**Bernard Stiegler**

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# Introduction

Bernard Stiegler (b. 1 April, 1952), officer of the Ordre des Artes et des Lettres (2016), is a French philosopher and cultural activist whose work on technology, media and the contemporary world has gained prominence in recent years. Founding director of the Pompidou Centre’s Institut de Recherche et d’Innovation and director and co-founder of Ars Industrialis, an independent association promoting a critical cultural politics, Stiegler’s activities span scholarly research and teaching, cultural policy intervention, coordinating technological innovations in pedagogical and cultural activities and contributing to public debate in various fora. He is author of over 50 monographs and co-authored books and numerous essays and lectures, many of which are available through an online school of philosophy, Pharmakon.fr. Philosophy became Stiegler’s vocation during a term in prison (1978-83), something he has written about in *Acting Out*. Jacques Derrida became his mentor, and Stiegler’s work can be situated as emerging from poststructuralist theory. It includes substantial critical reevaluations of Derrida, Paul Virilio, Jean-Francois Lyotard, Gilles Deleuze and Felix Guattari, and Michel Foucault. Stiegler’s philosophy and cultural politics proceed from the position that the question of technology should be appropriately incorporated in every domain of human endeavour from art to science to economics and politics. He is best described as a philosopher of technicity, by which term is meant the irremediably incomplete and contingent character of human being, a being who is always supplemented by technical prostheses. Besides those noted above, Stiegler develops his thought in dialogue with numerous sources including Gilbert Simondon, Martin Heidegger, Sigmund Freud, Immanual Kant, Plato and Aristotle. For Stiegler human being is a matter of becoming, a becoming conjugated with the becoming of technics in a dynamic without essential or teleological character. It must be critically evaluated to maintain a future projection of this becoming as “non-inhuman”. He advances a “general organology” of the relations between the organic biological body, organised technical forms and social organisations that interact in psychic and collective individuation. For Stiegler critical thinking today involves a “pharmacological” evaluation of the adoption of technological possibility by socio-economic and political systems at a time of the major destabilisation of social and cultural programs by a capitalist globalisation determining the course of the digital transformation of existence. Technology is our *pharmakon*, an inescapable poison that has curative potential, and culture is a therapeutics that must recover from its colonisation by the digital audiovisual processes of cognitive capitalism.

# General Overviews

To date the most useful introductions to Stiegler’s work are found in journals, edited collections or overviews of philosophy or developments in media theory. Barison and Ross 2004 is an exception; this experimental philosophical documentary has contributions from several philosophers and includes several segments of an interview with Stiegler that amount to a coherent and accessible introduction to his key claims concerning modern technology and the technicity of the human. Ekman 2007 has a substantial account of Stiegler as a poststructuralist philosopher taking up Paul Virilio’s key thematic of speed. Crogan’s introduction to a special issue of *Cultural Politics* on Stiegler provides an overview of Stiegler’s work up to around 2008 and assesses its value for reorienting cultural and media theory. In James 2010 the author analyzes Stiegler’s account of the role of technics in human history as central to his significance for contemporary critical philosophy. In the introduction to their edited collection on Stiegler, Christina Howells and Gerald Moore also assess the purport of Stiegler’s insistence on technicity as what both identifies him as a poststructuralist philosopher but which is also what differentiates him from the broader project of figures such as Derrida, Deleuze and Lyotard (Howells and Moore 2013).

Barison, David and Daniel Ross. *The Ister*. DVD. Black Box Sound and Image, 2004.

By including several passages of an interview with Stiegler, this philosophical documentary about Martin Heidegger’s reading of Freidrich Holderlin’s poem *The Ister* serves as a valuable introduction to the major theses of Stiegler 1998, the first volume of the *Technics and Time* series. The film’s first part is particularly relevant in this regard, while Stiegler’s contributions to the second part provide more detail of his evaluation of Heidegger’s project.

Crogan, Patrick. 2010. “Bernard Stiegler: Philosophy, Technics, Activism.” *Cultural Politics: An International Journal* 6 (2): 133-56.

Introducing a special issue on Stiegler, this essay gives an account of Stiegler’s *Technics and Time* series, Stiegler 1998, Stiegler 2009 and Stiegler 2011a. It also discusses some of the work comprising the \*Culture and Politics\* section and surveys the early anglophone critical reception of Stiegler including Beardsworth 1996, Bennington 1996, Ekman 2007, Hansen 2004 and Wills 2006.

Ekman, Ulrik. 2007. “Of Transductive Speed: Stiegler.” *Parallax* 13 (4): 46-63.

Ekman situates Stiegler’s project in poststructuralist and media theory contexts. He sees a marked relation to Paul Virilio’s thematisation of the speed of modern technics and reads Stiegler as following Virilio in oscillating between a posthuman engagement with an autonomous technological development and one which returns to a more ethical and political set of concerns for the future of the human.

Howells, Christina and Gerald Moore. 2013. “Introduction: Philosophy – The Repression of Technics.” In *Stiegler and Technics*, edited by Christina Howells and Gerald Moore, 1-14. Edinburgh: Edinburgh University Press.

The editors provide a concise introduction to Stiegler’s key claims concerning the technical, prosthetic character of human existence and its implications for philosophy. They position Stiegler as emerging from but decisively different to his post-structuralist interlocutors such as Derrida, Lyotard and Deleuze. They then discuss his critical account of contemporary capitalist technoculture and characterise the major critical responses to his work, key instances of which are included in their anthology.

James, Ian. 2010. “Bernard Stiegler and the Time of Technics”. *Cultural Politics: An International Journal* 6 (2): 207-27.

James analyses what he calls Stiegler’s thought of the “time of technics” in Stiegler 1998 and Stiegler 2009, assessing its contribution to philosophical and wider considerations of the contemporary state of globalized technological modernity. James unpacks and defends the rigor and legitimacy of Stiegler’s “transformative combination” of the propositions of Derrida, Heidegger and André Leroi-Gourhan through which he arrives at his philosophy of originary but not essential human technicity.

# Primary Texts

Stiegler’s first major work was first published in 1994 (subsequently in English translation as Stiegler 1998). Since then his output has been prolific and parallels his professional activities and wider efforts to mobilise and extend his philosophically developed propositions in a sustained engagement with the contemporary cultural and political context. This extensive publishing effort has been divided into two periods with a further sub-division of the second period. The production of the three volumes of *Technics and Time* is the major accomplishment of the \*First Period\* wherein Stiegler sets out the grounds and the major claims of his project of promoting technical forms and know-how to center stage in the long-running theatre (or movie as he characterizes it in Stiegler 2011a) of Western philosophical dialogue and dispute. *Tekhne*, marginalized by Aristotle as a kind of being having no autonomous agency, along with the *hypomnesic* memory-aid of writing, distrusted by Plato in the *Phaedrus* dialogue as harmful to authentic living memory and thought, must be reevaluated as co-constitutive of the knowledge and of the very tradition of philosophical inquiry. The implications of this reformulation of fundamental philosophical questions such as the relation between the empirical and the transcendental, the essential and the contingent, the ideal and the material are increasingly extended beyond the confines of the discipline of philosophy as the series continues, and this also characterizes the other texts assembled in the First Period. The \*Second Period\* is marked by a more explicit turning toward the contemporary situation in Stiegler’s work, one which seeks to bring to bear the force of his insistence on the material technicity of human being as an historically conditioned becoming on the consideration of current crises and issues concerning technological transformation and associated political, economic and cultural anxieties. These texts are not only an application of the insights developed through the philosophical ‘heavy lifting’ in the First Period, however, as Stiegler ‘practices what he preaches’ by iterating and further developing his major ideas through engagements with new philosophical positions and with a diverse range of other sources from anthropology, economics and psychonalysis to environmental and ecological science.

## First Period

Stiegler’s most sustained and rigorous contribution to the philosophical treatment of technology is found in the (to date) three volumes of *Technics and Time*, Stiegler 1998, Stiegler 2009 and Stiegler 2011a. It should be noted that this periodisation follows the development of Stiegler’s work as it appeared (for the most part) originally in French publications. There was a lengthy delay in the appearance of the English translations of the second and third volumes of the *Technics and Time* series so that the three French volumes from 1994, 1996 and 2001 were published by Stanford University Press in English in 1998, 2009 and 2011. Several of Stiegler’s later books and essays were translated in the eleven year hiatus between the first and second volumes. This has had some impact on the critical reception and takeup of Stiegler’s work in anglophone contexts. In the interviews with Elie During published in Stiegler 2004, an accessible summary of the principal elements of his account of human technicity and temporality is provided along with a commentary about the developing rationale of Stiegler’s cultural activism. *Acting Out*, Stiegler 2008a, is an English translation of two separately published essays by Stiegler which go further in describing his autobiographical motivations for becoming a philosopher as well as his sense of the responsibility of philosophy in the face of current events. He reads several extreme events as symptoms of a wider social and political crisis requiring urgent attention from a renewed critical engagement. The earlier text co-authored with Jacques Derrida evidences the emerging inquiry into television and the incipient digital media revolution (see especially ‘The Discrete Image’ in this book) that takes Stiegler in a direction starting from Derrida’s concept of ‘archi-writing’ toward the concept of ‘archi-cinema’ as a more specific and historically inflected elaboration of the question of the prosthetic conditions of experience and thinking on the threshold of the digital age.

Derrida, Jacques and Bernard Stiegler. 2002. *Echographies of Television: Filmed Interviews*. Translated by Jennifer Bajorek. London: Polity.

Comprised principally of extended interviews with his mentor Derrida on the topic of television and audiovisual mediation, there is included a short but significant essay by Stiegler at the end of this text. “The Discrete Image” sets out a theory of the digital transformation of image production and reception from the age of analog photographic representation that is an early elaboration of Stiegler’s philosophy of technology.

Stiegler, Bernard. 1998. *Technics and Time 1: The Fault of Epimetheus*. Translated by Richard Beardsworth and George Collins. Stanford: Stanford University Press.

In this first of three volumes Stiegler proposes the urgency today of reversing technology’s marginalisation from the central questions of Western philosophy. Stiegler develops critiques of the accounts of human being by Jean-Jacques Rousseau and André Leroi-Gourhan. His concept of the human as a being-in-default of an essence, that is, as a prosthetically conditioned becoming, emerges in engagements with Bertrand Gilles, Gilbert Simondon, Jacques Derrida and Martin Heidegger.

Stiegler, Bernard. 2004. *Philosopher par accident: entretiens avec Elie During*. Paris: Galilée.

This text transcribes a series of radio interviews with Stiegler by Elie During and presents an accessible introduction and commentary on Stiegler’s project in *Technics and Time*, Stiegler 1998, Stiegler 2009 and Stiegler 2011a. The key philosophical encounters with Plato, Aristotle, Kant, Husserl, Heidegger, Leroi-Gourhan, Simondon, Derrida, and others are discussed along with the rationale of Stiegler’s cultural political orientation toward the contemporary state of technoculture.

Stiegler, Bernard. 2008a. *Acting Out*. Translated by David Barison, Daniel Ross, and Patrick Crogan. Stanford: Stanford University Press.

This book translates two essays originally published separately that situate Stiegler’s commitment to philosophy as cultural activism. The first recounts how he commenced studying philosophy while in prison and how this contributed to his insight into the constitutive role of technical artifacts in human experience. The second responds to a mass shooting in Nantes and sees in it a symptom of a toxic, disindividuating tendency of consumerist technoculture.

Stiegler, Bernard. 2009. *Technics and Time 2: Disorientation*. Translated by Stephen Barker. Stanford: Stanford University Press.

Stiegler examines the constitutive role played by technical forms of memorialising experience (mnemotechnics) such as writing, photography and computing in the history of Western politics, culture and philosophy. Digitization is characterised as intensifying the industrial overturning of centuries of the preeminence of alphabetical writing as principal mnemotechnical form. Stiegler revises Husserl’s notion of internal time consciousness, inscribing the constitutive complexity of the cultural milieu of mnemotechnical artifactuality within temporal experience.

Stiegler, Bernard. 2011a. *Technics and Time 3: Cinematic Time and the Question of Malaise*. Translated by Stephen Barker. Stanford: Stanford University Press.

Stiegler analyses the global impact of the industrial mass media (taking cinema as its most significant twentieth century exemplar) in diagnosing the contemporary as a period of ill-being (or malaise in Barker’s translation). Extending the reading of Husserl in Stiegler 2009, his account of the cinematic industrial temporal object is mobilised in a critique and revision of Kant’s doctrine of the triple syntheses of perception, recollection and recognition.

## Second Period

In the early part of the new millenium, in response to significant social and political developments in France and internationally, Stiegler reoriented his project to develop the cultural and political relevance of his account of technology to engage in contemporary concerns. These included the September 11 attacks in the United States and the progress of Jean-Marie Le Pen in the 2002 French presidential elections. Stiegler has announced his intentions to resume the *Technics and Time* series in the coming years, but this period of more engaged research and writing includes many works that have not only resumed his philosophy but elaborated and extended it. The relationship between desire and technics becomes an explicit theme in this period, and the elaboration of a project of a “general organology” of psychic, social and technical organs is developed as the ground for a “pharmacological” critical practice. In this period Stiegler also co-founded Ars Industrialis, became the founding director of the Institut de Recherche et d’Innovation, founded the Ecole de la Philosophie d’Epineuil-le-Fleuriel, participated in a campaign against the adoption by the French government of recommendations concerning the pharmaceutical treatment of Attention Deficit Disorder, and contributed to public debates about the impacts of television viewing on very young children, the prison system and several other issues.

### Culture and Politics

The texts in this first part of Stiegler’s second period addressed questions concerning the relations between culture, politics and the economy in the light of the burgeoning digital technocultural transformation. This can also be said of works in the subsequent \*Global Issues\* section and there are several overlapping works that could belong in either of these subdivisions. In this initial phase these questions were articulated in relation to French and European contexts as Stiegler developed a mode of engagement with immediate and everyday concerns and with the local and regional experience of global technocultural and geopolitical events. The *Disbelief and Discredit* series situates its diagnosis of the ills of industrial society in its current “hyper-industrial” phase through reflections on the rise of the National Front (Stiegler 2011b), a tragic attempted murder-suicide in a region north of Paris (Stiegler 2013a) and the critical reinterpretation of May 68 by French social theory (2014a). Stiegler 2006 is conceived rhetorically as an open letter to political representatives in France in the lead-up to the 2007 presidential elections. *The Symbolic Misery* series comprising Stiegler 2014c and Stiegler 2015a analyses the damage to the collective processes of meaning making arising from the “hyper-industrial epoch” situating its critical reflections and responses through reference to French film and other cultural production. Stiegler 2008b is an extended discussion with French philosophers of science Phillipe Petit and Vincent Bontems and reexamines the history of Western scientific progress, while Stiegler 2014b is an elaboration of the rationale and the platform of Ars Industrialis, co-founded by Stiegler in 2005 to advance the aim of reformulating cultural and economic policy in France and Europe.

Stiegler, Bernard. 2006. *La télécratie contra la démocratie: Lettre ouverte aux représentants politiques*. Paris: Flammarion.

This book criticises the current state of French national politics during the 2007 presidential contest won by Nicolas Sarkozy. Stiegler targets the reduction of political debate to media marketing, with Ségolène Royal’s social media campaigning for the Parti Socialiste coming in for special attention. The failure of both right and left parties to prioritize the accelerating consumerist exploitation of all aspects of social existence is condemned in this polemical text.

Stiegler, Bernard. 2008b. *Economie de l’hypermatériel et psychopouvoir: Entretiens avec Phillipe Petit et Vincent Bontems*. Paris: Broché.

This extended discussion with Petit and Bontems considers the transformation of science from the classic deductive model to the inductive and performative process of “technoscience.” Stiegler examines technoscientific evolution’s part in destabilizing Western cultural and political development with a particular focus on its contribution to the information society, one which he characterizes as “hypermaterial” in contrast to formulations of the “immaterial” character of contemporary communications, economics and digital culture.

Stiegler, Bernard. 2011b. *The Decadence of Industrial Democracies: Disbelief and Discredit, Volume 1*. Translated by Daniel Ross and Suzanne Arnold. Cambridge: Polity Press.

Stiegler begins his critique of decadent “hyper-industrial” consumerism by interpreting the rise of nativist politics in France and Europe as a symptom of the discrediting of Western political and cultural values. By adopting a global model of cultural capitalism exploiting industrial media’s power to regulate the desires of individual consumers, the West is destroying the capacities and the very identity of its citizens and consequently is entering a self-destructive phase.

Stiegler, Bernard. 2013a. *Uncontrollable Societies of Disaffected Individuals.* *Disbelief and Discredit, Volume 2.* Translated by Daniel Ross. Cambridge: Polity Press.

The toxic affects of generalized consumerism are further analysed here in the collapse of collective values and the corresponding growth of shameless, stupid and extreme actions. For Stiegler the state, having abandoned to neoliberal economics its responsibility for adopting the potentials of technological developments for the collective good, finds itself in a losing battle to repress an increasingly dis-individuated and uncontrollable society become dangerous crowds of disaffected individuals.

Stiegler, Bernard. 2014a. *The Lost Spirit of Capitalism:* *Disbelief and Discredit, Volume 3.* Translated by Daniel Ross. Cambridge: Polity Press.

Stiegler discusses *The New Spirit of Capitalism* by Boltanski and Chiapello (2006), arguing that while much of their description of post-1960s consumerist society is correct, rather than exhibiting a hyper-individualist spirit the contemporary moment suffers a loss of spirit in the sense of a collective project. In developing this Stiegler elaborates a critique of Marcuse’s influential Freudo-Marxian theses in *Eros and Civilization* (1955) on the capitalist superego, repression and sublimation.

Stiegler, Bernard. 2014b. *The Re-Enchantment of the World. The Value of Spirit against Industrial Populism.* Translated by Trevor Arthur. London: Bloomsbury.

This text assembles documents relating to the formation in 2005 of Ars Industrialis, a cultural political research, debate and policy thinktank. These include the original manifesto (subsequently supplemented by a second, published online in 2010) and a co-authored response to the UN World Summit on the Information Society (in Tunis, 2005) that calls for a revised industrial politics to address capitalism’s loss of spirit in the age of global digitization.

Stiegler, Bernard. 2014c. *Symbolic Misery, Volume 1: The Hyper-Industrial Epoch.* Translated by Daniel Ross. Cambridge: Polity Press.

This series analyses consumerist techno-capitalism’s colonization of culture’s role of providing the grounds for the individual and collective negotiation of the meaning of existence. Stiegler assesses the political dangers of this disindividuating “hyperindustrial” monopolisation of symbol-making that annuls our sensible experience of existing, proposing an “allegory of the anthill” to evoke this destructive tendency. He discusses several filmakers as instantiating the counter-tendency toward the invention of new sensibilities of existence.

Stiegler, Bernard. 2015a. *Symbolic Misery, Volume 2: The Katastrophē of the Sensible.* Translated by Barnaby Norman. Cambridge: Polity Press.

Stiegler develops his crossing of Simondon’s notion of the transindividuation of psychic and collective individuals, Husserl’s retentional and protentional character of consciousness, and the psychoanalytic concept of the sublimation of libidinal energy in assessing the auto-destructive tendency of hyper-industrial capitalism. As a privileged site of aesthetic challenge to and reinvention of the forms that mediate transindividuation, art is crucial for nurturing a more creative and viable counter tendency.

### Global Issues

Stiegler’s engagement in the contemporary continued through the 2000s and tended to develop themes and topics encompassing the larger economic, environmental and geopolitical challenges of the present. A renewed enlightenment project is announced in Stiegler 2010b, a battle for intelligence against a global consumerist hijacking of social bonds to be joined on the ground of education. Stiegler 2010c is a response to the global financial collapse, while Stiegler 2013b develops the scope and potential of pharmacological analysis through an engagement with Winnicott’s psychoanalytic reflections on what makes life worth living. The essays on memory (Stiegler 2010a) and cinema and dreams (2013c) represent Stiegler’s increasing international profile and his efforts to refine and focus the critical import of his key proposals concerning technics and media. *States of Shock* (Stiegler 2015b) addresses the crisis of university research and education in the globalized and commercialised environment, and represents a significant critique of poststructuralism for having failed to offer a critical response to this beyond a reactive resistance. The final two works, Stiegler 2016a and Stiegler 2016b, see Stiegler reflecting on emerging articulations of the crisis of Western globalisation such as the environmental changes marked by the proposition of the anthropocene age, the coming wave of digitally implemented automation and the consequent collapse of employment, and the acceleration of social and economic disruption by a destructive Silicon Valley-led technocapitalism. Stiegler rethinks the concepts of entropy and negentropy in order to reformulate his philosophy of technicity in relation to energetic and cosmological perspectives.

Stiegler, Bernard. 2010a. “Memory”. Translated by Mark Hansen. In *Critical Terms for Media Studies*, edited by Mark Hansen and W.J.T. Mitchell, 66-87. Chicago: University of Chicago Press.

Stiegler discusses the significance of his conception of the constitutive role of technical artifacts in the shaping of human experience and cultural development on the basis of their provision of an artificial memory of the past that enables cultural heritage and continuity. The relation between what Plato distinguished as *anamnesis* (authentic memory) and *hypomnesis* (artificial memory support such as writing) becomes the central political question in the age of digitization.

Stiegler, Bernard. 2010b. *Taking Care of Youth and the Generations*. Translated by Stephen Barker. Stanford: Stanford University Press.

Stiegler announces a “battle for intelligence” as a response to the systematic capitalist exploitation of mainstream media for the purposes of coordinating consumption with production. Critically adopting Foucault’s work on the care of the self, Stiegler elaborates a philosophy of education as central to this renewal of the Enlightenment project of extending universally the skills and techniques of literacy enabling individuals to attain the maturity of intellectual autonomy and responsibility.

Stiegler, Bernard. 2010c. *For a New Critique of Political Economy*. Translated by Daniel Ross. Cambridge: Polity Press.

Responding to the global financial collapse, Stiegler argues the urgency for a new critique of political economy beyond Marx. Extending the marxist notion of proletarianization to the deskilling of individuals by technological change, he argues this affects everyone in the age of industrial media which “grammatizes” lived experience to coordinate consumption with production. Financial capitalism’s spiralling self-destruction must be addressed by a new industrial politics of contributory economy.

Stiegler, Bernard. 2013b. *What Makes Life Worth Living: On Pharmacology*. Translated by Daniel Ross. Cambridge: Polity Press.

The notion of technology as *pharmakon* is elaborated here. Developed from Derrida’s reading of Socrates’s comments on the poisonous but also helpful potential of writing for memory and thinking, Stiegler develops a pharmacological approach to technics generally as the critical dimension of his philosophy. A substantial engagement with psychoanalysis and especially D.N. Winnicott’s concept of the transitional object situates this technical *pharmakon* between psychic interiority and social exteriority.

Stiegler, Bernard 2013c. “\*The Organology of Dreams and Arche-Cinema[http://www.screeningthepast.com/2013/06/the-organology-of-dreams-and-arche-cinema/]\*.” Translated by Daniel Ross. *Screening the Past* 36. Accessed December 13, 2016.

This essay reprises the theorisation of cinematic consciousness in Stiegler 2011a, incorporating it within his program of a “general organology” for taking account of the relations between biological, social and technical “organs” in the analysis of cultural phenomena. The “arche-cinematic” capacity to dream, to imagine, fantasize, project, muse, speculate and so on is interpreted as organologically co-constituted by the technical artifacts enabling the exteriorization of human thought and experience.

Stiegler, Bernard. 2015b. *States of Shock: Stupidity and Knowledge in the 21st Century*. Translated by Daniel Ross. Cambridge: Polity Press.

This book examines the composition of intelligence and knowledge with stupidity and “baseness” through an encounter with Deleuze and Derrida on the topic of stupidity. Stiegler extends this meditation to a broader critique of the poststructuralist project and its intellectual and cultural legacy, taking up Deleuze, Lyotard and Hegel along the way. This establishes the terms for an examination of the crisis of university teaching and knowledge formation today.

Stiegler, Bernard. 2016a. *Automatic Society: The Future of Work, Volume 1*. Translated by Daniel Ross. Cambridge: Polity Press.

Stiegler explores the possibility of a viable automatic society adopting the potentials of artificial intelligence, robotics and computational algorithms against their current technocapitalist exploitation. The latter is precipitating both the collapse of the industrial society of Keynesian, waged employment and the ecological crisis of the Anthropocene. Jonathan Crary’ critique of late capitalism and Antoinette Rouvroy and Thomas Berns’ notion of algorithmic governmentality are some of Stiegler’s many interlocutors.

Stiegler, Bernard. 2016b. *Dans la disruption: Comment ne pas devenir fou?* Paris: Broché.

After outlining the psycho-social consequences of the culture industry and the outstripping of socio-legal constraint by digital technology, Stiegler examines the maddening consequences of the “disinhibition” process (Sloterdijk). Comparing libertarian and terrorist “disruptions”, Stiegler restages Foucault and Derrida’s disagreement on madness and dream. To destroy dreaming is to destroy futurity and with it “epokhality,” leading to a process of “demoralisation” (e.g., the Strauss-Kahn affair) that requires a re-imagined moral philosophy.

Stiegler, Bernard. 2017. “The Quarrel of the Amateurs.” Translated by Robert Hughes. *Boundary 2* 44 (1): 35-52.

In one of three essays on aesthetics in this special issue, Stiegler contextualises his restoration of the critical potential of the Eighteenth century figure of the “amateur,” an originally aristocratic designation contested by democratic intellectuals such as Diderot. As a lover of art who cultivates her knowledge through practical experience and contributes it to collective understanding, the amateur represents an important counter practice to the proletarianizing force of consumerism.

### Interviews

Several interviews provide accessible summaries and commentaries on particular aspects of Stiegler’s project. Some are most valuable for their discussion of Stiegler’s relationship to other philosophical positions. Stiegler and Hallward 2003 examines Stiegler’s reading and revision of Heidegger, Stiegler, Gilbert, Hayward and Roberts 2012 has substantial commentaries on the place of Derrida, Husserl, Heidegger and Simondon in Stiegler’s project, while Stiegler, Buseyne, Ross, and Wambacq 2016 looks at his more recent engagements with Nietzsche and Deleuze and Guattari. The other interviews explore aspects of Stiegler’s cultural political analysis and critique. Stiegler and Crogan 2010 discusses his interventions into French political debate in relation to his philosophical work, Stiegler and Lemmens 2011 considers the implications of this philosophy of the technical conditions of human development for assessing recent digital cultural transformation, and Stiegler and Nony 2015 concentrates on the analysis of the emerging phase of automation in Stiegler 2016a.

Stiegler, Bernard and Peter Hallward. 2003. “Technics of Decision: An Interview”. Translated by Sean Gaston. *Angelaki* 8 (2): 151-68.

In this early interview Stiegler elaborates on his philosophical project with a particular focus on his engagement with Heidegger in Stiegler 1998. His Heidegger is dissimilar to how Heidegger would read his own work, and Stiegler characterizes his engagement with other philosophers as “against” them in the dual sense of being both very close (“right up against”) but also different, and differing from them in his development of their thinking.

Stiegler, Bernard and Patrick Crogan. 2010. “Knowledge, Care and Transindividuation: An Interview with Bernard Stiegler.” Translated by Chris Turner. *Cultural Politics: An International Journal* 6 (2): 157-70.

This interview discusses the relationship between Stiegler’s cultural activism and his philosophy. Stiegler is asked about his work with Ars Industrialis, the research network he founded in 2005 and about his engagement with French politics in Stiegler 2006 which is framed as an open letter to French politicians.

Stiegler, Bernard and Pieter Lemmens. 2011. “‘\*This System Does Not Produce Pleasure Anymore’: An Interview with Bernard Stiegler[http://library.wur.nl/WebQuery/wurpubs/fulltext/194315]\*.” Translated by Pieter Lemmens. *Krisis: Journal for Contemporary Philosophy* 2011 (1): 33-41. Accessed December 14, 2016.

This interview overviews Stiegler’s work with particular reference to his adoption of a processual account of human and technical co-evolution that renders the dichotomy of technological determinism and social constructivist positions nonsensical. Stiegler characterises technical change as representing a destabilisation of this process with pharmacological potential for the social system. Lemmens then asks Stiegler about the potential of certain developments including the free software and open source movements.

Stiegler, Bernard and Jeremy Gilbert, Mark Hayward and Ben Roberts. 2012. “A Rational Theory of Miracles: On Pharmacology and Transindividuation.” Translated by Ben Roberts. *New Formations* 77: 164-184.

In this wide ranging interview Stiegler discusses how his approach to technicity crystallized in dialogue with key interlocutors including Derrida, Husserl, Heidegger and Simondon. He elaborates on what pharmacological critique entails and discusses its relation to the “thereapeutic” work of cultural activism he practices as a citizen. The interview also offers an accessible explanation of Steigler’s mobilisation of Freud’s work on desire and the drives.

Stiegler, Bernard and Anaïs Nony. 2015. “\*Bernard Stiegler on Automatic Society, as told to Anaïs Nony[http://thirdrailquarterly.org/issue-5/]\*.” *The Third Rail Quarterly* 5: 16-17. Accessed December 12, 2016.

This short interview provides a summary of the thesis of Stiegler 2016a, situating it within Stiegler’s social and political engagements in the philosophy of technology. Stiegler explains his revision of the classic opposition between autonomy and automatism and discusses the digital age as an epistemological transformation that must be addressed by critical thinking of the composition of autonomy with the automatic, of reason with analysis, of dreams with everyday routines.

Stiegler, Bernard and Bart Buseyne, Daniel Ross and Judith Wambacq. 2016. “We Have to Become the Quasi-Cause of Nothing – of Nihil: An Interview with Bernard Stiegler.” Translated by Daniel Ross. *Theory, Culture & Society*. July 26, 2016. Accessed November 22, 2016. DOI 10:1177/0263276416651932.

Stiegler is asked to comment on the political and epistemological dimensions of his philosophical work and on his more recent engagements in the thought of Nietszche and Deleuze and Guattari on nihilism. He elaborates on his conception of a “general organology” that treats technics as something that is not co-extensive with but nonetheless implicated in all considerations of human existence from psychoanalytic and biological to cultural, political and spiritual.

# Secondary Texts

Critical readings and responses to Stiegler’s work began to emerge in the early 2000s and have become more numerous in recent years as English translations of his work have multiplied. Stiegler’s work represents a substantial contribution to and reflection on the postructuralist philosophy and cultural theory influential across several areas of the anglophone humanities and social sciences from philosophy and political theory to film, media and cultural studies. Consequently as it has become more available in English Stiegler’s work has prompted critical commentaries and mobilisations in a wide range of disciplinary contexts.

## Film and Media Studies

It was in this field that Stiegler’s work found its most substantial initial reception and treatment in anglophone scholarship beyond the initial responses from Derrideans concerning Stiegler’s relation to his mentor dealt with in \*Relation to Deconstruction\*. From the perspective of his project of exploring the potential of digital technology as developed in media art, Mark Hansen welcomes but also critically responds to Stiegler’s project of overcoming the repression of technics in Western philosophy in Hansen 2004 and Hansen 2012. Crogan 2007 focusses on the implications for film and media theory of Stiegler’s concept of the “industrial temporal object,” while Roberts 2012 identifies Stiegler’s significance for progressing media theory beyond a sterile social constructivist versus technological determinist opposition. Both Marcel Swiboda’s film-philosophical commentary on Stiegler’s project in Swiboda 2012 and Ross 2015 apply Stiegler’s account of industrially mediated experience to films as part of their critical reception. Hui 2016 draws on Stiegler to formulate the parameters of a critical rethinking of the conditions of social memory in the digital age.

Crogan, Patrick. 2007. “Thinking Cinema(atically) and the Industrial Temporal Object: Schemes and Technics of Experience in Bernard Stiegler’s Technics and Time Series.” *Scan: Journal of Media Arts Culture* 4 (2). Accessed December 7, 2016. url <http://scan.net.au/scan/journal/display.php?journal_id=93>

The concept of the industrial temporal object elaborated in Stiegler 2011a is the focus of this article which considers its potential to revise media theory efforts to come to terms with the relations between the technological materiality and the phenomenal, lived character of mediated experience. Stiegler’s post-phenomological and post-Kantian formulations are explained and applied to some instances of the mass mediation of experience.

Hansen, Mark. 2004. *New Philosophy for New Media.* Cambridge MA: The MIT Press.

Stiegler is an important reference for Hansen’s project of reconsidering in the digital age the cultural and aesthetic frameworks of spatiotemporal experience in general and of the experience of media works in particular. For Hansen, however, the limit of Stiegler’s pertinence is in his narrow reading of Husserl’s phenomenology inasmuch as it tends to interpret technical phenomena as an extension of the early Husserl’s key concept of lived experience.

Hansen, Mark. 2012. “Technics Beyond the Temporal Object.” *New Formations* 77: 44-62.

Extending his critique in Hansen 2004, this essay identifies a paradoxical technophobia within Stiegler’s philosophy, most apparent in Stiegler 2010b. In characterising technical forms as essentially a form of exterior memory supplementing the limits of living memory, Stiegler’s critique of the contemporary mediascape misses the diversity and heterogeneity of contemporary technological materiality by remaining faithful to an early Husserlian focus on the living present as foundation of temporal experience.

Hui, Yuk. 2016. “On the Synthesis of Social Memories.” In *Memory in Motion: Archives, Technology and the Social*, edited by Ina Blom, Trond Lundemo and Eivind Røssaak. Amsterdam: Amsterdam University Press.

Hui mobilizes Stiegler’s work on the role of technical artefacts in the recording and transmission of memories at a social and collective scale in a discussion seeking to provide a framework for the critical analysis of the digital revolution in modes of production, recording and communications. He considers Stiegler’s work in the context of two of his principal resources in this regard, namely Simondon and Leroi-Gourhan.

Roberts, Ben. 2012. “Technics, Individuation and Tertiary Memory: Bernard Stiegler’s Challenge to Media Theory.” *New Formations* 77: 8-20.

Roberts situates Stiegler’s relevance to media theory as a critical refiguring of the social constructivist versus technological determinist opposition structuring much media and cultural theory engagements with media technology. Drawing on Feenberg’s account of this opposition, Roberts argues Stiegler’s philosophy of technicity bears significant potential for media theory. Neither determining nor purely instrumental, technics reciprocally compose with human individual and collective cultural becoming as their contingent but necessary medium.

Ross, Daniel. 2015. “\*Touch/Screen[http://www.ladeleuziana.org/wp-content/uploads/2015/12/Ross.pdf]\*.” *La Deleuziana: Journal of Online Philosophy* 2: 149-65. Accessed December 11, 2016.

Ross develops and extends Stiegler’s diagnosis of the pathological condition of contemporary digital technoculture. Stiegler’s re-reading of Freud’s account of desire and of psychic trauma is examined to show the inherently artifactual, historical and cultural character of psychic processes. Hans-Jurgen Syberberg’s epic film *Hitler: A Film from Germany* (1977) is brought into dialogue with Stiegler’s propositions concerning the critical chance and potential of criticising television and digital media through cinema.

Swiboda, Marcel. 2012. “Life and Thought in the Rushes: Mnemotechnics and Orthographic Temporal Objects in the Philosophy of Bernard Stiegler.” *New Formations* 77: 111-26.

Swiboda discusses the potential of Stiegler’s work for media theory and film-philosophy in the digital age. By way of a reading of *Memento* (2001), he introduces and exemplifies Stiegler’s propositions concerning the memorious character of technics and the inherently prosthetic nature of human temporality, elaborated through commentaries on Stiegler’s reading of the fault of Epimetheus in Stiegler 1998, and his critical adoption of Heidegger’s notions of facticity and the ready-to-hand.

## Stiegler’s Philosophy

A considerable current of the critical reception of Stiegler’s work takes up his relation to one or more of his major philosophical sources or themes. This began with essays evaluating Stiegler’s project in relation to the major tenets of his former mentor, Jacques Derrida, particularly over the differences between Derrida’s approach to the technical “supplement” of human being and Stiegler’s account of technicity. A selection of these appears in \*Relation to Deconstruction\* beginning with Bennington’s influential early review of Stiegler 1998 prior to its appearance in English translation (Bennington 1996). Gradually, Stiegler’s engagement with other philosophical positions began to be assessed independently of this framing of his project as exclusively within the orbit of deconstruction. Stiegler’s mobilisation of Gilles Deleuze and Felix Guattari, Gilbert Simondon and others, as well as comparative accounts of his treatment of themes including desire, contingency and the nature of the human are included in \*Other Philosophical Assessments of Stiegler\*.

### Relation to Deconstruction

As a former student of Derrida, Stiegler’s work emerges in no small part from the concerns, philosophical reference points and poststructuralist orientation of his mentor. Tracing a path that develops a quite distinct position to that of Derrida on technology and even articulating a critique of Derrida’s project, Stiegler’s work has been assessed critically on the basis of its relation to that of Derrida by several commentators, more or less sympathetic to his trajectory beyond that of being a pupil of the philosopher of *differance* and of deconstruction. Bennington 1996 and Wills 2006 represent the Derridean critical reception of Stiegler most unequivocally in positioning his work as a significant but unsuccessful effort to circumscribe the pertinence and reformulate Derrida’s concept of difference and his deconstructive practice of interpretation. Beardsworth 1996 provides a much more affirmative account of Stiegler as a Derridean thinker whose mobilisation of his mentor’s work holds much promise to reanimate the critical potential of deconstruction. Roberts 2005 follows Bennington to an extent but holds that while Stiegler’s work might be deconstructible it is nonetheless a significant development of Derrida’s work on technology and technicity with wide implications for philosophy and media theory. Ross 2013 considers Stiegler’s project as a return to and a renovation of deconstruction prosecuted through Stiegler’s critical mobilisation of Simondon’s work on individuation.

Beardsworth, Richard. 1996. *Derrida and the Political*. London: Routledge.

In the final chapter of this book Beardsworth considers Stiegler’s work up to and including Stiegler 1998 as representing a promising avenue for realising the political potential of Derrida’s deconstructive project. Through his interrogation of the technical and consequently material and historical conditions of culture and politics, Stiegler provides in Beardsworth’s view a way of avoiding a politically paralysing dwelling in aporetic formulations he identifies as a tendency in deconstruction.

Bennington, Geoffrey. 1996. “Emergencies.” *Oxford Literary Review* 18 (1-2): 175-216.

This review of Stiegler 1998 by a prominent Derridean assesses Stiegler’s work as a problematic departure from the deconstructionist principles of Stiegler’s mentor. According to Bennington, Stiegler misreads Derridean *différance* in terms of technics and tends to revive a transcendental concept of the human as technicity with positivist overtones.

Roberts, Ben. 2005. “Stiegler Reading Derrida: The Prosthesis of Deconstruction in Technics.” *Postmodern Culture* 16 (1).

Roberts assesses Stiegler’s proposition in Stiegler 1998 of the prosthetic condition of human organic life as dependent on organised inorganic technical artefacts for its departure from the thought of his mentor, Derrida. Acknowledging the significance for philosophy of Stiegler’s account of technicity, he proposes the deconstructible character of the opposition between the organic and the inorganic in the distinction between natural evolution and the transformed, ethno-cultural becoming of human life.

Ross, Daniel. 2013. “Pharmacology and Critique after Deconstruction.” In *Stiegler and Technics*, edited by Christina Howells and Gerald Moore, 243-58. Edinburgh: Edinburgh University Press.

Ross elaborates Stiegler’s project as less a departure than a return to the deconstruction of his mentor Derrida, one which aims at reactivating its critical potential to address the challenges of the contemporary technocultural moment. Stiegler’s deployment of Simondon and Nietszche to recast deconstructive thought in terms of the composition of tendencies is discussed along with other significant engagements with Derrida’s reading of Husserl, Freud and others.

Wills, David. 2006. “Techn*e*ology or, the Discourse of Speed”. In *The Prosthetic Impulse: From a Posthuman Present to a Biocultural Future*, edited by Joanne Mora and Marquard Smith, 237-64. Cambridge MA: The MIT Press.

Another prominent Derridean, Wills assesses Stiegler’s thought of speed as central to his contribution to thinking the technical conditioning of human temporality. Ultimately he reasserts the preeminence of Derrida’s thought of linguistic *différance* as site of human becoming through the absolute speed of rhetorical invention over Stiegler’s more technics-oriented approach to language.

### Other Philosophical Assessments of Stiegler

Aside from Derrida, Stiegler has engaged with and adopted the propositions of several important philosophers. Commentaries and appraisals of the validity and significance of these include Barthélémy 2013 which examines his critical adoption of Gilbert Simondon’s “mechanology,” and Paolo Vignola’s interpretation of Stiegler’s work in relation to fellow Simondon reader, Gilles Deleuze, in Vignola 2013 and Vignola 2016. Erich Hörl characterizes Stiegler as a philosopher of the technicity of desire in Hörl 2014. Hui 2015 situates Stiegler’s contribution to thinking the contingent and the accidental “other” to the mainline of Western metaphysics with its focus on the essential and the transcendental. Hui 2016 elaborates Hui’s his proposal for a philosophical rapprochement of Continental and Analytic philosophical traditions in addressing the relational digital object, drawing on Stiegler’s work in elaborating his key concept of “tertiary protention.” Moore 2013 contrasts Stiegler and Jean-Luc Nancy in their thinking of the place of sacrifice in the contemporary age, while Michael Lewis considers Stiegler’s approach to the topic of hominisation in relation to the project of philosophical anthropology in Lewis 2013.

Barthélémy, Jean-Hugues. 2013. “De Simondon à Stiegler via Leroi-Gourhan: La refondation artefactuelle du ‘transindividuel’.” In *Technologiques: La pharmacie de Bernard Stiegler*, edited by Benoît Dillet and Alain Jugnon, 247-64. Paris: Cecile Defaut.

Stiegler’s relation to Gilbert Simondon’s work is assessed in this essay. Barthélémy argues that Stiegler extends and radicalises key propositions in Simondon’s work concerning the origin of technics and the “transindividual” basis of psycho-social relations in the ongoing dynamic of human development. He analyses the movement of Stiegler’s thought as a refounding of philosophy that draws on critical articulations of the work of Simondon, Heidegger Leroi-Gourhan.

Hörl, Erich. 2014. “\*Prostheses of Desire: On Bernard Stiegler’s New Critique of Projection[http://www.parrhesiajournal.org/parrhesia20/parrhesia20\_horl.pdf]\*.” Translated by Arne de Boever. *Parrhesia: A Journal of Critical Philosophy* 20: 2-14. Accessed November 25, 2016.

Hörl assesses the significance of Stiegler’s philosophy to be his elaboration of the question of human desire as a question intertwined with the technicity of human being as a being in default of an essential determination. He develops this reading by situating Stiegler’s project in relation to work by Marcuse, Deleuze and Guattari, Foucault, Lyotard, Nancy, Lacan and Freud on desire, society, industrialisation and libidinal economy.

Hui, Yuk. 2015. “\*Algorithmic Catastrophe: The Revenge of Contingency[http://www.parrhesiajournal.org/parrhesia23/parrhesia23\_hui.pdf]\*.” *Parrhesia: A Journal of Critical Philosophy* 23: 122-43. Accessed Nov 25, 2016.

In this essay Hui situates Stiegler’s work in the Western philosophical treatment of the theme of contingency from the ancient Greeks up to Quentin Messailloux’s speculative realism. He identifies Stiegler’s account of the necessity of the technological accident and of the contingent as related to but departing from Heidegger’s approach to modern technology’s globalising impetus.

Hui, Yuk. 2016. *On the Existence of Digital Objects*. Minneapolis: University of Minnesota Press.

In this ambitious project to bring both analytic and continental philosophical approaches together to establish a comprehensive and rigorous approach to the computational transformation of the relations conditioning individual and social life, Hui draws on Stiegler’s philosophy of technology as ally and reference point. Hui’s key concept of “tertiary protention” draws on Stiegler’s extension of the Husserlian account of temporal experience as a dynamic of retention and protention.

Lewis, Michael. 2013. “Of a Mythical Philosophical Anthropology: The Transcendental and the Empirical in *Technics and Time*.” In *Stiegler and Technics*, edited by Christina Howells and Gerald Moore, 53-68. Edinburgh: Edinburgh University Press.

Lewis discusses Stiegler 1998’s conception of originary technicity in terms of philosophical anthropology’s project of relating the empirical and transcendental dimensions of human being. Lewis identifies Stiegler’s resort to the ancient Greek myth of the Promethean and Epimethean origins of humanity as what characterises his recasting of philosophical anthropology as decisive and necessary fiction for addressing the question of the human from the standpoint of the contemporary technological milieu.

Moore, Gerald. 2013. “Embers of the Sublime: Sacrifice and the Sensation of Existence.” *The Senses and Society* 8 (1): 37-49.

This essay compares Jean-Luc Nancy’s and Stiegler’s treatment of the sublime, sublimation and sacrifice. Both develop conceptions of the technically conditioned nature of non-transcendental human being. Moore argues they differ sharply in their account of the challenges and possibilities of contemporary existence. Nancy rejects as transcendental gesture any sacrificial sublimation of humanity’s existential groundlessness, while Stiegler sees sublimation as ambivalent but necessary pharmacological therapy for the nihilism of global techno-capitalism.

Vignola, Paolo. 2013. “Devinir dignes du pharmakon: Entre symptomatologie et pharmacologie.” In *Technologiques: La pharmacie de Bernard Stiegler*, edited by Benoît Dillet and Alain Jugnon, 413-28. Paris: Cecile Defaut.

Vignola interprets Stiegler’s analysis of contemporary technoculture as a symptomatology which renders his philosophy valuable for cultural politics. He identifies Stiegler’s mobilisation of Deleuze’s conceptualisation of the symptom and of “quasi-causality” as key to the significance of this bridging of Stiegler’s philosophical pharmacological propositions concerning human technicity with his account of how late capitalist society destroys the very capacity to recognise and respond to the symptoms of its own malaise.

Vignola, Paolo. 2016. “Nietszche in the Amazon: For a Nomadology beyond Algorithmic Governmentality.” *Etica & Politica/Ethics & Politics* 18 (3): 269-85.

Analysing Antoinette Rouvroy’s and Thomas Berns’ concept of algorithmic governmentality, this essay includes a consideration of Stiegler’s mobilisation of that notion in Stiegler 2016a. In doing so Vignola positions Stiegler’s work as both a critical reactivation of the thought of Nietszche on the nihilism of modernity and as one in dialogue with the engagements of Deleuze and Guattari with Nietszche’s ambivalent posture toward nihilism.

## Cultural Politics

Stiegler’s explicit engagement with contemporary cultural developments and their political ramifications have attracted readings and responses across cultural and political theory contexts. Beardsworth 2010 led the way with an assessment of the pertinence of Stiegler’s framing of the key issues for rethinking politics in the contemporary global capitalist context. Ross 2009 considers Stiegler’s account of the aesthetic character of politics and the consequent emphasis he places on mediation in his diagnosis of the political crisis of the Western democracies. Ross Abbinett examines the concept of “spirit” in Stiegler’s discourse on politics in Abbinett 2015, while Dillet 2017 traces the development of the key notion of proletarianization in Stiegler’s critique of contemporary globalizing neoliberal political economy.

Abbinett, Ross. 2015. “The Politics of Spirit in Stiegler’s Techno-Pharmacology.” *Theory, Culture & Society* 32 (4): 65-80.

Abbinett examines Stiegler’s employment of the notion of technology as *pharmakon* in the elaboration of his propositions for a therapeutic cultural politics to address the contemporary global capitalist technoculture. He pays particular attention to Stiegler’s critical adoption of Derrida’s discussion of Plato’s use of the term. In the process he provides a useful overview of Stiegler’s philosophy of technicity and how it informs his more recent writings on \*Global Issues\*.

Beardsworth, Richard. 2010. “Technology and Politics: A Response to Bernard Stiegler.” *Cultural Politics: An International Journal* 6 (2): 181-99.

Beardsworth offers a critique of Stiegler’s work as overstating the significance of media as what conditions experience globally in the industrial age. Stiegler relies on Freud and psychoanalysis in asserting the efficacy of media’s conditioning of individual consciousness while this approach has been questioned in other accounts. For Beardsworth there are other political and economic arenas that are at least as important for a critical engagement with the contemporary.

Crowley, Martin. 2013. “The Artist and the Amateur, from Misery to Invention.” In *Stiegler and Technics*, edited by Christina Howells and Gerald Moore, 119-34. Edinburgh: Edinburgh University Press.

Crowley discusses Stiegler’s *Symbolic Misery* series (Stiegler 2014c and Stiegler 2015a) and its thematisation of the aesthetic dimension of the political stakes of coming to terms with contemporary globalizing hyperindustrial capitalism. He examines Stiegler’s argument for a restoration of the cultural circuits through which the amateur could participate in the production of the significance of art, a restoration that is also its pharmacological reinvention for the digital technological age.

Dillet, Benoit. 2017. “Proletarianization, Deproletarianization, and the Rise of the Amateur.” *Boundary 2* 44 (1): 79-105.

Dillet examines Stiegler’s mobilization of Marx’s notion of proletarianization in his critique of contemporary hyperindustrial society. Having explored its origins in Marx, Dillet explains Stiegler’s account of three phases of proletarianization affecting workers, consumers and everyone generally. He assesses Stiegler’s rehabilitation of the Eighteenth century figure of the amateur in his proposals for “deproletarianization” against the work of Mauricio Lazzarato and André Gorz concerning the precarious future of work.

Ross, Daniel. 2009. “\*Politics and Aesthetics, or, Transformations of Aristotle in Bernard Stiegler[http://www.transformationsjournal.org/issues/17/editorial.shtml]\*.” *Transformations* 17. Accessed Nov 30, 2016.

Stiegler’s employment of Aristotle’s doctrine of the souls in Stiegler 2011b is analysed as an important part of his elaboration of a program for addressing the crisis of political engagement today. Departing from Jacques Rancière’s assertion that politics is inherently aesthetic, Ross provides a substantial commentary on Stiegler’s argument for a re-symbolization of politics against the overwhelmingly sensationalist and regressive tendencies of the contemporary mediated public sphere.

## Other Critical Engagements

As both a general inquiry into the nature of technology and its users and a project proposing alternative theorisations of the contemporary cultural and political context, Stiegler’s work is significant for many disciplinary fields across the humanities, the social sciences as well as for art and design and information technology sciences. Davis 2013, Espinosa 2013 and Hughes 2014 represent three different responses to Stiegler’s development of psychoanalytic concepts such as sublimation, the transitional object and eros. Moore 2013 affirms the critical force of Stiegler’s account of hominisation in responding to the social Darwinism of neoliberal discourse. Anna Kouppanou brings Stiegler’s work to pedagogical theory in Kouppanou 2015 with a particular focus on his principles for reforming the education of minors in Stiegler 2010b. The relevance and potential of mobilizing Stiegler’s account of technicity in the field of digital humanities is the subject of Frabetti 2011, while Withers 2015 brings a feminist perspective to bear on assessing the merits of Stiegler’s thought for considerations of archiving and heritage in the digital age.

Frabetti, Federica. 2011. “\*Rethinking the Digital Humanities in the Context of Originary Technicity[https://www.culturemachine.net/index.php/cm/issue/view/23]\*.” *Culture Machine* 12: 1-15. Accessed December 7, 2016.

Frabetti argues for the pertinence for the digital humanities of Stiegler’s placing of historical transformations of technology at the centre of considerations of the human as historical being constituted through its technical prostheses. She situates Stiegler’s thought as emerging from Derrida’s deconstruction of the instrumental view of writing as tool for the recording of speech, radicalising the implications of his mentor’s reading of Leroi-Gourhan’s paleoanthropology of hominisation.

Hughes, Robert. 2014. “Bernard Stiegler: Philosophical Amateur, or, Individuation from Eros to Philia.” *Diacritics* 42 (1): 46-67.

Hughes explores Stiegler’s concept of love and its role in his philosophy as well as his cultural activism. He traces carefully Stiegler’s development of the ancient Greek notions of *Philia* and *Eros* and his re-reading of these via Gilbert Simondon’s concept of individuation. Hughes considers Stiegler’s thought of love in relation to other psychoanalytic and philosophical accounts of love and subjectivity and their relation to sociality and politics.

Davis, Oliver. 2013. “Desublimation in Education for Democracy.” In *Stiegler and Technics*, edited by Christina Howells and Gerald Moore, 165-80. Edinburgh: Edinburgh University Press.

Davis scrutinizes Stiegler’s use of the psychoanalytic concepts of sublimation and desublimation in Stiegler 2010b. Integral to Stiegler’s account of culture as therapeutic response to technological change, his deployment of these concepts is limited in Davis’ view. Steigler overvalues sublimation and reduces the relation between sublimation and desublimation to an opposition. Davis reads Stiegler’s text as symptomatically exhibiting the limitations and problematic political implications of this selective reading of sublimation.

Espinosa, Tania. 2013. “The Technical Object of Psychoanalysis.” In *Stiegler and Technics*, edited by Christina Howells and Gerald Moore, 151-64. Edinburgh: Edinburgh University Press.

Stiegler’s philosophy is appraised by Espinosa for its complementarity with psychoanalysis. Examining Stiegler’s interest in D.N. Winnicott’s “transitional object” in Stiegler 2013b, Espinosa considers the place of technical objects in key writings by Freud, Lacan and Winnicott. She inflects these with a Stieglerian perspective on originary technicity to elaborate shared concerns with the irreducible composition of psychic interiority with material and cultural exteriority and of fiction with reality.

Kouppanou, Anna. 2015. “Bernard Stiegler’s Philosophy of Technology: Invention, Decision and Education in Times of Digitization.” *Educational Philosophy and Theory* 47 (10): 1110-23. Accessed December 2, 2016. Doi: 10/1080/00131857.2015.1045819.

Stiegler’s philosophy of human technicity is appraised for its pertinence to inquiry into the challenges for pedagogy in the digital age. Kouppanou provides a thoughtful interrogation of Stiegler’s critical adoption of Derrida’s notion of *differance*. In her view there are problems at the ontological level of Stiegler’s project but that its value for the philosophy of education lies in the ethical and political dimensions of his thought of human-technological relations.

Moore, Gerald. 2013. “Adapt and Smile or Die! Stiegler among the Darwinists.” In *Stiegler and Technics*, edited by Christina Howells and Gerald Moore, 17-33. Edinburgh: Edinburgh University Press.

This essay assesses Stiegler’s work in relation to post-structuralism and is relevant to \*Other Philosophical Assessments of Stiegler\*. It also examines Stiegler’s critique of social Darwinism as hegemonic ideology of the nature of human being, associating it with challenges within biological and social sciences. Moore identifies this critique at the heart of his cultural politics in the face of the brutal neoliberal mobilisation of social Darwinism.

Withers, Deborah. 2015. *Feminism, Digital Culture and the Politics of Transmission: Theory, Practice and Cultural Heritage*. London: Rowman and Littlefield.

This book about the preservation of archival material pertaining to feminist cultural and political movements in the UK represents a substantial and effective mobilisation of key tenets of Stiegler’s philosophy of technics as exterior memory form. She reformulates key questions of cultural heritage in the age of digital media and storage, and also elaborates some limitations of Stiegler’s propositions from the perspective of a feminist cultural politics.