Catalog

Heidegger's Poor Beast

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In addressing the conference theme, it is worthwhile to return to Michel Foucault's famous assertion that our society's "threshold of modernity" has been reached when the life of the species is wagered on its own political strategies. Here, I would only qualify this statement, in a Derridean manner, to include "a few other species" in this wager besides the human species. In other words, do the questions that have emerged around the Anthropocene only represent a sharpened reflection of the above formulation? At the same time, recalling Heidegger's earlier question, Are we really on the right track toward the essence of man as long as we merely set him off as one living creature among others in contrast to plants, beasts, and God? ("Letter on Humanism"). In taking up these reflections, in this talk I will return to the debate around Heidegger's reduction of nonhuman animals to a state of poverty, that of "having in the mode of not having," of "merely having life" [des Nurlebenden] and thus can only "perish" [verenden], which already prefigures Agamben's later formulation of "bare life" as the in-distinction of bios and/in zoe. What would this imply, if Heidegger's formulation of animality prepares us to understand the biopoliticalenframing of nonhuman animal life that can be allowed to end, since the manner in which the animal has life does not "stand out" as the question of its own political existence, which the animal has been deprived of this existence a priori, since it is a capacity that is "peculiar" to the animal that is called man. Nevertheless, this also raises a question concerning the exact meaning of this peculiar capacity, a meaning which has only been assumed to refer to politics.

Gregg Lambert is currently Dean's Professor of Humanities at Syracuse University, USA. Author of eleven books, critical editions, and more than a hundred articles in peer-reviewed journals and edited collections, Professor Lambert is internationally renowned for his scholarly writings on critical   theory, philosophy, the role of the Humanities in the contemporary university, and; especially for his work on the French philosophers Gilles Deleuze and Jacques Derrida. He has lectured internationally and invited as a Visiting Fellow at Utrecht University, the Netherlands, Ewha University, Seoul National University, and in 2010 was appointed as the BK21 Distinguished Visiting Scholar at Sungkyunkwan University, South Korea; and is currently an International Scholar at Kyung Hee University and Senior Research Fellow at Western Sydney University, New South Wales. His most recent works are *Return Statements*   (Edinburgh University Press, 2016), and *Philosophy After Friendship: Deleuze's Conceptual Personae* (University of Minnesota Press, forthcoming 2017).

Life, Death, and Sacredness in Lou Yi-An's *A Place of One's Own*

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A Place of One's Own (2009), directed by Taiwanese director Lou Yi-An, is a film which accurately reflects upon the form of life in contemporary Taiwan.   This film is consisted of two parallel stories.   One is about the tragic destiny of a talented music singer and composer, Mo Tze, who, refusing the commodity culture of capitalism, leads a miserable life and finally kills himself.   His refusal to be incorporated by the capitalist machine, however, gets its ironical turn when, after death, the machine capitalizes upon his death, making him an immortal icon of popular culture.   From the beginning till the end, Mo Tze cannot escape the totalizing power of capitalism, even after his death.   He is, in other others, living in a death-less state.

The other story is also about the impossible life and deathof another character, Master Lin.   Similar to Mo Tze, an artist defying the commodification of art in the capitalist society, Master Lin is also an artist, whose specialty is making funeral paper offerings, like paper houses, paper animals, paper humans, etc., which are burned and serve as a gift for the dead people.   Like Mo Tze, Master Lin does not treat his works as commodities.   They are rather sacred things which should be respected and revered.   His most precious work is called "Sacred Tower toward the Heaven" (通天寶塔), meaning a tower capable of connecting earth and heaven, this life and after life, this world and Other world.   The reason for his creation of this SacredTower is that he wants to live in this large "house" with his family after they die.   While in real life Master Lin is a poor underdog having no place to live, he hopesto live in this lofty, imposing tower after death.This hope, however, is destroyed by a rich mafia boss, who takes away the SacredTower by ruse and has it display at a columbarium as a commodity.   Both Mo Tze and Master Lin are deprived of the only place they have by agluttonous, omnivorous capitalist society.   Neither of them has "a place of one's own."

What the film critiques is that in modern society, people are leading a precarious, "sacred"life in which people's homes can be taken away without any legal, political protection.   In fact, other characters in the film are also living in this kind of barelife, especially people from the San Ying Tribe.   The San Ying Tribe is an aboriginal tribe in Taiwan who are forced to leave their original home and move to the periphery of

New Taipei Cityfor better income since 1980s.   Since 1990s, however, the government forces these aboriginal people to leave their newly settled "home,"claiming that it jeopardizesthe cause of flood control and bank regulation of the city.   In the name of modernity, the marginal peopleare forced to live in a pre-modern, non-human condition.   As one aboriginal woman says: "The government doesn't treat us as humans.   Where should we go?"It is this modern form of existence in Taiwan, one which involves the dialectics of life and death, human and non-human, modernity and pre-modernity, etc, that this paper aims to examine and critique.

Jiann-guang Lin is an associate professor and chair of the Department of Foreign Languages and Literatures at National Chung-Hsing University, Taiwan.   He received his Ph. D degree in English from SUNY at Stony Brook, U.S.A.   The title of his Ph. D. dissertation is "Mapping Postmodern America: A Study of Don DeLillo's Later Novels" (2001).   His research interests include science fiction, posthumanism, and Taiwan cinema.

The Posthumanist Animal Body in HouHisao-Hsien's*The Assassin*

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In Hou Hsiao-Hsien's *The Assassin* (2015), all the conventional and familiar *wuxia* ingredients are scrupulously kept tone down, either minimized, marginalized, suppressed, or completely ignored and ostracized. This characteristic also finds its way into the identity of the characters; some tend to be so unidentifiable that they come and go without causing too much attention, while the others are ambiguously confusing, because of some overlap where the same actor (by design) plays more than one role, or because of long takes from a distance where the face becomes blurred. Human interaction is kept as ritualistic and simplistic as possible. Even though *The Assassin* presents a world of *wuxia* characters without obviously recognizable *wuxia* characteristics, artifacts however seem to animate the filmic environment. Throughout the film, there are only a few close-ups, all of them inanimate objects: a broken mask, a mirror, and jade jue pendants, together with endless corridors, household silken curtains, tree branches and twigs, and many other objects; they seem to conspire together to envelope, obfuscate, and/or marginalize actors and actresses in the film. Hou creates a world of non-human feudal society, which paradoxically calls for a possibility of posthumanism. In this paper, I will first of all have recourse to Cary Wolfe's notion of posthumanism for understanding the construction of "person," and the deconstruction of it. After the discussion of the abandonment of the traditional notion of "person," Bruno Latour's idea of "interobjectivity" will be used to explain how the objects in *The Assassin* mediate and facilitate the social (non)communication among all the characters but one. Nie Yin-niang the female assassin, the incommunicado of this feudal patriarchal society, is almost everywhere and nowhere at the same time, and therefore, outside the terrain of (inter)subjectivity and (inter)objectivity. I'd argue in this paper that Nie's body, merged constantly with her environment, is a posthumanist animal body, not because of her camouflage skills, but because of her "simianity" (after Donna Haraway) and her non-following (after Jacques Derrida).

Sun-chieh Liang is Professor of English at the Department of English, National Taiwan Normal University, Taiwan. His areas of specialization include James Joyce, Deconstruction, Ethics and Animality Studies. His recent publications include a monograph *Following the Animal: Derrida's Cat, Süskind's Frog, and Coetzee's Dog* (2009), "Who Is He When He Is Seen by It?: The Cat chez Derrida" (*Chung Wai Literary Monthly* 2009), "Animal Contact in Liu Ka-shiang's*He-lien-mo-mothe Humpback Whale*" (*Tamkang Review* 2012), and one book article "Hospitable Animals" (Palgrave Macmillan 2015), and a Chinese translation of James Joyce's "The Mookse and the Gripes (FW 152-159)" (*Pariscope* 2016). He is currently working on the Chinese translation of Joyce's *Finnegans Wake*.

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Embodied Performance of Humans and Machines:

The Posthuman Aesthetics in Taiwan's Interdisciplinary Digital Performance Art

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With the development of biotechnology, genetic engineering, and digital informatics, humans have become intertwined with machines both physically and mentally. The integration of robotics and biotechnology, along with the possibility of using virtual reality technology for medical use, made the "Dasein" (Being-in-the-world) of the human race closely associated with technology.

In the 1990s, "posthuman" has become one of key terms to cope with an urgency for integral redefinition of the notion of the human following the onto-epistemological as well as scientific and bio-technological developments of the twentieth and twenty-first centuries. Nowadays, hybridization between human and technology introduces various symbols and possibilities for Post-humanist discourse on the hybridized body. There is no exception to Taiwan's art realm.

The so-called "interdisciplinary digital performance art" now demonstrates a high level of diversity. The demand of traditional performing arts (dance and theater) for a kind of collective reaction is constantly challenged by media technologies. Taiwan's interdisciplinary digital performance art employs diverse forms of art as means to direct our attention to the development and conflux of various technologies and their influences on human appearances, and further elucidates the hybridization phenomena of human beings and technology.

By utilizing phenomenology and digital aesthetics, this paper aims to re-examine the nature of digital performance, focusing on embodiment of humans and machines, individual spectating experience, and questioning traditional passive spectating experience. Additionally, the paper attempts to analyze this new type of performance art, which is hybrid figure characterized majorly by the overlay and close interaction of human and machine, through four world-famous Taiwan's digital performance arts productions: "*W.A.V.E.,*" "*Seventh Sense,*" "*Huang Yi & KUKA,*" and "*New Vision LiYuan - Hsiao Ho-Wen, Automated Marionette Project.*"

Professor Chih-Yung Aaron CHIU is the Interim Dean of Division of Culture and Creativity, the Programme Director of Media Arts and Design, and the Professor of Cinema and Television at BNU-HKBU United International College (UIC). He received his PhD from School of Interdisciplinary Arts at OhioUniversity in USA, with double major in visual arts (painting, sculpture and architecture) and film studies (film aesthetics, theories and criticism) as well as a minor in aesthetics (phenomenology). Prof. Chiu is the inspector of Digital Art Foundation Taipei and the Director-general of Taiwan Art and Technology Association. Currently, he is also the curatorial board member of the 11th Digital Art Festival Taipei and the curator of 2015-16 Taiwan Digital Art Festival - *Trend*. In the past few years, Prof. Chiu has participated in many curatorial works including 7th, 8th, 9th and 10th Digital Art Festivals, the 4th Digital Performing Art Festival, and also many international exhibitions worldwide including Hong Kong, Boston and Madrid. Prof. Chiu is also a prolific writer. His articles titled "On the Embodied Aesthetics of Digital Arts" (2007) and "Inter/face: A Reconsideration of Myth of Transparency" (2008) have been nominated by Digital Art Awards Taipei. His most recent publication titled "*Significant Discourse and Local Practice: New Media Art in Taiwan's Context*" (2012) has become one of the most important texts in New Media Art in Taiwan's academia.

We've never been Human

Post-Humanism, Philosophical Anthropology, and Biotechnology – with reference to Daoism and Deleuze

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My presentation addresses the relation between issues within post-humanism, philosophical anthropology, and biotechnology, with reference to the thought of Daoism and Deleuze. My central claim is that fears regarding the ways human beings are now capable of using technologies to change who they are and how they live are misguided: These worries stem from misconceptions regarding what it's ever meant to be human – in other words, these fears result from mistaken philosophical anthropologies based on discredited metaphysics. To support this claim, my presentation is divided into three parts.

First, I discuss some background of fears concerning the relation between technologies and human nature within the history of both the Western and Eastern philosophical traditions, contemporary developments within the hard sciences, and popular culture. Second, I explain interdisciplinary work in philosophy and the social sciences that has philosophical anthropological significance, for example, psychological and anthropological findings. Third, I discuss strands of thought within Daoism and Deleuze as instances of proper conceptualizations of the relation between human beings and technologies, ways of better thinking about the relation between human nature and technology. These include the nature of the relation between mind and body, individuality, community, and relations between the two, as well as "nature" in general and "work" specifically.

My presentation outlines a larger research agenda, bringing together previous work on Deleuze, psychoanalysis, literature, and politics with work on engineering ethics, philosophy of technology, and moral psychology. Hence, my presentation simply sketches the broad contours of this agenda.

Dr. Rockwell F. Clancy is a lecturer in philosophy and engineering ethics at the University of Michigan-Shanghai Jiao Tong Joint Institute, team member of the interdisciplinary research group on prosocial behaviors at Shanghai Jiao Tong University, and Associate Editor of the *Asian Journal of Law and Society*, published by Cambridge University Press. He has served as a long-term educational consultant at PurdueUniversity, having previously taught in the US and Europe. Rockwell completed his PhD at Purdue University, USA in 2012, MA at the KatholiekeUniversiteit, Leuven, Belgium in 2007, and BA at Fordham University, USA in 2005. He was a visiting researcher at the University of Strasbourg, France before moving to Shanghai, and his work has been supported by grants from the Shanghai Municipal government, Shanghai Jiao Tong University, the Purdue Research Foundation, and Flemish Community government of Belgian. Rockwell's first book, *Towards a Political Anthropology in the Work of Gilles Deleuze: Psychoanalysis and Anglo-American Literature*, was published in 2015 by Leuven University Press. His second book, *Global Engineering Ethics*, co-written with Heinz Luegenbiehl, Professor Emeritus, Rose-Hulman Institute of Technology, USA, will be published in 2017 by Elsevier. Rockwell has published and presented extensively on European philosophy, literature, and psychoanalysis, as well as engineering ethics, the impact of technology on (cross-cultural) values, and cross-cultural communication. He is currently working on a number of research projects related to these themes. Rockwell's articles and reviews have appeared in *Philosophy and Literature*, the *Journal of French and Francophone Philosophy*, *Modernity/modernism*, *Metapsychology Online Reviews*, and the *Journal of Philosophy: A Cross-Disciplinary Inquiry*, and he has served as a reviewer for *Diacritics*, the *Journal of Philosophy: A Cross-Disciplinary Inquiry*, and *Society and Space*.

InitialSpace: Bo-Ai Market

「初始空間」：博愛市場

Jun Honn Kao 高俊宏

"Space" is not only regardedas a physical dimension, but alsoconcerned with "life.""InitialSpace" means more than a certain place in the modern world;it can furtherrefer topersonal memory, mentality, or even a traumatic event. This kind of abstract space shows how lives have been formed and shaped.Meanwhile, although "Initial Space" represents personal experiences, there is still ambiguous region.It is connected with many public domains, and withmyriads ofsimilar spaces and lives.

"Bo'ai Market" is my "InitialSpace." Even though I grow up in this market, I was disgusted with it somehow.The gradual decay of "Bo'ai Market" epitomizes Taiwan's large-scale economic changes over the past decades, and also represents how human beings have gradually become "aphasic" in the neoliberal era.

This is also a project of video art, as well ashow Ilook back uponmy gradually vanishing discourse, peoplein the neoliberal era.They have all lived through the process of Taiwan's economic transition, many of them were in effect "relocated," "replaced," or "discarded" in this process.

「初始空間」：博愛市場

　　「空間」不只意味著物理上面的尺寸，而更關乎著「生命」。「初始空間」指的不不僅是現代世界的某一個地方，而更是個人內在的記憶、心理狀態，或者生命的創傷之處，這種抽象空間指出了生命如何被形塑、塑造。同時，「初始空間」雖然由個人出發，但同時具有其模糊性，連結了許多公共領域，連結了許多星叢般的類似空間與人的生命。博愛市場是我的「初始空間」，我雖然從這個市場長大，但也嫌惡這個市場。市場的逐漸衰敗，是過去數十年台灣大規模經濟轉變的縮影，市場的衰敗也代表了在新自由主義時代下，人們如何逐漸成為「失語者」。這同時也是一個錄像藝術的計畫，也是我回到自己，關於新自由主義時代下逐漸消失的話語、人們，他們都經歷了台灣經濟模式轉變的影響，在這個經濟轉移的過程中被「位移」、「替代」、「拋棄」。

Jun-Honn Kao is a Ph. D candidate in the Doctoral institute of Art Creation and Theory, Tainan National University of Arts, Tainan, Taiwan. Most of his art works mainly focus on the problems of urbanization, politics, and forgotten history in contemporary Taiwanese society, which are presented by his video art, physical practice, and literary writing. He is also a council member of Taipei Contemporary Art Center (TCAC) and the project director of "East Asia Multitude Meeting: Post-Occupy (art/activism) Study." His current research focuses on how neo-liberalism has created a certain negative impact on Taiwanese society. His trilogy, *Three-sided Mirrors of Islands in Art*（《群島藝術三面鏡》）the three novels, receive Taiwan Golden Tripod Book Awards in 2016.

Jow-Jiun Gong 龔卓軍 講評人

a commentary on Jun-Honn Kao's works

Jow-Jiun Gong received his doctorate from the department of philosophy in National Taiwan University. He is an associate professor in the Doctoral Program of Art Creation and Theory and also a director of International Affairs in Tainan National University of Arts. His academic research focuses on aesthetics, contemporary French philosophy and phenomenology. He is the founding editor of the famous journal of art, *Art Critique of Taiwan* (ACT), which received Golden Tripod Award in 2010. He is politically active and has launched several acts of resistance to social injustice.

Posthuman World in Taoism

Jing Wu

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Posthuman Theory is a turn in Critical Theory. It calls for re-conceiving of human being and reflection of the trans-species relationship. Actually, similar ideas from Taoism emerged in China over two thousand years ago. In the Taoist posthuman world, it juxtaposed different species and challenged the idea of the established human subject with interesting metaphors in a way of treating them the events emergent from the process of becoming (Tao). As a result, life here gained the autonomy in encountering with other forms of lives. In doing so, Taoism aims to resolve the ethical problems between the self and the world. We can make sense of this point from a metaphor from *Lao Tze* and *Chuang Tze.*

In the fifth chapter of *Lao Tze*, to describe the impartiality of Nature, the author put forward a controversial argumentation:

"Heaven and earth are indifferent.

All creatures are considered straw dogs;

not distinguished, not judged.

The sage is indifferent.

All people are one;

not distinguished, not judged."("天地不仁，以万物为刍狗。圣人不仁，以百姓为刍狗。")

In ancient China, straw dogs were the important sacrificial offerings that were used in sacrifice rituals. Another outstanding Taoist thinker, Chuang Tze, explained in one of his works the function and situation of straw dogs: before the rituals, they were decorated and carefully kept by priests; however, after the rituals, they were abandoned and burnt. ("夫刍狗之未陈也，盛以箧衍，巾以文绣，尸祝齐戒以将之。及其已陈也，行者践其首脊，苏者取而爨之而已。") Chuangtze fully developed the Taoist (Laotze's) topic of life rhythm as part of world-becoming.

Similar to Deleuze, Taoism interprets everything with their conditions. It deconstructed the established hierarchy between human and non-human, imposed from Confucius. As part of Nature as non-humans, human cannot find the foundation to support its superiority over other lives, even non-living things. Their situations change only with their conditions, which are subject to the general law of the universe,

Tao. To expound this point, following the metaphor of straw dogs, Laotze continued to address the specific issue:

"Infinity is like a bellows,

empty yet encompassing the potential of all things.

In time all potentials manifest.

Words are straw in the wind.

The more one talks, the less one says.

Keep focused on Infinity." ("天地之间，其犹橐龠乎？虚而不屈，动而愈出。多闻数穷，不如守中。")

Taoism constructs a world of change and impartiality in such a materialist way.

Dr. Wu, Jing: Professor in the Department of Philosophy at Hohai University; Visiting research fellow in the Department of Philosophy at Pennsylvania University. She received her PHD in Hong Kong University. Jing Wu is the author of *The Logic of Difference in Deleuze and Adorno: Affirmative Constructivism VS Negative Dialectics.* Professor Jing Wu has translated some works of Frederic Jameson and SlavojŽižek into Chinese. Her research interests include moral and political philosophy, contemporary French philosophy, culture studies, and gender theory. She has written some articles on comparative studies of Deleuze with other thinkers. Recently Jing Wu is working on a book of modernity.

Digital Media, Posthumanism, and Bergsonian Ecology

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Arguably, print media were the constitutive ground of humanism, whereas digital media are the constitutive ground of posthumanism. If humanism implies a picture of the world with humans at the center, it is reasonable to associate posthumanism with a picture of the world in which posthumans are no more than nodesactualizing themselves as transient permutations in chance encounters while co-inhabiting a relational field with myriad other nodes. Print media created a culture of standardization, which is a recipe for competition. Digital media are a great retriever, and, as such, make for diversity. Print media correlate with a Darwinian sense of ecology, which emphasizes competition, natural selection, and survival of the fittest. Digital media reinforce a Bergsonian sense of ecology, which emphasizes creative evolution, differentiation, and the notion of "different for" as against "different from." A Bergsonian environmental ecology is typified by the profusion of symbioses and contrapuntal relations, just as a Bergsonian mental ecology is characterized by the proliferation of productive interfaces and negentropic encounters. Print media intensify a sedentary mentality that prizes possessions and the actual. Digital media revive a nomadic sensibility that cherishes experience and the virtual. Humanism is to Newtonian physics as posthumanism is to quantum physics. Humanism is a species of ontologism, whereas posthumanism is a species of interologism. The latter is more attuned to ecological thinking Bergson style. In terms of propensity, the culture grounded in digital media points in the direction of interologism and ecologism. The fact that digital media have been exploited to intensify possessive capitalism is attributable to a cultural lag – we are driving into the future while looking into the rearview mirror, as McLuhan puts it. We are yet to precipitate the advent of a full-fledged posthumanism, which is still no more than an imminent event on the horizon. It is misguided, though, to assume that digital media will simply liberate us without also controlling us.

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Deleuze, Technology, and Thought

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Abstract:

The aim of this paper is to examine the broad outlines of Deleuze's philosophy of technology, in part as a means of exploring the relation between the human and the non-human. Deleuze was not a philosopher of technology like Bernard Steigler, nor did he thematize the question of technology like Martin Heidegger. Nonetheless, he was strongly influenced by the work of Gilbert Simondon and André Leroi-Gourhan—two of the most profound thinkers of technology in the twentieth-century—and one can find an implicit approach to the question of technology in Deleuze's works.

In my presentation, I would like to focus on several concept that will help us approach the problem of technology in a Deleuzian vein: Prosthesis, Proto-Technicity, Exodarwinism, De-Specialization, and Totipotence. Speaking in general terms, technologies are "prosthetic," that is, they are extensions of the body and its organs. From this starting point, we will derive several consequences that can be found in Deleuze's work: (1) the fact that nature itself is technological and prosthetic (originary technicity); (2) the idea that, once technologies are externalized, they evolve on their own following a much quicker tempo than natural evolution (exo-darwinism); (3) that humans are somewhat unique in that their organs (such as the hand and mouth) have been de-specialized, or de-territorialized, such that they can be seen as champions of inadaptation; and (4) finally, it was this variability (or totipotence) of the human body that accounts for the generalized and abstract concepts of metaphysics.

Daniel W. Smith is Professor in the Department of Philosophy at Purdue University, where he has taught since 2001. He received his Ph.D. in philosophy from the University of Chicago, and has been a visiting professor at the American University of Beirut, Middlesex University in London, and the University of Hobart in Tasmania. Before coming to Purdue, he was a Vice Chancellor's Postdoctoral Fellow at the University of New South Wales in Sydney Australia.

Prof. Smith is a specialist in contemporary European philosophy, and notably the work of Gilles Deleuze. His book *Essays on Deleuze* was published by Edinburgh University Press in 2012. He is the editor of the *Cambridge Companion to Deleuze* (2012, with Henry Somers Hall); *Deleuze and Ethics* (2011, with Nathan Jun); *François Zourabichvili's Deleuze and Philosophy of the Event* (2011, with Gregg Lambert and Kieran Aarons); and *Gilles Deleuze: Image and Text* (2009, with Eugene W. Holland Charles J. Stivale). He is also the translator, from the French, of books by Deleuze, Pierre Klossowski, Isabelle Stengers, and Michel Serres. He is currently working on a book entitled *Technicity and Thought*.

Ecological Immunity and the Biopolitics of the Nonhuman

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Abstract:

The "entry of life into history" as which Foucault describes the advent of biopower is an event which concerned not only humans, but also the countless other life forms humans interact and commingle with. More often than not, the new techniques for disciplining individual bodies and for managing populations were essentially new ways of shaping and controlling the relationships between different biological species – most obviously in such cases as hygiene, epidemiology, nutrition, and industrial agriculture. From a contemporary perspective, this is both so important and so glaringly obvious that Foucault's apparent lack of interest in the ecological dimension of his own argument appears almost puzzling. Yet it is a disinterest shared by much of the recent scholarship which has sought to further explicate the notion of biopolitics. Roberto Esposito's theory of immunity is no exception in this regard. Nevertheless, this paper will argue,it offers a particularly good starting point for rethinking biopolitics in thoroughly ecological terms. Esposito understands immunity as the conceptual obverse of community: it is a condition in which the individual is exonerated from the debt it owes to the collective and protected from the latter's imperative demands. Whereas Esposito focuses almost entirely on the legal and political discourse which conceives of the relationship between the individual and the state in this fashion (i.e. basically the liberal tradition), it can be argued that the concurrent efforts to protect human individuals and populations from the vagaries of ecological existence (to "get us out of the food chain," as Louis C. K. so bluntly puts it) are governed by the same underlying logic – and that they likewise challenge us to find new ways of thinking about the common.

Hannes Bergthaller received his doctorate in American Literature from the University of Bonn in 2004. He is a professor at the Department of Foreign Languages and Literatures of National Chung-Hsing University in Taiwan. He served as president of the European Association for the Study of Literature, Culture, and the Environment (EASLCE) between 2012 and 2014. From 2014 to 2015, he was a research fellow of the Alexander-von-Humboldt Foundation at the University of Würzburg, Germany. In 2015, he received the Wu Ta-You Memorial Award of the Ministry of Science and Technology of the Republic of China. Among his recent publications are a guest-edited cluster on ecocriticism and environmental history in *ISLE* (2015) and a guest-edited theme section on ecocriticism and comparative literature in *Komparatistik* (2014).His research focuses on ecocriticism, environmental philosophy, social systems theory, and the cultural history of environmentalism in the US. His essays have appeared in *Connotations*, *Environmental Humanities*, *European Journal of English Studies*, *English Studies*, *Interdisciplinary Studies in Literature and the Environment*, and *The New German Critique,* among other venues.

Approaching the Impasse: on Animality and Sovereign Beast

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The different modes of the social production from modern industrialization, postmodern informatization to our contemporary digitalization based on neoliberalism have drastically reshaped, or more precisely, deteriorated the global images of our world. When Félix Guattari theorizes ecosophy in *The Three Ecologies,* he refers to three ecological registers: the environmental, social relations and human subjectivity. Indeed, everything is interrelated and interconnected; our nature is being destroyed by the collectively capitalistic desire based on human predatory animality, an instinct of self-aggrandised narcissism, which is now normalized and justified for self-survivorship. Animality is a concept that refers to the bestial nature or instincts of animals, and of course, humans too have shared it. When Foucault first in *Madness and Civilization* mentions the state of animality, he uses this term when humans' rational faculty fails to bring into logical reasoning and it corresponds to the state of madness, driven by an excess of desire. Derrida even in *The Beast and The Sovereign I* wittily shows the strangely troubling resemblance of criminal, beast and sovereign (without law or above the law). He tries to argue that several forms of social violence, including terrorism, indeed are instigated by the law prescribed by the sovereign beasts based on apathy of narcissistic survivorship. In this short paper, I try to focus on the problems of human animality producing a globalized neoliberal regime run by the financial elites. The true response to the crisis of humanity is to re-discover the monstrous beasts rooted in human nature and try to regulate again its structural problems, like what Guattari says that "this revolution must not be exclusively concerned with visible relations of force on a grand scale, but will also take into account molecular domains of sensibility, intelligence and desire" (*The Three Ecologies* 20). I will use Taiwanese artists' works, those by Jui-Chung Yao and Jun-Honn Kao, as examples for my theoretical analysis.

Key words: animals, animality, beast, violence, neoliberal capitalism

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She received her doctorate in English and American Literature from National Taiwan University. Her academic research fields focus on critical theories, psychoanalysis, visual arts, and contemporary French philosophy. She has done two translation works on critical theories: Slavoj Žižek's *Looking Awry* in 2008, and Ian Buchanan's *Deleuze and Guattari's Anti-Oedipus: A Reader's Guide*, in 2016. She edited a special issue for the international newsletter of the Comparative Literature Association in Taiwan on *Neoliberalism and Humanities Studies in Higher Education*, in 2015. She also edited an academic book, titled as *In the Infinite Duration of Life: Childhood, Memory and Imagination*《在生命無限綿延之間：童年、記憶、想像》in 2012. Her academic monograph, *The Unconscious Maze of Love and Belief*《情感與信仰的潛意識迷陣》, was published in 2013. Her academic papers are published in several well-known (international) academic journals. Her two collections of poetry, *The Height of Dreams* and *Light and Temperature of the Sky*, are sponsored by National Culture and Arts Foundations. Her latest research projects focus on affect, animality, Deleuze, art and immanence.

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Ocean or oubliette?

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> There is at least a risk that there will be no more human history unlesshumanity undertakes a radical reconsideration of itself.
>
> -- Félix Guattari, *The Three Ecologies* (p68)

There is now enough plastic in the world to cling wrap the entire planet. Since WW2 5 billion tonnes of plastic has been produced and it is expected that by the end of this century the total output will exceed 30 billion tonnes. Plastic is now so pervasive scientists are saying that it is a new geological marker. They use to look at gas rings in the ice, henceforth they'll look for layers of plastic. And no part of the planet has been affected by spread of plastic waste than the ocean.[1] Eventually the things we dispose of will dispose of us. We are suffocating the planet in our toxic waste. The ocean, as vast as it is, has somehow slipped from view – it is used as a dumping ground for all kinds of waste, and it is steadily dying, but no-one seems able to raise a hand to stop it. In part this is a problem of sovereignty. All nations claim their piece of the ocean, but none own it outright. And now that it is in trouble we must ask who is responsible for fixing it? There can be few messier or more urgent problems facing the world today than the state of its oceans. Global warming is a problem of rubbish – it is caused by the by-products of what we do in our daily lives. To live as we do, we must constantly throw things away.[2] Throwing stuff away makes us the kinds of subjects that we are.[3] And that is surely the core of the problem –

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[1] http://www.theguardian.com/environment/2016/jan/24/plastic-new-epoch-human-damage?CMP=fb_gu

[2] This isn't news. As long ago as 1955, *Life* magazine was already declaring that ours is a 'throwaway society'. A few years later in 1963 Vance Packard described us as 'waste makers' as in his best-selling book of that name, which it must be pointed out was pitched as a kind of moral panic about moral values rather than a concern for the environment.

[3] Hawkins 2006: 4.

changing everything means changing ourselves and that is hard to do. We generally expect others to change so we can stay the same, which is why free-riding is one of the key politico-philosophical problems of our time. Thus, there is probably no more important critical and political question today than the question of what prompts us to act? What would get us to change everything, including ourselves?

In critical theory there are essentially only two answers to this question: (1) we either do what we know we must (Kant's categorical imperative is the *sine qua non* of this position); or (2) we do what we feel we must (Bennet's vital materialism is in many ways the *sine qua non* of this position). Adherents to the latter view of things describe it as either embodied or material and they castigate adherents of the categorical view for being either disembodied or immaterial. The limits of the former are that it is idealist and in being so implicitly tyrannical because the set of things we must do are not defined or decided upon by ourselves. They are instead imposed from the outside and often without any awareness of or interest in history or indeed culture. The dire state of the ocean means we need to resolve these ethical and political questions as a matter of urgency.

Ian Buchanan is Professor of Cultural Studies and Director of the Institute for Social Transformation Research at the University of Wollongong, Australia. In 2007, he initiated the first Deleuze camp and it was a great success, followed by the international conference on Deleuze Studies in 2008 onward till now. He is the founding editor of the international journal of *Deleuze Studies* and the author of the *Dictionary of Critical Theory* (OUP, 2010). He is also the editor of the *Deleuze Connections* series, which has published more than 25 volumes of work on Deleuze, such as *Deleuze Century*? (1999), *Deleuze and Feminist Study* (2000), *Deleuze and Literature* (2000), *Deleuze and Music* (2004), *Deleuze and Space* (2005), *Deleuze and Politic*s (2008), *Deleuze and the Schizoanalysis of Cinema* (2008)…to name just a few here.

The Ethics and Aesthetics of Posterity:

Climate Change Fiction and the Future

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Recent ecocritical work has focused on climate change fiction and other literary forms of the   Anthropocene. Much ink has been spilt on the problem of climate change's apparent unrepresentability and the formal challenges it presents to conventional discourse and narrative. What many scholars overlook is the problem of what I call environmentalist posterity, that is, the idea of our obligation to future generations as a reason for environmental action. This book explores this often-ignored but utterly dominant ethical basis of climate change fiction, paying special attention to contemporary novels' aesthetic choice to invest in the figure of the child. I argue that climate change fiction opens up a space in which to scrutinise the contradictions that inhere in the environmentalist reliance on posterity and in the use of parenthood as rationale and metaphor for environmental action.   In other words, what has been missed in recent climate change criticism is that the poster child of climate change is none other than the child. In this paper, I explore how the climate change novel allows us to ask what is at stake in the adoption of this charismatic but ultimately disingenuous environmentalist symbol.

Adeline Johns-Putra received her PhD from Monash University in Australia. She is a Reader in English Literature at the University of Surrey. She was Chair of the Association for the Study of Literature and the Environment in the UK and Ireland (ASLE-UKI) from 2011 to 2015, and serves on the editorial board of *Green Letters*. She is the author of two monographs (*The History of the Epic*, 2006, and *Heroes and Housewives: Women's Epic Poetry and Domestic Ideology in the Romantic Age 1770-1835*)and numerous articles in the fields of ecocriticism, Romanticism

(especially women's writing), epic literature, and genre theory. Her current research is focused on climate change fiction and the ethics of posterity.

Global Warming Narratives and Hyperobjects

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"Global warming" is understood to mean that "the average temperature of the Earth's atmosphere and oceans is increasing" (Masahiro 7), and it is caused by two main contributive factors: the greenhouse effect (Flannery 19-20), such as the rise of CO_2 levels in the earth's atmosphere (Flannery 27-35), and the circulation of Earth's currents. The myriad effects of global warming include the melting of icecaps in the Arctic Ocean, a rise in sea level, the extinction of plants and wildlife, and the spread of disease, to cite only the most notable.HereI follow the main theme of "speculative realism" with a special focus on Timothy Morton's notion of hyperobjects. While interrogating related forms of new materialism in science, philosophy and literature, I would like to explore Morton's critique of the centrality of humanism that ignores the nonhuman species and posthuman others. For Morton and for Graham Harman, the object is always already "withdrawn." As a rebuttal of the core value of correlationism—namely that there are no objects "which are not always-already correlated with a point of view, with a subjective access." In this paper, I venture to discuss global warming narratives—Arthur Herzog's *Heat*, Norman Spinrad's*Greenhouse Summer*, Ian McEwan's *Solar*, and Paolo Bacigalupi's*Windup Girl*—in terms of Timothy Morton's object-oriented analysis that looks at globalwarming as a hyperobject, meaning "viscous," "nonlocal," "temporal undulation," and "interobjective."

Robin Chen-hsing Tsai received his PhD from NationalTaiwanUniversity. He is a professor in the English Department at TamkangUniversity and the current president of ASLE-Taiwan. His areas of specialization are ecocriticism, climate change fiction, environmental science fiction, and new materialisms. His publications include "Technology, the Environment and Biopolitics in Octavia Butler's Xenogenesis" (*Foreign Literature Review*, 2014) and two edited books: *Introduction to Ecoliterature* (2013) and *Key Readings in Ecocriticism* (2015). His most recent publications are "Toxic Objects, Slow Violence, and the Ethics of Transcorporeality in

Chi Wen-chang's *Zhebi de tiankong* (The Poisoned Sky) (2016) and
"Ecological Sovereignty, Biopolitics, and Umwelt in Amitav Ghosh's *The Hungry Tide*" (Forthcoming).

Contesting Life at the World Commission
on Environment and Development

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"You talk very little about life, you talk too much about survival."

- Speaker from the floor, São Paulo Public Hearing, qtd in World Commission on Environment and Development 1987, 40

In the development discourse of the mid- to late-twentieth century, development was the solution to a problem defined at the level of basic need. As Arturo Escobar has argued, development as a cultural struggle, whereby people strive to articulate and bring into being their own visions of a good life, was depoliticized and decontextualized into a form of biopolitical technical knowledge practiced on economies, populations, and bodies. Sustainable development, an international policy paradigm crafted by the 1983-1987 World Commission on Environment and Development, incorporated ecological management into the biopolitics of development, leading early critics to denounce its instrumentalization of nonhuman life. This paper extends the analysis of the biopolitics of sustainable development along three interconnected threads, drawing on my research with the World Commission archives. First, I discuss how life appears as a highly contested domain in the testimonies delivered at the eleven public hearings of the World Commission, with Third World deponents emphasizing quality of life, place-embedded lives, and spiritual lives against a basic-needs, "politics of survival" discourse that had until then dominated international environmental discussion. In the official report of the World Commission, human dignity and human rights were foregrounded in order to find international common ground on environmental challenges. However, these geopolitical contestations over life also exposed how the basic-needs development paradigm is based on a "bare earth" imaginary—my second point of discussion. As

"bare earth," a physical place is depicted as if without sustenance and, hence, any possible bio-cultural meanings and practices; the terrain might be earth but does not count as productive, and as such the lives lived there do not appear worth living. Finally, I discuss how the political demands made at the public hearings for sustaining context-richqualities of life were overshadowed by the emergent spectacle of life as biodiversity. When biodiversity appears to be "life" itself—life at its most vibrant, generative, and productive—it makes "life" something else, located elsewhere than in the subject and in the futures that people might want to bring into being. The charismatic flourishing of biodiversity across our proliferating screens (though declining in the biosphere) is eerily mirrored by an explosion of new forms of bare life (such as the famine spectacles of the 1980s, or the asylum seekers of the new millennium) marooned outside the political communities shaping their futures.

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From People to Population: Malthus and Biopolitics

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My paper will discuss the origin of the neo-liberal biopolitics that could be traced back to Malthus. Malthus' *An Essay on The Principle of Population* anticipated the emergence of Social Darwinism and marked the crisis of liberalism which brought forth the problem of population against the political idea of people. Malthus' idea of population was influential to moral philosophy, even though his work aimed at reformulating liberal economics; his theory of population paved a way towards the neo-liberal idea of human capital. Malthus is a liberal economist who was keen to the distribution of wealth, and as other liberal economists he also worried about a population explosion, in particular the eruption of working class. He wanted to solve out the dilemma that Marx pointed out in *The Communist Manifesto*: "What the Bourgeoisie therefore produces, above all, are its own grave diggers". Malthus attempted to prove the principle of population as the natural law of sexuality in order to criticize the progressivism that had been advocated by Marquis de Condorcet and William Godwin. Malthus' theory bore on the presupposition that humankind has two fundamental needs: food and sex. These needs come along with the production of food and the reproduction of population. What Malthus concerned about was that the ability of reproduction is "indefinitely greater" than the ability of production. From this perspective, Malthus maintained that the growth of population should be controlled, otherwise population levels would double in size every 25 years. Malthus' theory of population naturalized inequality in the human society, because the imbalance between production and reproduction always caused the limited distribution of wealth. I will contend that Malthus' idea of population is a turning point at which the crisis of liberalism, e.g. utilitarianism, founds itself on the way towards social evolutionism and further biopolitics, though many his contemporary critics attacked Malthus and proved his theoretical fallacy. The Malthusian naturalization of population seemed to succeed in cancelling the political idea of people, those who have done a contract with the state, and bringing forward the idea of population, those who should be controlled and managed by themselves as well as

the state. I will contend that the Malthusian theory of population still casts a long shadow over Asian capitalism as the dominant ideology.

Dr. Alex Taek-Gwang Lee（李澤廣）is a cultural critic and associate professor in Kyung Hee University, Republic of Korea. He obtained MA in philosophy from University of Warwick and Ph.D. in Cultural Theory from The University of Sheffield. His publications include *Theory AfterAlthusserianism,Futurism, The Obscene Fantasy of Korean Culture, Nationalism as a Sublime Object, Deleuze as a Theatre of Philosophy, Framing a Witch*. He co-edited *The Idea of Communism 3* with SlavojŽižek. He is an editorial member of journals such as English Language and Literature, Journal of Theory and Criticism, Journal of Literature and Cinema, Gwangju Biennale Journal NOON. In 2013 he organized The Idea of Communism Conference in Seoul with Alain Badiou and Žižek.