

ABSTRACTS

Iwan BARTH

Des « objets communicants » à l’imaginaire social de la rationalisation : un objet de recherche entre aspects matériel et symbolique de l’interconnexion des TIC

**From “smart things” to imaginary of rationalisation :
A research object between concrete and symbolic aspects
of ICT interconnection**

Information and Communication technologies (IT) are slowly modifying our perception of the most everyday objects. The interconnection of these objects is currently being developed in two ways. Increasing the number and power of “things-that-think” with embedded IT elements is the first one. Creating an “ambient intelligence” and networking those objects to make them almost “disappear” is the second one. A theoretical framework is needed to analyse this phenomenon. Numerous historical resources in communication studies fail to reflect the polymorphous nature of the innovation in ubiquitous computing. Therefore, the critical theory and the theory of social imaginary are chosen due to their un-clustered approach to the social field. Constructing the subject of the research in this way enables us to keep the complexity and multiplicity of communicating objects, and to take a critical look at the “social demands” naturally linked to this subject.

Marie GODET

**De l’« objet bouleversant » à *L’Objet à travers les âges*.
Évolution de la conception et de l’utilisation de l’objet chez
Marcel Mariën et Christian Dotremont**

**From the “objet bouleversant” to *L’Objet à travers les âges*.
Evolution of the conception and use of the object in the work of
Marcel Mariën and Christian Dotremont**

This article aims to outline the development of the notion of object in “second-generation” Belgian surrealism through the figures of Marcel Mariën and Christian Dotremont. Both showed their interest in the object as soon as they had joined the surrealist movement. This interest fits in a broader trend from the early thirties on. Influenced by the writings of Paul Nougé and the paintings of René Magritte, both poets would assimilate their Brussels legacy according to their own concerns and, by making use of the object, eventually develop a very personal body of work. Their divergences, however, remained rooted in an aspect they continued to share : the meticulous attention they gave to everyday life.

Benjamin STRAEHLI
L'objet sonore et la musique

Sound-object and music

Pierre Schaeffer has claimed that we need to use a concept such as “sound-object”, if we want to do musical research. He argues this claim by referring to Husserl’s phenomenology, and elaborates a solfeggio of “sound-objects”. This concept is interesting, on the one hand because it highlights something in audition that plays a role in musical evaluation, and on the other hand because it shows that it is possible to describe it without falling into simple subjectivism. Nevertheless, its definition raises some problems, especially concerning the relationship between a physical sound-wave and a “sound-object”. The present article explains this concept’s meaning and the reasons why Schaeffer uses it. Finally, we will try to establish if the concept, regarding the encountered problems, is still relevant.

Fleur COURTOIS-L'HEUREUX
« Bon pied, bon œil ! » Expériences fétichistes de l'objet à l'épreuve de la danse

Fetish Tango : Experimenting with fetishistic experiences of the object through dance

By infiltrating itself into the historic, mythical and practical constructions of argentinian tango, a mosaic of analytical registers shall multiply the conceptual spectrum of the object. The woman-object, tango as an anthropological object, the shoe as a phallographic or dancing fetish (nor human, nor divine), the desubjectivized and re-objectified body will be as many sacrificed objects in this study. The power of these objects will continue to act and to tinker with uncertain borders. This article has taken the perspective of not making the objects speak but to testify of what the objects “that make do” are till their own making.

Thierry DRUMM
La vie publique des choses – Objets et choses de William James

The public life of things. Objects and things in William James

Few human practices have carried deprivation, or even hatred, towards objects, so far as philosophy seems to have done : it would be challenging to mention another practice as devoid of objects as philosophy is. Nevertheless pragmatism and William James’ thought offer tools not only to overcome this disaffection – which is close to denial – but also to understand its theoretic

reasons and to assess its practical consequences. Indeed James puts forward a twofold account of the way in which thought requires objects, thought being no longer understandable as anything else than a shift between “empowering” objects and “confronting” objects. This first formulation nevertheless leads James even further, when it comes to give back to the object its particularity within a certain relation to things which, as for them, demand to exist not only “for a thinker” but publicly and even politically.

Augustin DUMONT

L’objet par l’image selon Fichte. La constitution génétique de l’objectivité dans la *Wissenschaftslehre* de 1813

The Object through Image according to Fichte. The genetic constitution of objectivity in 1813’s *Wissenschaftslehre*

This paper aims at questioning the concept of “object” in Fichte’s penultimate version of *Science of Knowledge*. Far from neglecting the problem because of his so-called praise of omnipotent subjectivity, Fichte suggests to back down over it from the point of view of a philosophy of image. This is why the object has to be the result of a complicated genesis of a being’s image as schematism and pure apparition.

Sébastien RICHARD

Au-delà de l’être et du non-être : les origines de la *Gegenstandstheorie* meinongienne dans la tradition philosophique autrichienne

Beyond Being and Non-Being : The Origins of the Meinongian *Gegenstandstheorie* in the Austrian Philosophical Tradition

The present paper studies the way in which the theory of objects, as fully developed by Meinong at the beginning of the xx^e century, arose in the Austrian philosophical tradition from the problematic encounter of two theories : on the one hand, the Bolzanian thesis that there are objectless representations and, on the other hand, the Brentanian thesis of the intentional inexistence of the mental phenomena. The thesis put forward in this paper is that the solution to this problem in Twardowski’s philosophy consists of maintaining that for every representation there is an objectual correlate. This solution leads to the development of a theory of objects in general in which the objects are considered independently of their existence or their non-existence, that is beyond being and non-being.

Julien MARÉCHAL

L'objet et le système conceptuel

Object and Conceptual System

The rebirth of metaphysics in analytic philosophy championed by P. F. Strawson is characterised by a commitment to understanding the use of our concepts in a communicational setting. Strawson thought that the category of material object was fundamental to our ways of communicating. D. Davidson produced various criticisms of this claim but, more importantly, offered a very successful model of communication in which the constitution of the object of discourse could be investigated. Even though they both stress that such a starting point is mandatory, what matters in the end is, for one, that our experience be continuous and, for the other, that our attitudes converge on a shared cause. According to Strawson, only the materiality of objects can secure the former property. And the continuity of experience appears to require the coherence of our concepts, *i.e.* the idea of a conceptual scheme. But, in the end, the claim that coherence is necessary overdetermines the description of our linguistic practices.

Fabian BALTHAZART

La lente émancipation de l'orchestre dans le motet à grand chœur versaillais

**The slow emancipation of the orchestra in the
*Motet à Grand Choeur at the Chapelle Royale of Versailles***

The study of composition mechanisms is essential for anyone who wants to restore an incomplete partition. It also helps to seize the spirit of a specific type of artistic creation at one specific period in its relation with the contemporary philosophical or spiritual trends. In the present article, this approach has been applied to the relations that govern the choir and orchestra in the French *grand motet* from 1660, birth of the genre, and 1744, death of Campra and the time when Mondonville took office at the *Chapelle-Royale*. In the production of composers attached to this prestigious musical institution of the *Ancien Régime*, the orchestra gradually freed itself from its dependence on the choir. Departing from the observation of this slow evolution, we will conclude by making a parallel with a change occurring at the same time in the spiritual and artistic perception of the biblical texts which were turned into musical masterpiece.

Nathanaël MASSELOT et Gautier DASSONNEVILLE

Magie et constitution chez le premier Sartre. Vers une figure de la néantisation

Magic and constitution in the early Sartre. Towards a figure of nihilation

The aim of this paper is to show how the theme of magic leads the early Sartre to the well-known concept of nihilation. In order to reach this goal we will use the problem of the constitution of personal consciousness as a guiding thread. After having identified the main features of magic within the framework of Sartre's distinction between consciousness and the psychic, we will first point out how magic helps clarifying some of the core elements of consciousness as such. We will then compare the different kinds of magic at stake in imaginative and emotional consciousness. We will finally turn to *Being and Nothingness* where, on our reading, the field of magic appears to disclose the activity of nihilation beyond the dichotomy of being-in-itself / for-itself. As a conclusion, we will argue that magic can be considered as a residual element, as it were, of the process of nihilation.