincker, University of Massachusetts Boston*
Intimate Intertwining: A Merleau-Pontian Account of My Microbiata and Me
Patricia Locke, St. John's College, Annapolis
"Anomalous" Experiences with Twenty-First Century Bodies
Eleanor Godway, Central Connecticut State University

12:15–2:00 **Lunch**

2:00–3:00 **Between the Human Animal and the Animate Earth: A Conversation**
Moderator: *Glen A. Mazis, Pennsylvania State University Harrisburg*
David Abram, Alliance for Wild Ethics (AWE)
Bryan Bannon, Merrimack College

3:00–3:15 **Break**

3:15–4:45 **Session V: Immediacy and Absence**
Moderator: *Helen Fielding, University of Western Ontario*
Intercorporeality, Idiosyncrasy, and the Limits of Gesture Meaning
Elena Cuffari, Worcester State University
"The Resort to Brute Expression": Merleau-Ponty, Buci-Glucksmann, and the Rhetoric of Vision:
A 21st Century Baroque
Cheryl Emerson, State University of New York Buffalo

4:45–5:15 **Break**

5:15–6:15 **Keynote Address**
Moderator: *William Adams, Chairman of the National Endowment for the Humanities*
Not Objects but Nevertheless Not Nothing: Merleau-Ponty's Flesh and Heidegger's Kant
Sean Kelly, Harvard University

- 6:15–6:30** **The Philosopher and The Dancer: A Performance**
Hilary Elliott, University of Huddersfield
- 6:30–8:30** **The Twenty-First Century Body Art Exhibition Opening**
 Award Presentation
Nancy Burns, Worcester Art Museum
Joseph Farbrook, WPI
Galen Johnson, University of Rhode Island

Saturday, October 3

- 8:30–9:00** **Registration and Refreshments**
- 9:00–10:45** **Session VI: Iris Marion Young Memorial Session**
 Moderators: *Ruth Smith, WPI* and *Gail Weiss, George Washington University*
 Exploring Whiteness as a Habit of Perception
Kimberly Dority, University of Western Ontario
 The Vulnerability of Bodies in the Age of Risk Reduction
Sabrina Aggleton, Pennsylvania State University
- 10:45–11:00** **Break**
- 11:00–12:30** **Session VII: The Anticipation of Sense**
 Moderator: *Nancy Barta-Smith, Slippery Rock University*
 Speech and Divergence: Language and the Origins of Merleau-Ponty's Concept of "The Flesh"
Dmitris Apostolopoulos, University of Notre Dame
 Originary Technicity: Reflections on Drawing, Mirrors, and Self-Portraiture
Scott Maratto, Michigan Technological University
- 12:30–2:30** **Merleau-Ponty Circle Business Luncheon (special registration required)**
 Higgins House Gardens, WPI
Galen Johnson, General Secretary
Leonard Lawlor, Associate General Secretary
- 2:30–3:30** **Rethinking the Flesh with Merleau-Ponty: A Conversation**
 Moderator: *Athena V. Colman, Brock University*
Richard Kearney, Boston College
Dermot Moran, University College Dublin
James Morley, Ramapo College of New Jersey
- 3:30–3:45** **Break**
- 3:45–5:15** **Session VIII: Origins in the Future**
 Moderator: *Laura McMahon, Eastern Michigan University*
 History as Chiasm, Chiasm as History
Larry Busk, University of Oregon
 Merleau-Ponty on Human Development and the Retrospective Realization of Potential
Kym Maclaren, Ryerson University
- 7:00–12:30** **Costume Ball of the Eternal Return (special registration required)**
Still & Stir, 120 Commercial St., Worcester
Jazz Music of the 20s, 30s, and 40s performed by the WPI Jazz Ensemble
 Director: *Richard Falco*, Musicians: *Kevin Ackerman, Daniel Kim, Ryan Lang James Rios, Nathan Rogers, Patrick Schenkenberg, David Swenarton, Connor Weeks*

Invited Speakers

ETIENNE BIMBENET is a former student at the Ecole Normale Supérieure with an agrégation in philosophy. He is currently Assistant Professor of Philosophy at the Université Jean Moulin – Lyon III and a researcher at the Husserl Archives in Paris. With Bruce Begout, he is the co-director of the series “Matière étrangère” at Vrin, and is a member of the editorial board of *Alter*. Professor Bimbenet is the author of *Nature et humanité: Le problème anthropologique dans l'œuvre de Merleau-Ponty* (Vrin, 2004), *Après Merleau-Ponty: Etudes sur la fécondité d'une pensée* (Vrin, 2011), *L'Animal que je ne suis plus* (Gallimard, 2011), and *L'Invention du réalisme* (Le Cerf, 2015).

SEAN KELLY is the Theresa G. and Ferdinand F. Martignetti Professor of Philosophy and Chair of the Department of Philosophy at Harvard University. Professor Kelly earned a Sc.B. in Mathematics and Computer Science and an M.S. in Cognitive and Linguistic Sciences from Brown University in 1989. He received his Ph.D. in philosophy from the University of California at Berkeley in 1998. Before arriving at Harvard in 2006, Professor Kelly taught at Stanford and Princeton, and he was a Visiting Professor at the Ecole Normale Supérieure. Professor Kelly has published articles in numerous journals and anthologies and has received fellowships or awards from the Guggenheim Foundation, the National Endowment for the Humanities, the National Science Foundation, and the James S. McDonnell Foundation, among others. He is the author of *The Relevance of Phenomenology to Philosophy of Language and Mind* (Routledge, 2000). His most recent book, *All Things Shining: Reading the Western Canon to Find Meaning in Our Secular Age* (Free Press, 2011), jointly written with Hubert Dreyfus, was a *New York Times* bestseller.

STEFAN KRISTENSEN is a Postdoctoral Research Fellow in the Department of Art History at the University of Geneva, and former fellow of the A. von Humboldt Foundation. His doctoral thesis on the relation between perception and language in Merleau-Ponty and the phenomenological tradition was published in 2010 under the title *Parole et subjectivité: Merleau-Ponty et la phénoménologie de l'expression* (G. Olms, 2010). He has since published extensively on issues in contemporary aesthetics, film theory, and philosophy of psychiatry, focusing mainly on the enigma of bodily subjectivity. His most recent book is an essay entitled *Jean-Luc Godard Philosophe* (Editions de l'Age d'Homme, 2014). He also works together with his wife, Anna Barseghian, on various artistic and curatorial projects in the framework of Utopiana.

GEORGE YANCY is Professor of Philosophy at Emory University. He received his B.A. (Cum Laude) in Philosophy from the University of Pittsburgh, his first M.A. in Philosophy from Yale University, and his second M.A. in African American Studies from NYU, where he received a distinguished fellowship. He received his Ph.D. (with distinction) in philosophy from Duquesne University. Professor Yancy is the author, editor, and co-editor of seventeen books. He has also authored numerous scholarly articles and book chapters. His work is located primarily in the areas of critical philosophy of race, critical whiteness studies, philosophy and the Black experience, and racial embodiment. He is the “Philosophy of Race” Book Series editor at Lexington Books and has twice won the Duquesne University McAnulty College and Graduate School of Liberal Arts Faculty Award for Excellence in Scholarship. His recent article, “Walking While Black in the White Gaze” (*The Stone, New York Times*), won the American Philosophical Association Committee on Public Philosophy's Op-Ed Contest (2013). His most recently edited book is entitled *White Self-Criticality beyond Anti-Racism: How Does It Feel to Be a White Problem?* (Lexington Books, 2014).

Program Participants

DAVID ABRAM, cultural ecologist and geophilosopher, is the author of *Becoming Animal: An Earthly Cosmology* (Vintage, 2011) and *The Spell of the Sensuous: Perception and Language in a More-than-Human World* (Vintage, 1997). Hailed as “revolutionary” by the *Los Angeles Times*, as “daring” and “truly original” by *Science*, Abram's work has helped catalyze the emergence of several new disciplines, including both ecolinguistics and the burgeoning field of ecopsychology. He is a recipient of the international Lannan Literary Award for Nonfiction; *Becoming Animal* was the sole runner-up for the inaugural PEN E.O.Wilson Award for Literary Science Writing. Dr. Abram has received fellowships from the Watson, Rockefeller, and Levinson Foundations and in 2014 he held the international Arne Naess Chair in Global Justice and Ecology at the University of Oslo. Co-founder of the Alliance for Wild Ethics (AWE), he lives with his family in the foothills of the southern Rockies.

WILLIAM D. ADAMS is the tenth chairman of the National Endowment for the Humanities and a committed advocate for liberal arts education. A native of Birmingham, Michigan, Adams earned his undergraduate degree in philosophy at Colorado College and a Ph.D. from the History of Consciousness Program at the University of California, Santa Cruz. He studied in France as a Fulbright Scholar in 1977-78 before beginning his career in higher education with appointments to teach political philosophy at Santa Clara University and the University of North Carolina, Chapel Hill. He went on to coordinate the Great Works in Western Culture Program at Stanford University and to serve as vice president and secretary of Wesleyan University. He became president of Bucknell University in 1995 and served as president of Colby College from 2000-2014. At Santa Cruz, Dr. Adams wrote his dissertation on Merleau-Ponty's social and political philosophy. He is currently writing a book about Merleau-Ponty and Paul Cézanne.

SABRINA AGGLETON is a doctoral candidate in the Department of Philosophy at Pennsylvania State University and an editorial assistant for *Chiasmi International*. Her dissertation brings together Merleau-Ponty and Beauvoir to construct an ethics that gives an account of the mutual vulnerability of embodied relations and seeks out new possibilities for resisting sexual violence. Her publication, "The Crystallization of the Impossible: Derrida and Merleau-Ponty at the Threshold of Phenomenology" is published in *A Companion to Derrida* (Wiley Blackwell, 2014).

DIMITRIS APOSTOLOPOULOS completed his B.A. in Philosophy at the University of Toronto in 2012, and is currently a doctoral student in Philosophy at the University of Notre Dame. His research interests include 19th and 20th Century European philosophy, with particular focus on phenomenology, hermeneutics, and aesthetics, as well as ancient and medieval philosophy, and Kant. Under the direction of Professors Gary Gutting and Stephen Watson, he is writing his dissertation on Merleau-Ponty's philosophy of language.

BRYAN BANNON is Associate Professor of Philosophy and the Director of the Environmental Studies and Sustainability Program at Merrimack College. He draws primarily from phenomenological, feminist, and existential sources to write about issues in environmental philosophy, entertaining interests in several related fields such as the philosophy of science, technology, and ethics. His book *From Mastery to Mystery* (Ohio University Press, 2014) examines the normative value of different conceptions of nature, arguing for a process view of the natural world. Current research projects include a defense of friendship as an ethical ideal for our relationship with nature and a phenomenological inquiry into what it means for an ecosystem to have integrity, stability, and beauty.

NANCY BARTA-SMITH is Professor of English at Slippery Rock University where she teaches Literature of the Environment, Literary Theory, and graduate and undergraduate courses in professional communication. She is co-author of the book *In Search of Eloquence: Cross-Disciplinary Conversations on the Role of Writing in Undergraduate Education* (Hampton Press, 2004) with Cornelius Cosgrove, and of *Inhabited by Stories: Critical Essays on Tales Retold* (Cambridge Scholars Publishing, 2012). Her recent publications include "Dimensions of the Flesh in a Case of Twins with Which I Am Familiar: Actualizing the Potential for Shared Intentional Space" in *Merleau-Ponty: Space, Place, and Architecture* (Ohio University Press 2015) and "Nurturing the Earth: Mixing Metaphors in Wendell Berry's *Jayber Crow* and Maurice Merleau-Ponty's Philosophy" in *Literature, Writing, and the Natural World* (Cambridge Scholars Publishing, 2009).

SCOTT BARTON is Assistant Professor of Music at Worcester Polytechnic Institute. He composes, performs, and produces (electro)(acoustic) music. Barton's research interests include rhythm, auditory and temporal perception, musical robotics, and audio production. He founded and directs the Music, Perception and Robotics Lab at WPI; has collaborated with the Kubovy Perception Lab at the University of Virginia on psychological experiments involving rhythm perception; and co-founded Expressive Machines Musical Instruments (EMMI), a collective that designs and builds robotic musical instruments. His music has been performed throughout the world including at SMC, ICMC SEAMUS, CMMR, and NIME.

KRISTIN BOUDREAU is the Paris Fletcher Distinguished Professor of Humanities and Head of the Department of Humanities & Arts at Worcester Polytechnic Institute. Her literary research has involved the ways literature reflects on and intervenes in cultural transformations. She has written about the literature of slavery, the labor movement, capital cases, and modernization. Her current research brings humanistic thought and values to the context of engineering education. Working with transdisciplinary colleagues and students, she is developing a series of role-

playing classroom games to teach engineering within complex social and cultural contexts. With students and colleagues she has developed a game based on a major sewerage project in nineteenth-century Worcester, MA, and is now working on another based on an innovative fog-water project in a rural, arid Berber community in the mountains of southwest Morocco.

MARIA BRINCKER is Assistant Professor of Philosophy at the University of Massachusetts, Boston. Her research engages interdisciplinary issues typically at the border of philosophy and neuroscience. Recent and forthcoming publications include work on mirror neurons, affordances, aesthetic perception, social cognition, and sensorimotor issues in autism. In all of these projects she theorizes various sensorimotor and organism-context dynamics, and through these, proposes solutions that re-conceptualize basic constitutive structures of various cognitive processes. She received her Ph.D. from the City University of New York graduate center and recently held an Art and Neuroscience fellowship at Columbia University.

NANCY BURNS is Assistant Curator of Prints, Drawings, and Photographs at the Worcester Art Museum. She served as curator for the exhibition, *Leisure, Pleasure, and the Debut of the Modern French Woman* (2011) and co-authored the catalogue accompanying *Kennedy to Kent State: Images of a Generation* (2012). Most recently, she organized *Winogrand's Women are Beautiful* (2013) and *Works in Process: From Proof to Print* (2013) as well as a mixed media exhibition entitled *Perfectly Strange* (2014). Burns received her M.A. from Brown University with a focus on modern European Art. Thereafter, she taught Art History at The College of the Holy Cross and Clark University before coming to the Worcester Art Museum in 2008.

BRUCE E. BURSTEN is Provost, Senior Vice President, and Professor of Chemistry and Biochemistry at Worcester Polytechnic Institute. He received his S.B. in Chemistry with Honors from the University of Chicago in 1974, and a Ph.D. in Chemistry from the University of Wisconsin-Madison in 1978. Prior to coming to WPI in 2015, he held appointments at Texas A&M University, Ohio State University, the University of Tennessee Knoxville, Columbia University, and Barnard College. In 2006 he was elected to the Presidential succession of the American Chemical Society, and served as President-Elect for 2007, President for 2008, and Immediate Past President for 2009. Professor Bursten is the author or coauthor of more than 160 research papers, and he has presented more than 200 research seminars at other universities, national laboratories, and companies. He is also a coauthor of one of the leading textbooks in college general chemistry, *Chemistry: The Central Science* (Prentice Hall, currently in its 13th edition).

LARRY BUSK is a doctoral student in Philosophy at the University of Oregon, with interests in postwar French philosophy and the tradition of critical theory. His work has appeared in *Social Philosophy Today* and *Sartre Studies International*.

ATHENA V. COLMAN is Assistant Professor of Philosophy at Brock University. In addition to phenomenology, her research interests include psychoanalysis, French feminism, and the Frankfurt School. She has published on Freud, Lacan, and Kristeva. Her most recent publication on the notion of style in Merleau-Ponty and transfeminism is forthcoming in *Comment S'en Sortir?*

ELENA CLARE CUFFARI specializes in philosophical and interdisciplinary approaches to language, cognition, and meaning, with particular focus on social interaction, hand gestures, and metaphor. She is interested in experiential and empirical (usually video-based) research methods for analyzing these phenomena. Cuffari also writes and teaches about love and sex, and mindfulness and misunderstanding in everyday communications. She is Assistant Professor of Philosophy at Worcester State University, and was previously an Experienced Researcher in the interdisciplinary and international Marie Curie project TESIS (Towards an Embodied Science of Intersubjectivity). Cuffari received her Ph.D. in Philosophy from the University of Oregon.

DUANE H. DAVIS is Professor of Philosophy at the University of North Carolina, Asheville. He was Distinguished Scholar in Residence in Curitiba, Brazil in 2011, and the Ruth and Leon Feldman Research Scholar in 2013-14. He has published numerous articles in recent French thought, is co-editor with William Hamrick of *Merleau-Ponty and the Art of Perception* (State University of New York Press, 2016) and is editor of *Merleau-Ponty's Later Works and Their Practical Implications: The Dehiscence of Responsibility* (Humanity Books, 2001). He was Assistant Director of the annual meeting of the International Merleau-Ponty Circle in 1990, and Director in 2001 and 2010.

KIMBERLY DORITY is a Ph.D. candidate in the Department of Women's Studies and Feminist Research at the University of Western Ontario. Her doctoral research examines contemporary dance performances that portray grief and trauma caused by social inequality in order to highlight the lasting impact of historical and structural violence on everyday embodied experience. Her interests include feminist and queer phenomenology, critical race studies, contemporary dance performance (including screendance), and the cultural politics of emotions.

HILARY ELLIOTT was the recipient of Australia's Pilkington/Leeds University/Commonwealth Office Scholarship in 1992 and is currently Senior Lecturer in Dance, Theatre, and Performance at the University of Huddersfield. She holds a B.A. (Honors) from Australia National University, a Masters in Theatre Studies with Distinction from the University of Leeds, and a practice-led Ph.D. in solo improvisation from the University of Huddersfield. She has presented and published in a range of contexts and has been researching and performing improvisation for the past seventeen years. Elliott has been engaging in an improvised danced and worded conversation with Merleau-Ponty—in studios, studies, and in the spaces in-between—for the past six years.

CHERYL EMERSON is a second-year doctoral student in Comparative Literature at the State University of New York, Buffalo with interests in phenomenology and aesthetics, especially twenty-first century narrative and poetics and their rapport with the visual and musical arts. Her recent conference presentations address topics of biopoetry ("Migratory Texts: Mutant Territories and the Language of Prosthesis"); Arendt's reading of Merleau-Ponty ("Ambiguities of Appearance"); and intertextualities in Toni Morrison's fiction ("My skin is black upon me: Toni Morrison's *A Mercy* and the Question of a Female Job").

JOSEPH FARBROOK is Associate Professor of Humanities & Arts at Worcester Polytechnic Institute. He is a digital artist exploring the intersections between video, video games, and sculpture. Farbrook exhibits his work regularly in galleries and museums worldwide, including SIGGRAPH, The Los Angeles Center for Digital Art, The AC Institute in New York City, The Museum of Contemporary Art in Denver, Museum of Fine Arts and Cyberarts Gallery Boston, and Waterman's Gallery London.

MARTINA FERRARI is a second-year Ph.D. student in Philosophy at the University of Oregon specializing in feminist philosophy, phenomenology, and critical race theory. She is interested in questions about the body as it is marked by gender and race, and as the locus of oppression. She earned her Master's degree in Philosophy and Social Policy at American University, where she also taught philosophy.

HELEN FIELDING is Associate Professor and holds a joint position in Philosophy and Women's Studies and Feminist Research at the University of Western Ontario, where she is currently Chair of Women's Studies. Her research focuses on the intersections of phenomenology, art, and feminist philosophy. She has co-edited *Time in Feminist Phenomenology* (Indiana University Press, 2011), *The Other: Feminist Reflections in Ethics* (Palgrave, 2007), and *Vie et Individuation*, vol. 7 of *Chiasmi International* (2005). She is currently completing a manuscript on phenomenology and art, and a co-edited volume on feminist phenomenology.

GLENN R. GAUDETTE is Associate Professor of Biomedical Engineering at Worcester Polytechnic Institute. His research, which is supported by the National Institutes of Health and the National Science Foundation, aims to develop a treatment for the millions of Americans suffering from myocardial infarction and other cardiovascular diseases. In May of 2012, he co-founded a company based on some of the pioneering technology developed in his laboratory. Professor Gaudette also teaches biomedical engineering design and innovation, biomechanics, and physiology. He promotes the development of the entrepreneurial mindset in his students through support provided by the Kern Family Foundation.

MICHAEL A. GENNERT is Founding Director of the Robotics Engineering Program at Worcester Polytechnic Institute, where he is Professor of Computer Science and Electrical & Computer Engineering. He has worked at the University of Massachusetts Medical Center, the University of California Riverside, PAR Technology Corporation, and General Electric. He received the S.B. in Computer Science, S.B. in Electrical Engineering, and S.M. in Electrical Engineering in 1980 and the Sc.D. in Electrical Engineering & Computer Science in 1987 from MIT. Professor Gennert's research interests include robotics, computer vision, and image processing, with ongoing projects in humanoid robotics, robot navigation and guidance, biomedical image processing, and stereo and motion vision. He is author or co-author of over 100 papers. His research has been supported by DARPA, NASA, NIH, NSF, and industry.

ELEANOR M. GODWAY received her B.A. and M.A. from Cambridge and her Ph.D. in Philosophy from York University. She wrote her thesis on Merleau-Ponty's *Parole Originnaire* and has taught at York University, Alfred University, and Earlham College. From 1987-2014 she was Professor of Philosophy at Central Connecticut State University and is now *emerita*. A long time participant in the Merleau-Ponty Circle, she has published numerous articles on Merleau-Ponty and other Continental philosophers and has co-edited a book with Geraldine Finn *Who is this We? Absence of Community* (Black Rose Books, 1994). Her current project is a full length study of Scottish philosopher John Macmurray.

JOHN JENKINSON is a Ph.D. candidate in Philosophy at the University of Western Ontario, and a member of the Rotman Institute of Philosophy. His research addresses issues relevant to embodied cognition, with a focus on enactivist accounts of cognition. In particular, he draws on phenomenology and cognitive science to motivate revisions to central enactivist claims concerning the continuity between life and mind, the evolution of cognition, the role of affect in cognition, and the relationship between embodiment and embedded cognition.

GALEN A. JOHNSON is Jane C. Ebbs Professor of Philosophy at the University of Rhode Island and has been General Secretary (Executive Director) of the International Merleau-Ponty Circle from 2005-2015. He has been a recent recipient of fellowships from the National Endowment for the Humanities and the American Philosophical Society. Johnson is editor of *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting* (Northwestern University Press, 1993, 1998), and author of *The Retrieval of the Beautiful: Thinking Through Merleau-Ponty's Aesthetics* (Northwestern University Press, 2010). His co-authored book, with Mauro Carbone and Emmanuel de Saint Aubert, *Merleau-Ponty's Poets and Poetics*, is forthcoming from Fordham University Press.

RAJIV KAUSHIK is Associate Professor of Philosophy at Brock University. He has published widely on various topics in language, hermeneutics, and aesthetics, as well as on the phenomenologies of Husserl and Merleau-Ponty. He has two books on Merleau-Ponty's aesthetics and ontology: *Art and Institution: Aesthetics in the Late Works of Merleau-Ponty* (Bloomsbury Academic, 2011) and *Art, Language, and Figure in Merleau-Ponty: Excursions in Hyper-Dialectic* (Bloomsbury Academic, 2013).

RICHARD KEARNEY holds the Charles Seelig Chair of Philosophy at Boston College and is author of many books on Continental thought. He has written on Merleau-Ponty's notion of the body and imagination in such works as *Poetics of Imagining: Modern and Post-modern* (Fordham University Press, 1998), *Modern Movements in European Philosophy* (Manchester University Press, 1994), and *Anatheism: Returning to God after God* (Columbia University Press, 2011). His edited volume, *Carnal Hermeneutics*, is published with Fordham University Press in 2015. Kearney is a published novelist and poet and International Director of the Guestbook Project.

EDYTA J. KUZIAN is a Post-Doctoral Teaching Fellow at Fordham University. She defended her dissertation, *The Body, Phenomenology, and Aesthetics: The Case of Dance* at The New School for Social Research in 2014. Her work is in embodied aesthetics and phenomenology, focusing especially on Merleau-Ponty's account of bodily intentionality. She argues that the phenomenological account of bodily intentionality must be extended to an aesthetic model of bodily intentionality, which is intended to help us understand spontaneous movement in dance, children's play, and gestures.

LEONARD LAWLOR received his Ph.D. in Philosophy from Stony Brook University in 1988. He taught at the University of Memphis from 1989 to 2008 where he became Faudree-Hardin Professor of Philosophy. In 2008, he became Edwin Erle Sparks Professor of Philosophy at Pennsylvania State University, where he continues to teach and serves as Director of Graduate Studies in Philosophy. He is the author of seven books, among which are: *This is not Sufficient: An Essay on Animality in Derrida* (Columbia University Press, 2007), and *Derrida and Husserl: The Basic Problem of Phenomenology* (Indiana University Press, 2002). He has one book forthcoming from Edinburgh University Press called *From Violence to Speaking Out*, and another in progress called *Violence against Violence*.

ROBERT W. LINDEMAN is Associate Professor of Computer Science and Founding Director of the Human Interaction in Virtual Environments (HIVE) Lab at Worcester Polytechnic Institute. He is also the Director of WPI's Interactive Media & Game Development Program (IMGD). In addition to his research on virtual reality, he enjoys soccer, skiing, and Geocaching.

PATRICIA M. LOCKE is a Tutor at St. John's College where she teaches philosophy, literature, and history of science. Together with Rachel McCann, she edited *Merleau-Ponty: Space, Place, Architecture* which is forthcoming with Ohio University Press in December 2015. Professor Locke's current book manuscript is *The Nighttime World of Marcel Proust*. She is also a painter, associated with the Marchutz School of Art, in Aix-en-Provence, France.

KYM MACLAREN is Associate Professor of Philosophy at Ryerson University. She has published numerous articles on Merleau-Ponty and others, revolving primarily around issues of social life, affective life, embodiment, and human development. Her most recent publications are *Time, Memory, Institution: Merleau-Ponty's New Ontology of Self* (Ohio University Press, 2015), co-edited with David Morris; an edited collection of essays entitled *Intimacy and Embodiment: Phenomenological Perspectives* in the journal *Emotion, Space and Society* (2014); and an article on social and existential transformation in philosophy courses that foster dialogue between undergraduate students and people who are or have been incarcerated.

SCOTT MARRATTO is Assistant Professor of Philosophy and Director of the Graduate Program in Rhetoric, Theory, and Culture at Michigan Technological University. His research interests include phenomenology, political thought, and philosophical issues in science and technology. He is co-author with Lawrence E. Schmidt of *The End of Ethics in a Technological Society* (McGill-Queens University Press, 2008). His recent book, *The Intercorporeal Self: Merleau-Ponty on Subjectivity* (State University of New York Press, 2012), examines Merleau-Ponty's contributions to contemporary discussions of subjectivity, embodiment, language, and our relations with others. His current research is focused on the political implications of contemporary philosophical accounts of spatiality and embodiment.

GLEN A. MAZIS is Professor of Philosophy and Humanities at the Pennsylvania State University, Harrisburg, where he has been coordinator of the Interdisciplinary Masters Program and the Honors Program. He is the author of *Emotion and Embodiment: Fragile Ontology* (Peter Lang, 1993), *The Trickster, Magician and Grieving Man: Returning Men to Earth* (Inner Traditions, 1994), *Earthbodies: Rediscovering Our Planetary Senses* (State University of New York Press, 2002), and *Humans, Animals and Machines: Blurring Boundaries* (State University of New York Press, 2008). He has published more than two dozen essays on aspects of Merleau-Ponty's philosophy in journals and collections, as well as numerous essays on emotion, imagination, art, film, dreams, embodiment, animality, archetypal psychology, gender issues, ethics, ecology, and technology. His manuscript, *The Depth of the Face of the World: Silence, Ethics, Imagination and Time* is under final review with State University of New York Press.

LAURA McMAHON is Assistant Professor of Philosophy at Eastern Michigan University. She received her Ph.D. from Villanova University in 2015. Her work focuses primarily on Merleau-Ponty's philosophy and on political philosophy. McMahon's articles have appeared in *Chiasmi International* and *The Journal of Speculative Philosophy*. She is currently working on a book manuscript tentatively entitled *Essential Insecurity: Merleau-Ponty and the Nature of Political Life*.

JENNIFER McWEENY is the Director of the Fortieth Annual Meeting of the International Merleau-Ponty Circle and Associate Professor of Philosophy at Worcester Polytechnic Institute. Her research and teaching interests are in the areas of phenomenology, philosophy of mind, ontology, feminist philosophy, de-colonial theory, and Asian and comparative philosophy. McWeeny is co-editor with Ashby Butnor of *Asian and Feminist Philosophies in Dialogue: Liberating Traditions* (Columbia University Press, 2014) and her articles have appeared in *Continental Philosophy Review*, *Hypatia*, *Journal for Critical Animal Studies*, and *Simone de Beauvoir Studies*, among other venues. She is a past Executive Secretary of the Eastern Division of the Society for Women in Philosophy.

DERMOT MORAN is Professor of Philosophy at University College Dublin. His monographs include *The Philosophy of John Scottus Eriugena* (Cambridge University Press, 1989), *Introduction to Phenomenology* (Routledge, 2000), *Edmund Husserl. Founder of Phenomenology* (Polity, 2005), *Husserl's Crisis of the European Sciences: An Introduction* (Cambridge University Press, 2012), and, with J. Cohen, *The Husserl Dictionary* (Bloomsbury, 2012). He has edited Husserl's *Logical Investigations*, 2 vols. (Routledge, 2001), with T. Mooney, *The Phenomenology Reader* (Routledge, 2002), *Phenomenology. Critical Concepts*, with L. Embree (Routledge, 2004), *The Routledge Companion to Twentieth Century Philosophy* (Routledge, 2008), and, with R. T. Jensens, *The Phenomenology of Embodied Subjectivity* (Springer, 2014).

JAMES MORLEY received his doctorate in Clinical Psychology from Duquesne University. He has held teaching positions in Connecticut, India, and England and is presently Professor of Clinical Psychology at Ramapo College of New Jersey where he has served as Faculty President and is teaching courses in psychopathology, phenomenology, and contemplative psychology. Morley's publications and research interests are in the philosophical foundations of psychology as a science and the application of phenomenological thought to topics such as imagination, mental health, yogic meditation, and research methodology. He has co-edited with Dorothea Olkowski *Merleau-Ponty, Interiority and Exteriority, Psychic Life and the World* (State University of New York Press, 1999) and, with James Phillips, a collection of essays titled *Imagination and Its Pathologies* (MIT Press, 2003). He is currently Editor-in-Chief of the *Journal of Phenomenological Psychology* and serves as Director of the Krame Institute of Contemplative Studies and Mindful Living.

DAVID MORRIS is Chair and Professor of Philosophy at Concordia University. Morris's main research interests are in phenomenology, especially Merleau-Ponty, focusing on the philosophy of the body, mind, and nature in relation to biology and cognitive science. He is polishing up a new book, *Merleau-Ponty's Developmental Ontology*, and is co-editor, with Kym Maclaren, of the collection *Time, Memory, Institution: Merleau-Ponty's New Ontology of Self* (Ohio University Press, 2015). Morris has published many articles and chapters on phenomenology and Merleau-Ponty, on topics such as organisms, animals and humans, mind and body, phenomenological method, and a book *The Sense of Space* (State University of New York Press, 2004).

NOAH MOSS BRENDER received his Ph.D. in Philosophy from Boston College in 2012. His research focuses on the intersections between phenomenology, the cognitive sciences, and the philosophy of biology. His latest publication is "Sense-Making and Symmetry-Breaking: Merleau-Ponty, Cognitive Science, and Dynamic Systems Theory" (*Symposium* 2013), and he has an article on "Symmetry-Breaking Dynamics in Development" under review for a special issue of *Phenomenology and the Cognitive Sciences* on "Rethinking Development" (guest edited by David Morris). Brender lives in Montreal, Quebec, where he teaches at McGill University, Concordia University, and Dawson College.

ANN V. MURPHY is Associate Professor of Philosophy at the University of New Mexico, Albuquerque. She is the author of *Violence and the Philosophical Imaginary* (State University of New York Press, 2012). Murphy's interests are in the philosophy of gender, twentieth-century French philosophy, phenomenology, and political philosophy.

DOROTHEA OLKOWSKI has just completed her tenure as Chair of the Department of Philosophy at University of Colorado, Colorado Springs and is pleased to be able to once again engage primarily in teaching and research. As Director of the Cognitive Studies Program, she plans to teach philosophy of psychology. Her research on cognition and emotion as well as theories of perception and sensation continue to occupy her research and publications. She is currently completing a new book titled, *Deleuze, Bergson, Merleau-Ponty, Essays New and Revised*.

SUSAN M. O'SHAUGHNESSY is Alwin C. Carus and M. Elisabeth Carus Professor Emeritus of Philosophy, Concordia College. She earned her Ph.D. in Philosophy at the University of Notre Dame in 1995 specializing in philosophy of expression in Wittgenstein and Merleau-Ponty. O'Shaughnessy has been a member of the Merleau-Ponty Circle since 1996 and was Director of the 2011 annual meeting. She has written on Merleau-Ponty and evolutionary biology, literature, and feminism. In her retirement (career pause) she reads, writes, cycles, and discusses great books with her spouse, Bryan Luther (also a member of the Circle), who is a new Tutor at St. John's College.

M. DAVID SAMSON is Associate Professor of Art History at Worcester Polytechnic Institute. He was educated at the University of Chicago and in Harvard University's History of American Civilization Program. He has held fellowships at the Free University of Berlin and the Buell Center for the Study of American Architecture, Columbia University. His scholarship is in the history of architecture, especially the modern period, in relation to American visual culture. He is the author of *Hut Pavilion Shrine: Architectural Archetypes in Mid-Century Modernism* (Ashgate Press, 2015).

RUTH SMITH is Associate Professor of Religion at Worcester Polytechnic Institute. Her current research looks at the articulation of social-moral worlds. In a range of journal articles, she has addressed notions of agency, the agreements of modern assumptions, and interruptions of what counts in protocol and argument. At WPI she teaches in the Humanities & Arts Department and regularly advises in the Global Perspectives Program. Currently, she also teaches philosophy in the Worcester Clemente Program.

NATE TUCKER, percussionist and composer, was recently featured in American Repertory Theater's (ART's) *The Tempest* and *Finding Neverland*. He is the Music Director for Mt. Auburn Cemetery's *A Glimpse Beyond* and can be heard with the world-renowned contemporary music ensemble, Juventas, as core percussionist. As a composer, Mr. Tucker's interests are in exploring the gap between contemporary, pop, and world music. Mr. Tucker will release his first full-length album *Off Grid*, September 26th, at Boston Center for the Arts. Last season Mr. Tucker was commissioned to compose and sound design score for Shakespeare's *Much Ado About Nothing* with The Boston Theater Company.

GAIL WEISS is Professor of Philosophy at The George Washington University. She is the author of two monographs: *Refiguring the Ordinary* (Indiana University Press, 2008) and *Body Images: Embodiment as Intercorporeality* (Routledge, 1999). Weiss has edited or co-edited four other volumes including *Intertwinings: Interdisciplinary Encounters with Merleau-Ponty* (State University of New York Press, 2008) and *Feminist Interpretations of Maurice Merleau-Ponty* (Pennsylvania State University Press, 2006). Other co-edited projects include the Summer 2011 Special Issue of *Hypatia: A Journal of Feminist Philosophy* vol. 26.3 on *The Ethics of Embodiment* and the Winter 2012 *Hypatia* vol. 27.2 Cluster Issue, *Contesting the Norms of Embodiment*. She is currently completing a monograph on Merleau-Ponty and Simone de Beauvoir.

KEITH WHITMOYER recently completed his Ph.D. in Philosophy at The New School for Social Research. The title of his dissertation is *The Philosophy of Ontological Lateness: Merleau-Ponty's Phenomenology of Perception*. His research interests include phenomenological ontology, temporality, lateness and delay, and existentialist ethics. He has published articles in *Chiasmi International*, *Philosophy Today*, *PhaenEx*, and *The Journal for the British Society of Phenomenology*. He is currently Assistant Adjunct Professor at the New York City College of Technology, Pace University, and the School of Visual Arts.

JAY WORTHY is currently a doctoral candidate in Philosophy at the University of Alberta. His main interests are in twentieth-century phenomenology and deconstruction, with a focus on the role of space and spatiality in political engagements. His Master's work concerned questions of spatiality in Heidegger's ontology. From there, he was led to take up more generally the notion of space as an independent yet immanent condition for the possibility of human interaction, for example through the Derridian reading of Khōra, and the Merleau-Pontian appeal to the flesh as fundamentally chiasmatic. His present doctoral project, in particular, concerns the role of public space as either a non- or hyper-dialectical process of differential structuration.

Keynote Addresses

Etienne Bimbenet, Université Jean Moulin – Lyon III

Is There a Myth of the (Bodily) Given? Merleau-Ponty on the Human Body

Today, two forces combine to produce a systematic transformation in all that is given. First, the economic force that is the global market is propelled by a series of techno-scientific advances that continually reinvent that market. Second, the political force of modern democracies, in spite of their different actualizations, centers individual autonomy as the ultimate norm that would create each individual's future. The human body, in virtue of its intrinsic plasticity and because it is always the body of a particular individual, lends itself to this process of unlimited transformation in a privileged way. As such, the human body is the promise of enhancement without end. The following questions thus arise: Does the human body possess normative aspects that would bound or enclose its future transformations when considered from the modern frame of the autonomous individual? Could Merleau-Ponty's notion of body point us in the direction of an answer? Is there a bodily *given* that would have authority over us, apart from any external or theological frame? Or, is the bodily given only a myth that obscures the human body's actual capacity for unlimited transformation?

Sean Kelly, Harvard University

Not Objects but Nevertheless Not Nothing: Merleau-Ponty's Flesh and Heidegger's Kant

The goal of this paper is to develop an interpretation of Merleau-Ponty's notion of "flesh" that takes its inspiration from Heidegger's interpretation of Kant. Heidegger's Kant interpretation highlights the idea that space and time, although they are unified as pure intuitions, do not (like objects) owe their unity to the synthetic activity of the understanding. Rather, space and time are pre-given in intuition as unities that already structure our encounter with what is. Space and time are not objects and yet, insofar as they are pre-given unities, they are not nothing either. Likewise, Merleau-Ponty's notion of flesh descends from a story in the *Phenomenology of Perception* about the pre-given spatial and temporal unities of the network of objects in the world that hold one another together in a unity. Like space in Heidegger's interpretation of Kant, the flesh is not an object but nevertheless not nothing.

Opening Plenary Session

Stefan Kristensen, University of Geneva

Flesh and the Machine: Merleau-Ponty and Guattari on the Articulation of the Living and the Artificial

Merleau-Ponty's ontology of the flesh is widely taken as a philosophy of nature of an unspoiled, wild and brute realm, like a landscape in a Cézanne painting. But in fact the notion of flesh is not in contradiction with the presence of machines, provided that the ontological status of the machine is rightly assessed. Kristensen considers from a phenomenological point of view the notion of the machine as it is developed by Guattari in his late texts. From such a perspective, the ontology of the flesh becomes a way of (re)integrating machines into the realm of life, and drawing out the political consequences of this. In the course of his talk, Kristensen will draw a continuity between the Merleau-Pontian approach to cinema and Guattari's aesthetical paradigm.

George Yancy, Emory University

"I Can't Breathe": White Gazing, and the Need for White Un-suturing

The twenty-first century Black body continues to be a site of racial essentialization, that is, a site of white violence. The Black body encounters itself as always already defined as "violent," "hyper-sexual," "disposable," and as not mattering within the context of white power, privilege, and hegemony. Being the "object" of such racist semiotic assumptions raises a question: Where is my body? As the Black body attempts "to come lithe and young into a world," as Fanon notes, Yancy shows that the white habituated gaze/bodily-being-in-the-world renders the Black body a site of *effort*, where, as

Sara Ahmed says, the Black body does not trail behind itself, but gets stressed. Yancy theorizes this experience in terms of contemporary forms of racial epidermalization, where the Black body is experienced as temporally frozen. To provide an account of the Black body's meaning as prior to its arrival, he telescopes examples from the tragic deaths of Eric Garner, Tamir Rice, Eric Harris, and Travon Martin. The contemporary cry, "I can't breathe," functions as a call, as an entreaty, such that white habituated modes of being-*sutured*-in-the-world occlude a proper response, an answer in the form of disruptive white disorientation.

M.C. Dillon Award Address

Martina Ferrari, University of Oregon

The Immemorial Time of Gender: Merleau-Ponty's Polymorphic Matrix of Original Past

In this paper, Ferrari tends to the concept of "immemorial past" or "time before time" as articulated in *The Visible and the Invisible* to argue that Maurice Merleau-Ponty's ontology of the flesh offers a rich resource for feminist theorizing, especially for the investigation of the "original past" of gender, that is, the polymorphous dimension of gender that grounds and coexists with the personal and present manifestations of gender. Following Megan Burke's insight that anonymity is temporal through and through and that gender is a temporal achievement insofar as gender habits get sedimented at the level of anonymous past, Ferrari focuses on the "immemorial past" of gender and argues that acknowledging the fecund negativity that grounds and makes possible the emergence of different gender expressions reveals the constitutive instability, dynamism, and polymorphism of gender.

Pre-Conference Architecture and Laboratories Tour

David Samson, Worcester Polytechnic Institute

Architecture At and Around Campus: Pure Experience, Emulation, and Lumber

How do our senses experience the built environment as form and space? Why do building clients push for designs like the ones down the block? When have Americans actually cared what their buildings looked like, if at all? An architectural and cultural historian offers a walking tour that explores these questions over time, from the houses of Worcester's colonial elites to the image-projecting college architecture of the twenty-first century.

Glenn Gaudette, Joshua Gershlak, and Katrina Hansen, Worcester Polytechnic Institute

Engineering the Heart

The Myocardial Regeneration lab at WPI aims to restore mechanical and electrical function to infarcted hearts. A promising treatment revolves around cell therapy. Working in collaboration with other labs, we are developing a method to deliver contracting cardiac muscle cells to the heart. For patients in need of a heart transplant, the lab is removing the cells, which are responsible for tissue rejection, from whole hearts. This leaves behind a scaffold that can be populated with contracting cells to create a new heart. Example of these technologies, including beating cells and decellularized hearts, will be seen during the tour. Ph.D. students Joshua Gershlak and Katrina Hansen will be conducting the tour of Professor Gaudette's lab.

Michael A. Gennert, Worcester Polytechnic Institute

Flesh and Not Flesh: A Robotics Demonstration

The 2011 Fukushima Daiichi nuclear reactor accident served as a wake-up call for disaster robotics. In reaction to that and other disasters, the US Defense Advanced Research Projects Agency created the DARPA Robotics Challenge, a competition whose goal was to advance the state of robotic systems capable of responding to disasters through the effective integration of perception, manipulation, mobility, and user interaction. 2.5 years, over a million lines of code,

and 40 people later, Team WPI-CMU and our Boston Dynamics Atlas robot competed in the DRC Finals, placing 7th out of 24 teams. A demonstration of our robot's capabilities will serve to illustrate the differences in world experience of humans and humanoids.

Robert W. Lindeman, Mi (Mia) Feng, and Zhixin (Jason) Yan, Worcester Polytechnic Institute

Moving the Virtual Body: Some Demonstrations

The Human Interaction in Virtual Environments (HIVE) Lab focuses on the study of making virtual reality systems more effective in terms of both user performance and user acceptance. We will show three demos, each addressing a different aspect of our work into effective means of travel (movement) in VR. First, the Silver Surfer demo explores the use of a surfboard metaphor for travel within VR worlds. Second, the Haptic ChairIO attempts to improve travel by providing a non-fatiguing method of travel and enhanced realism that uses wind and floor vibration to provide common cues found in real movement scenarios. Third, the Finger Walking demo explores how approaches designed for short-, medium-, and long-distance travel can be combined into a single interface. IMGD students Mi (Mia) Feng and Zhixin (Jason) Yan will be conducting the tour of Professor Lindeman's lab.

Presentation Abstracts

Dorothea Olkowski, University of Colorado Springs

Structure, Vital Form, and the Cyborg: Are We Natural Born Cyborgs?

In his 1997 book, *Being There: Putting Brain, Body and World Together Again*, Andy Clark advocates embodied, active cognition, in order to discuss the manner in which an autonomous, embodied agent interacts with its environment. Clark's proposal was taken to be an inspired alternative to computational models, for which the mind is assumed to operate on the model of a digital computer insofar as its representations follow certain prescribed rules. His claim was that the mind exceeds both brain and body, and that, in fact, both the body and its environment are part of the mind. But this raises the difficult question of the relationship between our "minds" and the material world. The implication of Clark's position is that since our minds as well as our bodies are matter, and otherwise nothing special, it is inevitable that we humans are natural born cyborgs and the human-machine interface will before long become completely transparent to the point of being invisible. A lot depends on how we understand the mind and body in relation to materiality in general. It seems relevant to address this with reference to Merleau-Ponty's account of the vital order or form in *The Structure of Behavior*.

Keith Whitmoyer, Pace University

The Sense of the Transcendental: Heraclitus, Husserl, and Merleau-Ponty on the Soul

This paper investigates the convergence of Merleau-Ponty's 1958 lecture, "Philosophy Today," with Husserl's *Crisis* and fragment B45 of Heraclitus on the sense of the transcendental. By identifying the transcendental with the $\psi\upsilon\chi\eta$ of Heraclitus, Husserl inaugurates a "mutation in concepts," as Merleau-Ponty puts it, necessary for the methodological radicalization of the phenomenological epoch \grave{e} . This mutation and radicalization are necessary, accordingly, in order for phenomenology to overcome the positivism that has otherwise haunted philosophy and which has constituted the crisis of rationality. The transcendental, understood in its identification with the $\psi\upsilon\chi\eta$ of Heraclitus, is no longer a lonely "subjectivity" nor even necessary a priori conditions of possibility for sense, but the Strom, the "flow" or "flux" of sense in its becoming, what Derrida will describe as the "breath" that animates sense and brings the world and being to life. By shedding some light on the phenomenological sense of the soul in these thinkers, this study not only shows a line of continuity between Heraclitus, Husserl's *Crisis*, Merleau-Ponty's later lectures, and Derrida's early work on phenomenology, but elaborates the renewed sense of the meaning of philosophical inquiry at stake at the end of Merleau-Ponty's life.

David Morris, Concordia University

Measurement as Transcendental-Empirical *Écart*: Merleau-Ponty on Deep Temporality

Merleau-Ponty's radical reflection conceptualizes the transcendental and the empirical as intertwined, emerging only via an *écart*. Morris advances this concept of transcendental-empirical *écart* by studying the problem of measurement in science, in both general and quantum mechanical contexts. Section one analyses measurement, focusing on issues of temporality, to show how measurement entails a transcendental that intertwines/diverges with the empirical. Section two briefly interprets this result via Merleau-Ponty's concept of depth, showing how measurement reveals temporality as not being an already given ground guaranteeing the transcendental in advance: temporality is instead "deep," itself involving an *écart* of transcendental and empirical operations.

Jay Worthy, University of Alberta

The Space of the Flesh: On the Dialectics of Orientation and the Absurdity of the Origin

Worthy considers persisting problems for a phenomenology of space in light of Merleau-Ponty's insistence that the dialectical history of space must be given "in" one's own body and its orientation towards the world. Spatial orientation thus implicates a pre- or unconscious "origin" at every level—as a condition one may always infer, but never fully demonstrate. Rather than seeking this origin, then, Worthy suggests the need for a space without origin—a "brute" space no longer given in any one dialectics of embodied orientation, but functioning more radically as the intertwining and mutual orientation of various spatialities.

Scott Barton, Worcester Polytechnic Institute, Nate Tucker, and Musical Robots

Human-Robot Improvisation: A Musical Performance

In this work, human performers improvise with three musical robots: PAM (poly-tangent multi-monochord), CADI (configurable automatic drumming instrument) and a new hybrid string instrument that can be played by both human and robot. The robots interpret sounds produced by the performers and look for patterns; they choose when to listen; they imitate; they "create" and voice their own ideas. In developing the software that enables such interactions, the novel interpretive and expressive possibilities of musical machines are emphasized. And yet, their potential for meaningful interaction with both human performers and listeners is also foregrounded. To achieve this connection, the robots work in ways that humans typically cannot or do not (for example the robots find and play pitch and rhythmic patterns independently in real-time). As a result, they produce musical statements that illuminate their machine idiosyncrasies and, in so doing, inspire human musicians to experiment in new ways.

Ruth Smith, Worcester Polytechnic Institute

Locating Effects: Glimpses in Galleries V-XI

Like museums, the glimpse allows and constrains with the certainty and uncertainty of locating effects in habituation, calculation, and surprise. Briefly noting a few pieces (Véronèse, Rembrandt, Cézanne, Monet, Sargent), this initial entry offers a glimpse of the Worcester Art Museum's European eye – remastered in one direction, de-attributed in another, a theft retrieved, a familiar secured, a risk ventured. As you look with your interests in the body, mine especially draw us to the courtyard floor below from Roman occupied Antioch, the sustained and broken historicity of this mosaic of empire known as "The Worcester Hunt."

Noah Moss Brender, McGill University

Is Experiential Selfhood Socially Mediated? The Zahavi-Maclaren Debate

Dan Zahavi has long argued for the existence of a minimal, experiential selfhood which precedes and grounds our relations with others. In an article from 2008, Kym Maclaren offers a Merleau-Pontian critique of Zahavi's position, arguing that this experiential selfhood is in fact socially mediated. Prompted by the recent publication of Zahavi's latest book, *Self and Other: Exploring Subjectivity, Empathy, and Shame*, this talk aims to clarify what is at stake in the dispute

between Zahavi and Maclaren, and to evaluate the key arguments on both sides. Moss Brender argues that the crux of this debate lies in Zahavi's attempts to locate a pre-reflective self-awareness in the very structure of perception, and the question of whether or not this perceptual sense of self depends constitutively on social interaction.

John Jenkinson, University of Western Ontario

Enacting Flesh: Enactive Subjectivity and Merleau-Ponty's Ontology of the Flesh

Maurice Merleau-Ponty's philosophy of embodiment has been widely adopted by enactivists seeking to provide an account of cognition that is both embodied and embedded. Yet, Merleau-Ponty's later works have received almost no attention by enactivists. This is troubling given that in *The Visible and the Invisible* Merleau-Ponty reformulates his conception of embodied subjectivity owing to his realization that the account he developed in *The Structure of Behavior* and *Phenomenology of Perception* is inherently problematic. Specifically, he argues that his earlier formulation of embodied subjectivity ultimately upholds a dichotomy between object and subject because it still implicitly adheres to the dualistic framework for consciousness he sought to reject. As a result, Merleau-Ponty overhauls his ontology by introducing the concept of the flesh as a means to overcome this dichotomy. Jenkinson argues that enactivism is also mired by this difficulty and must adopt the ontology of the flesh to overcome it. In particular, the concept of prereflective bodily self-consciousness that enactivists use to ground their account of consciousness is susceptible to the same criticisms that Merleau-Ponty levels against his own work. Consequently, the enactive subject is neither embodied nor as deeply embedded in the world to the extent intended.

Patricia Locke, St. John's College, Annapolis

Intimate Intertwining: A Merleau-Pontian Account of My Microbiota and Me

Advances in the biological sciences pertaining to microbiota bring into question the meaning of human being. Ninety percent of the cells in the human body properly belong to microbiota, which are guests, invaders or symbionts below the threshold of our vision. Does Merleau-Ponty's account of embodied being, based on perception and intentional movement in the world, stretch to accommodate our new understanding of the radical intertwining of different species situated within the human body? This paper is based on the *Nature* lectures and Merleau-Ponty's *The Visible and the Invisible* to attend to the scientific challenges to our perceived anatomical, physiological, developmental, and genetic individuality as humans. We are best described as an intimate community of intertwined living beings.

Eleanor Godway, Central Connecticut State University

"Anomalous" Experiences with Twenty-First Century Bodies

In *Eye and Mind*, Merleau-Ponty describes science as *pensée de survol*, engaged in constructing theories about the "object-in-general," and unconnected with the actual worlds of our life, our bodies, and our relationships with others. Two "unscientific" modes of healing, therapeutic touch and applied kinesiology are explored phenomenologically, revealing new dimensions of bodily awareness and openness to others, expanding the possibilities of inter-subjectivity and inter-corporeity. Therapeutic touch (which does not involve overt physical contact) allows one to tap into a pervasive healing energy which can be focused and directed towards another person's body with positive effects on anything that needs it or is out of balance. Discoveries made about the role of language in applied kinesiology, words (or even concepts merely thought) having power to reach another person's body give a concrete bodily meaning to the notion of flesh (*la chair*) in *The Visible and the Invisible*, as the element in which we live. The *Phenomenology of Perception* can shed light on the way questions can be asked of and answered by internal organs and processes. Alternative medicine cannot replace allopathic approaches but can remind us of forgotten realities of our existence.

David Abram, Alliance for Wild Ethics (AWE) and Bryan Bannon, Merrimack College

Between the Human Animal and the Animate Earth: A Conversation

This presentation consists in an in-depth dialogue about the ecological dimensions of perception and poetics, ethics and aesthetics, in the light (and shade) of Merleau-Ponty's innovative work. Possible topics of conversation include the shape of a future society that adopts ideals of ecological reciprocity, pathways for moving from a personal relationship to

nature to political engagement, the effect certain technologies have in creating barriers to a greener future, and the conception of the good life (or lives) at play when we strive to reconnect with nature. In short, this dialogue explores geophilosophy and depth ecology in the wake of Merleau-Ponty's wild ethical/aesthetical thinking.

Elena Cuffari, Worcester State University

Intercorporeality, Idiosyncrasy, and the Limits of Gesture Meaning

Merleau-Ponty's philosophy provides theoretical scaffolding for embodied, non-representational approaches to mind and language and motivates the inclusion of expressive bodily action such as hand gestures in these new approaches. The social-interactive turn in embodied cognitive science draws on Merleau-Ponty's broad sense of gesture to argue for the immediacy of emotional communication and the "direct perception" of other minds. Cuffari focuses on a Merleau-Ponty text rarely featured in this interdisciplinary discourse. From this interpretation she articulates a principled framework that she and Jürgen Streeck then apply to empirical video-based analyses of hand gesturing in a U.S. workplace setting. Developing and deploying a Merleau-Pontian approach to microgenetic analysis of hand gestures indicates philosophical and methodological consequences. Intercorporeality, not convention or uninhibited access to another's mind, grounds gesture meaningfulness. While the best foundation for a metasemantics of gesture, intercorporeality does not guarantee perfect co-incidence in how interlocutors experience the meaning of a gesture. Idiosyncratic repertoires of hand gestures are identifiable and indicate the need for analytic methods sensitive to ecological particularity, bodily differences, and stylistic individuality.

Cheryl Emerson, State University of New York, Buffalo

"The Resort to Brute Expression":

Merleau-Ponty, Buci-Glucksmann, and the Rhetoric of Vision: A 21st Century Baroque

In *The Madness of Vision*, Buci-Glucksmann enlists Merleau-Ponty's ontology of vision in service to her project of a rhetoric of vision through a Lacanian reading of Merleau-Ponty which posits a nothingness of Being at the hollow of his chiasm. At times, it is as if she makes a fully negative chiasm of his chiasm, re-writing the philosopher of not-nothing into an avatar of Sartrean nothingness. Emerson disentangles Merleau-Ponty's enigmas of vision from what Buci-Glucksmann calls his "operative nothingness" to reposition his thoughts on language and painting towards a 21st century baroque aesthetics. To Lacan's "work" of the gaze, she restores Merleau-Ponty's "labor" of the gaze as an even stronger articulation of Buci-Glucksmann's emphasis upon absence as advent of Being. Finally, Emerson explores the rhetorical difference between the "brute expression" of 21st century vagabond art—as represented by the proliferation of graffiti "train bombings"—to paintings gathered in "the mournful light" of the museum. She offers the "flexuous line" of the train tracks as a spatio/temporal extension of the baroque line, a serpentine that undulates between the visible and the invisible.

Hilary Elliott, University of Huddersfield

The Philosopher and The Dancer: A Performance

The Philosopher and The Dancer is an act of spontaneous, solo, movement improvisation; one particularized instantiation of the corporeal situatedness and interrelatedness of self and world that characterizes Merleau-Ponty's philosophy. Improvisation is understood here to be real-time composition, a form in which the emergence and shaping of danced and/or spoken material transpires as one process. The improvisation illuminates the dancer's emplacement in, and dynamic interaction with, a world; a world to which her body, her "vehicle of being in the world," gives access. The spontaneous expression of the improviser's dancing body, responding to and interacting with the place that she inhabits, models Merleau-Ponty's understanding that we are "of" the world, "intervolved in a definite environment." *The Philosopher and The Dancer* also works with and illuminates Merleau-Ponty's distinctive interest in vision. Seeing is active, compositional and constitutive; an activity of exploring, making contact with and responding to one's environs. Amidst tactility and kinesthesia, vision becomes purposeful seeing; "my glances themselves—their synergy, their exploration, and their prospecting" prompt the dancer to move her body—"to aim at things through it... to allow [herself] to respond to their call" (Merleau-Ponty 1962: 67, 139).

Ruth Smith, Worcester Polytechnic Institute and Gail Weiss, George Washington University

Iris Marion Young Memorial Session

Iris Marion Young was a prolific scholar, prominent public intellectual, and committed social activist. She was a professor of Humanities & Arts at Worcester Polytechnic Institute from 1980-1990 and a longtime member of the Merleau-Ponty Circle, where she first presented her most famous essay, "Throwing Like a Girl: A Phenomenology of Feminine Body Comportment, Motility, and Spatiality." Young went on to hold appointments in the Graduate School for Public and International Affairs at the University of Pittsburgh and in Political Science at The University of Chicago. From 2000 until her untimely death from cancer in 2006, she was a Professor of Political Science at the University of Chicago where she was also affiliated with the Center for Gender Studies and the Human Rights program. In addition to numerous other publications, Young was the author of several influential monographs including *Throwing Like a Girl and Other Essays in Feminist Philosophy and Social Theory* (Indiana University Press, 1990); *Justice and the Politics of Difference* (Princeton University Press, 1990); *Intersecting Voices: Dilemmas of Gender, Political Philosophy, and Policy* (Princeton University Press, 1997); *Inclusion and Democracy* (Oxford University Press, 2000); *On Female Body Experience* (Oxford University Press, 2005); *Global Challenges: War, Self-Determination and Responsibility for Justice* (Polity, 2007); and *Responsibility for Justice* (Oxford University Press: 2011). Iris continues to be deeply missed and we are proud to honor her during this special memorial session, which highlights papers that explore themes exemplified in her published work such as feminist social theory, critical race theory, embodiment, and the normative analysis of public policy.

Kimberly Dority, University of Western Ontario

Exploring Whiteness as a Habit of Perception

The problem of whiteness in feminist research has generated much controversy and hostility. Dority is interested in reexamining this problem through feminist phenomenology and hopes to suggest novel avenues for relating across difference. She draws on Maurice Merleau-Ponty's discussion of habit in the *Phenomenology of Perception* and applies it to the concept of whiteness, focusing not only on the impact that whiteness has on how one inhabits the world but also to address the question: "What should white people do?" Dority addresses this question specifically as it relates to support for antiracist projects among white feminists. She demonstrates that for white individuals whiteness is a habit of perception that provides a system of transposable equivalences and sedimented ways of taking up the world. Positioning whiteness as a habit of perception can help us to make sense of the disorienting effects that recognizing whiteness can have, particularly for white feminists. But most importantly, situating whiteness as a habit of perception can elucidate new ways of being in and towards the world that are critically conscious of whiteness and its effects.

Sabrina Aggleton, Pennsylvania State University

The Vulnerability of Bodies in the Age of Risk Reduction

A pervasive everyday threat of sexual violence currently molds and disciplines feminine bodies. In this paper, Merleau-Ponty's account of embodiment and his ontology of the flesh are positioned to contest the specific assumptions about vulnerability in the strategies of risk reduction. The imperative to foresee one's own corporeal precariousness and mitigate the risks of amplifying one's own vulnerability narrows mobility, spatiality, and bodily comportment. Aggleton brings together Merleau-Ponty's notion of the porous flesh and Beauvoir's ethics of ambiguity in order to develop a sense of mutual vulnerability. This sense of vulnerability helps to disrupt the one-sided allocation of vulnerability to the victim, which has been naturalized under the current paradigm of risk reduction. While Merleau-Ponty's ontology stresses the intimacy of embodied relations, Beauvoir's ethics infuses us with a sense of profound responsibility for how such intimacy can be the condition of violence. Yet we should never merely accept the problem and harm of sexual violence as an inevitable and constitutive failure of intersubjective relations. Merleau-Ponty's notion of the flesh offers a way to conceive the mutual vulnerability of erotic relations in a way that embraces the rich ambiguity, porosity, and confusion of the erotic.

Dmitris Apostolopoulos, University of Notre Dame

**Speech and Divergence:
Language and the Origins of Merleau-Ponty's Concept of "The Flesh"**

Recently, some commentators have argued that Merleau-Ponty's concept of the flesh is deeply influenced by Saussure's view that meaning is formed through differences between terms. Apostolopoulos argues that Merleau-Ponty's ontology of the "divergence" or difference in being originates in his speech analysis in *Prose of the World*, which is formulated independently of Saussurean premises. Dialogical speech reverses the roles of active subject and passive object, showing a birth of meaning through the articulation of these perspectives on each other. This account anticipates key features of flesh, and clarifies Merleau-Ponty's relation to Saussure. It also explains why Merleau-Ponty claims that language is "in a sense, everything," and that the study of being must "draw attention particularly to the labor of speech": speech is an exemplar of the divergent birth of meaning.

Scott Maratto, Michigan Technological University

Originary Technicity: Reflections on Drawing, Mirrors, and Self-Portraiture

In his first deployment of his famous concept of "flesh," Merleau-Ponty refers to the mirrors that artists use to enable self-portraiture. He claims that this use of the mirror amplifies a mediated reflexivity that is the very structure of flesh itself and that all such technological mediations arise from "techniques of the body." Maratto argues that the doctrine of flesh might be thought of as "originary technicity": a spacing of ipseity such that it requires technical mediation in order to effect the indirect return-to-self that is the very structure of self-consciousness. Maratto invokes Derrida's discussion of mirrors and self-portraiture, in which he argues that the necessity of technical mediation entails that the self is in a certain sense blind to itself. He concludes by arguing that self-consciousness is an event of technical mediation by means of which a visibility of the self is contingently accomplished.

Richard Kearney, Boston College, Dermot Moran, University College Dublin, and James Morley, Ramapo College of New Jersey

Rethinking the Flesh with Merleau-Ponty: A Conversation

This presentation is intended to be an unrehearsed discussion between three researchers who are deeply engaged in the implications of Merleau-Ponty's cardinal concept of flesh. Possible topics of conversation include Merleau-Ponty's reading of Husserl on the lived, embodied domains of experience, the phenomenology and hermeneutics of religion in regard to themes such as carnal hermeneutics and inter-religious conflict resolution, and the idea of flesh as it has manifested in contemporary cognitive science, especially in the current mindfulness movement and its commonalities with traditional South Asian meditation systems. In fidelity to the spirit of Merleau-Ponty's thought, it is hoped that in the course of the conversation spontaneous and exploratory directions will emerge—demonstrating the living idea of flesh in and through incarnate discourse.

Larry Busk, University of Oregon

History as Chiasm, Chiasm as History

This paper connects Merleau-Ponty's conception of chiasm with his philosophy of history. Drawing mainly from *Adventures of the Dialectic, Sense and Non-Sense*, and the short essay "The Discovery of History," Busk argues that history gives us an exemplary form of a chiastic relation and that Merleau-Ponty presages his later ontology of flesh when he investigates the paradox of thinking history. Briefly put, the paradox is this: history takes on significance only in light of a given reflection on it (just as the world is disclosed only by means of a given body). At the same time, "the given reflection" is overlaid and shot through with historical meaning and is nothing but the result of a historical inheritance (just as the body is bound up with the world and is nothing apart from it). Merleau-Ponty's analysis of the chiasm hinges on the concept of double-reference—to touch is to touch the outside (the object) and the inside (the touching) in a mutually constitutive moment that always defers complete coincidence. Busk claims that, for Merleau-Ponty, to think history is to think that which is external to oneself and that which one is, in a comparable simultaneity or "circularity."

Kym Maclaren, Ryerson University

Merleau-Ponty on Human Development and the Retrospective Realization of Potential

In this essay, Maclaren proposes that human development is the emergence of something significantly new out of a past situation that does not hold that novel achievement is a determinate potential except retrospectively. Development, in other words, might best be understood as a “realization” in the sense of a making-real of some new form of being that had no prior place in reality, but that once realized can be traced back to determinate conditions in its own past. Maclaren argues, further, that developmental potential must be understood as located in the human-organism-in-its-situation, rather than simply in the human organism. She takes her bearings from Maurice Merleau-Ponty, and makes her case by elucidating four different forms of human development he describes: intellectual realizations of insight; the realization of new perceptual-motor skills; a child’s development of a new way of living in the interpersonal world; and an oppressed person’s realization of freedom.

The WPI Jazz Ensemble

Jazz Music of the 20s, 30s, and 40s

Professor Richard Falco is the director of the award-winning WPI Jazz Ensemble, which maintains active performance schedules throughout the academic year in concerts, live television and radio broadcasts, educational programs for children, non-profit community events, and jazz festivals. They have participated in several foreign concert tours, having travelled to Belgium, Luxembourg, France, Russia, Romania, Egypt, Austria, Canada, Italy, Spain, Poland, Greece, Czech Republic, Hungary, and Puerto Rico. Musicians for the 2015-2016 academic year include: David Swenarton (trumpet), Daniel Kim (alto), James Rios (alto), Ryan Lang (tenor), Kevin Ackerman (trombone), Patrick Schenkenberg (bass), Connor Weeks (guitar), and Nathan Rogers (drums).

Cover image: Andre Rubin, *Illusions without Owners*

This event is generously sponsored by WPI’s Humanities & Arts Department, WPI’s Office of Multicultural Affairs, and the International Merleau-Ponty Circle.

A number of individuals freely offered their time, expertise, and assistance on behalf of this event and worked hard to make it possible. Gratitude and appreciation are expressed to the following:

Bill Batelle, Scott Barton, Kristin Boudreau, Margaret Brodmerkle, Lora Brueck, Nancy Burns, Mary Cotnoir, Michael Ellsworth, Richard Falco and the WPI Jazz Ensemble, Jillian Ferguson, Martin Fitzgerald, Glenn Gaudette, Michael Gennert, Bonnie Hall, Karen Hassett, Galen Johnson, Randall Johnson, Leonard Lawlor, Robert Lindeman, James Morley, Ann Murphy, Karen Oates, Susan O’Shaughnessy, Yana Payusova, Geoff Pfeifer, Androniqi Qifti, Jo Ellen Reinhardt, Gayle Salamon, David Samson, John Sanbonmatsu, Harshal Tankaria, Dianne Vanacore, Gail Weiss, Carol Williams, and twelve anonymous reviewers.

And a very special thank you to Ruth Smith and Joseph Farbrook for offering their support from beginning to end.

