

Université Paris 8
Département de philosophie
Chaire Internationale de Philosophie Contemporaine

Séminaires 2^e semestre 2020-2021 (en anglais)

Prof. María del Rosario Acosta López (University of California, Riverside)

Le Département de philosophie de l'Université Paris 8 a le plaisir de vous annoncer le programme de séminaires de la Professeure **María del Rosario Acosta López (UC Riverside)**, première Professeure invitée élue sur la Chaire Internationale de Philosophie Contemporaine placée sous l'égide d'un Conseil Scientifique International.

Le premier séminaire, **Grammars of Listening : On Memory After Trauma**, se tiendra le **Mercredi 16:00-18:00h**. Les 8 séances de séminaire commencent le **10 Mars** et se concluent le **12 Mai 2021** (avec interruption le 28 Avril et le 5 Mai).

Le deuxième séminaire, **Aesthetics as Critique: From the Critique of Aesthetics to a Decolonial Perspective**, se tiendra le **Vendredi 17:00-19:00h**. Les 8 séances de séminaire commencent le **2 Avril** et se concluent le **4 Juin 2021** (avec interruption le 30 Avril et le 7 Mai).

Les deux séminaires se tiendront en anglais sur la plateforme Zoom.

Vous êtes toutes et tous cordialement invité.e.s à suivre ces deux séminaires (niveau Master + Doctorat).

Chaque séminaire est validable au titre de la formation doctorale à Paris 8 et peut être suivi hors validation dans le cursus du Master Philosophie de Paris 8. Mais ils sont bien sûr ouverts à tous niveaux en tant qu' 'auditeurs libres'.

Vous trouverez ci-dessous une courte bio-bibliographie de la Professeure María del Rosario Acosta López, la présentation des deux séminaires (avec bibliographie) et les liens Zoom pour assister chaque semaine au séminaire.

(English below)

University Paris 8
Department of philosophy
International Chair of Contemporary Philosophy

Seminars Second Semester 2020-2021 (in English)

Prof. María del Rosario Acosta López (University of California, Riverside)

The Department of Philosophy of the University of Paris 8 is pleased to announce the seminar programme of Professor **María del Rosario Acosta López (UC Riverside)**, the first Visiting Professor elected to the International Chair of Contemporary Philosophy under the aegis of an International Scientific Council.

The first seminar, **Grammars of Listening: On Memory After Trauma**, will be held on **Wednesday 16:00-18:00h**. The 8 seminar sessions begin on **March 10** and end on **May 12, 2021** (with interruptions on April 28 and May 5).

The second seminar, **Aesthetics as Critique: From the Critique of Aesthetics to a Decolonial Perspective**, will be held on **Friday 17:00-19:00h**. The 8 seminar sessions begin on **April 2** and end on **June 4, 2021** (with interruptions on April 30 and May 7).

Both seminars will be held in English on the Zoom platform.

You are all cordially invited to follow these two seminars (Master + Doctorate level).

The seminars can be validated as part of the doctoral program at Paris 8 and can be taken outside of the validation process in the Master of Philosophy program at Paris 8. They are, of course, open to all level as 'free auditors'.

You will find below a short bio-bibliography of Professor María del Rosario Acosta López, the presentation of the two seminars (with bibliography) and the Zoom links to attend the seminar each week.

Prof. María del Rosario Acosta López (University of California, Riverside)
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Short bio: María del Rosario Acosta López is Full Professor at the Department of Hispanic Studies in UC Riverside since 2019. She obtained her PhD in Philosophy in the National University in Colombia and was Associate Professor of Philosophy at Los Andes University in Bogota before moving to the United States as Associate Professor of Philosophy at DePaul University. She conducts research on Aesthetics, Critical Theory, Political Philosophy, and more recently on Decolonial studies, with emphasis on questions of memory and trauma in the Americas. Acosta also conducts workshops on liberatory memory, is involved with historical memory issues in transitional justice contexts, and has worked with survivors of political violence, in Colombia with communities surviving paramilitary violence, and more recently in Chicago with police torture survivors.

Her most recent publications are devoted to F. Schiller's aesthetics, aesthetics of resistance in Latin American art, decolonial perspectives on memory and history, and epistemic injustice and epistemic violence. She is currently working on the final revisions of her next book, *Gramáticas de lo inaudito: pensar la memoria después del trauma* (Herder, 2022), and on the final editions of two forthcoming books, one in Spanish on community in Hegel, Nancy, Esposito and Agamben (*Narrativas de la comunidad: de Hegel a los pensadores impolíticos*), and one in English, *The Unstoppable Murmur of Being-Together*, co-authored with Jean-Luc Nancy and the Group on Law and Violence. A book on Schiller's aesthetical-political project, provisionally titled *Aesthetics as Critique*, is also in preparation.

Seminars (see descriptions below):

Grammars of Listening: on Memory after Trauma, Wed. 4:00-6:00 pm 8 sessions, March 10 - May 12 (break on April 28 and May 5)

Join Zoom Meeting

<https://zoom.us/j/98839171696?pwd=SHBxdGVaOXpMUDdwaEhhTkRHV3ZDZz09>

Meeting ID: 988 3917 1696

Passcode: PHILO

Aesthetics as Critique: From the Critique of Aesthetics to a Decolonial Perspective, Fr. 6:00-8:00 pm, 8 sessions: April 2 - June 4 (break on April 30 and May 7)

Join Zoom Meeting

<https://zoom.us/j/98252489422?pwd=MnIrbVJmTGJabWVldGR0NnpVVUdwQT09>

Meeting ID: 982 5248 9422

Passcode: PHILO

Grammars of Listening: on Memory after Trauma, Wed. 4:00-6:00 pm 8 sessions, March 10 - May 12 (break on April 28 and May 5)

This seminar inquires into the kinds of “grammars” that would need to be inaugurated in order to render audible what otherwise remains unheard and unheard-of as a consequence of what we will analyze as “traumatic forms of violence” – in their capacity to silence, erase, hide and deny their own shattering effects. By “grammars” we will understand *frameworks of sense* broadly speaking – taking sense here both in terms of the sensible as well as in terms of meaning, conceptual and otherwise. Accordingly, to ask about these grammars is to ask how to radically redistribute sense in order to subvert the frameworks that decide in advance what “deserves” to be audible, memorable, grievable—or not. In Spanish I call them “gramáticas de lo *inaudito*,” since the word “inaudito” points both to the unheard and the unheard-of, namely, what hasn’t (yet) been rendered audible and what is ethically unacceptable. The seminar will trace the close connection between the two: it is precisely because traumatic violence inaugurates unprecedented forms of harm – forms of harm absolutely unheard of and which thus challenge our ethical imagination in radical ways – that we do not *yet* have the grammars to approach them properly and make them *audible*, much less *intelligible* or even *believable*. We will approach the subject by asking first about “trauma” from a philosophical perspective, inquiring into the kind of challenges it poses to our conceptions of experience, in order then to move into questions around the possibilities of its representation, memorialization and historical indexation – that is, into the *conditions of possibility* of more radical form of listening. Art will play an essential role in this context, and we will study ways in which works of art resist oblivion and inaugurate grammars that make audible what has been rendered *inaudito* (we will bring in examples from Latin America, in contexts of political violence where we find radical forms of silencing and erasure).

Main readings:

Acosta López, M.R. “Gramáticas de lo *inaudito* as Decolonial Grammars: Notes for a Decolonization of Memory,” in Alejandro Vallega (ed.) *Philosophy and Liberation in Latin America, a Primary Source Reader* (London: Bloomsbury, forthcoming)

Freud, S. “Beyond the Pleasure Principle,” in *The Standard Edition of the Works of Sigmund Freud*, vol. 18 (London: Hogarth, 1953).

Benjamin, W. “The Storyteller”, *Illuminations: Essays and Reflections* (NY: Schocken, 1969): 83- 110.

Hannah Arendt, *Origins of Totalitarianism*, Chapter 12 and 13 (Harcourt, 1973): 389-480.

Cavarero, A. *Relating Narratives. Storytelling and Selfhood* (NY: Routledge, 2000), “The Vocal Body,” *Qui parle*, 21(1) (2012): 71-83 and *Horrorism: Naming Contemporary Violence* (NY: Columbia UP, 2009) (selections).

Dorfman, A. *Death and the Maiden* (New York: Penguin Books, 1991) [“Being Robbed of One’s Voice: On Listening and Political Violence in Adriana Cavarero” in *Political Bodies: Writings on Adriana Cavarero’s Political Thought*, P. Landerreche Cardillo and R. Silverbloom eds. (Albany: SUNY Press, forthcoming).]

Llosa, C. *La teta asustada* (film) [Theidon, K. “The milk of sorrow,” *Canadian Women Studies*, 27:1 (2019): 8-16.]

García Márquez, G. *One Hundred Years of Solitude* (selected fragment) [Acosta López, M.R. “*One Hundred Years of Forgottenness: Aesth-Ethics of Memory in Latin America*,” *Philosophical Readings*, Special Issue on Philosophy in Colombia, XI:3 (2019) 163-171.]

Acosta López, M.R. “Art as Resistance to Erasure: on *Fragmentos* by Doris Salcedo and *Duelos* by Clemencia Echeverri”, in Lina Britto and Ricardo López-Pedrerros, *Colombia Revisited* (2 vols) (NY: Routledge, forthcoming).

Encina, P. *Hamaca Paraguaya* (film) [Acosta López, M.R. “Hamaca Paraguaya de Paz Encina (notas sobre la resistencia de la memoria)”.]

Aesthetics as Critique: From the Critique of Aesthetics to a Decolonial Perspective, Fr. 6:00-8:00 pm, 8 sessions: April 2 - June 4 (break on April 30 and May 7)

This course departs from a broad conception of aesthetics as the realm in which, through our senses, perceptions and desires, sense is (re)framed, (re)distributed, and either made intelligible or rendered imperceptible (invisible, inaudible, untouchable). That is, aesthetics is understood as always already political and, if taken up critically, as a political task. The seminar will begin by focusing on some of the philosophical foundations of aesthetics at the end of 18th century in Germany and the important turn, at the beginning of the 19th century, from aesthetics to philosophy of art. Special attention will be paid to F. Schiller as a thinker who, starting from Kant's critique of aesthetics, will move towards a conception of *aesthetics as critique*. As we will see, such a conception will prove influential for G.W.F. Hegel's approach to the philosophical and historical role of art, as well as for later aesthetical-political approaches to critique (and the critical potential of art) such as those of the Frankfurt School in the first half of 20th century. Examining some of these more contemporary approaches (with particular attention to W. Benjamin and H. Marcuse), we will then turn to their interpellations, critiques and creative appropriations by Latin American and Caribbean thinkers, in order to explore the possible (dis)connections between aesthetics understood as a historical-political critical task and a decolonial perspective. The reading list for this section will include readings by Eduard Glissant, Sylvia Wynter, Nelly Richard and Silvia Rivera Cusicanqui, accompanied by concrete examples of Latin American artistic and cultural interventions.

Main readings (all will be provided in PDF):

Kant, I. *Critique of the Power of Judgment*, tr. Paul Guyer (Cambridge: Cambridge U.P., 2000) (selection, special attention will be paid to §9)

Schiller, F. "Kallias or Concerning Beauty: Letters to Körner", in *Classic and Romantic German Aesthetics*, ed. Jay M. Bernstein (Cambridge: Cambridge University Press, 2003): 145-184 and "Letters on the Aesthetic Education of Humankind," in *Essays*, ed. Walter Hinderer and Daniel Dahlstrom (New York: Continuum, 2001): 86-178.

Hegel, G.W.F., *Lectures on Fine Art*, tr. T.M. Knox (Oxford: Clarendon Press, 1925), Introduction.

Benjamin, W. "Critique of Violence" (SW1, 236-252) and "The Work of Art in the Age of Its Technological Reproducibility" (Third Version) (SW 4, 251-270)

Marcuse, H. "The Aesthetic Dimension" in *Eros and Civilization: a Philosophical Inquiry into Freud* (Boston: Beacon Press, 1955): 172-196

Glissant, E. *Poetics of Relation* (Ann Arbor: University of Michigan Press, 1997) and *Caribbean Discourse: Selected Essays* (Charlottesville: University of Virginia Press, 1999) (selection)

Wynter, S. "Rethinking 'Aesthetics': Notes towards a Deciphering Practice," in *Ex-hiles: essays on Caribbean Cinema* (Trenton: Africa World Press, 1992), 237-280.

Richard, N. "Ruptures, Memory and Discontinuities" in *The Insubordination of Signs: Political Change, Cultural Transformation, and Poetics of the Crisis*, Duke University Press, 2004, 1-21.

Rivera Cusicanqui, S. "Palabras mágicas: reflexiones sobre la crisis presente" y "Oralidad, mirada y memoria del cuerpo en los Andes", *Un mundo ch'ixi es posible* (Buenos Aires: Tinta limón, 2018) 93-134. (No translation available, we'll read in English "Sociology of the Image: A View from Colonial Andean History" in *Ch'ixinakax utxiwa: On Decolonising Practices and Discourses*, tr. Molly Geidel (Cambridge: Polity, 2020): 12-45.