

2015

Editorial

Noel Fitzpatrick

Technological University Dublin, noel.fitzpatrick@tudublin.ie

Tim Stott

Technological University Dublin, tim.stott@tudublin.ie

Follow this and additional works at: <https://arrow.tudublin.ie/inp>



Part of the Arts and Humanities Commons

Recommended Citation

Fitzpatrick, Noel and Stott, Tim (2015) "Editorial," *InPrint*. Vol. 3: Iss. 1, Article 1.

doi:10.21427/D7440T

Available at: <https://arrow.tudublin.ie/inp/vol3/iss1/1>

This Article is brought to you for free and open access by the Ceased publication at ARROW@TU Dublin. It has been accepted for inclusion in InPrint by an authorized administrator of ARROW@TU Dublin. For more information, please contact arrow.admin@tudublin.ie, aisling.coyne@tudublin.ie.



This work is licensed under a [Creative Commons Attribution-Noncommercial-Share Alike 4.0 License](https://creativecommons.org/licenses/by-nc-sa/4.0/)

Editorial 9 Introduction to Jacques Rancière *Tim Stott* 13 The Concept
of Anachronism and the Historian's Truth *Jacques Rancière* 21 In Response
to Rancière *Brian Fay, Connell Vaughan* 48 Introduction to Bernard
Stiegler *Noel Fitzpatrick* 55 Deconstruction and Aesthetics: Extract from an
Interview with Bernard Stiegler 63 In Response to Bernard Stiegler:
A Pharmacological Avant-Garde *Aesthetics Seminar Group* 73 Contributors
95 Colophon 97

In/Print *The History of the Present* This third issue of In/Print, the in-house journal of the Dublin School of Creative Arts at Dublin Institute of Technology focuses upon two key figures of contemporary French thought, Jacques Rancière and Bernard Stiegler. The core texts are an original translation of a 1996 essay by Rancière, entitled ‘The Concept of Anachronism and the Historian’s Truth,’ and an extract of an interview with Stiegler, conducted by the Aesthetics Seminar Group (ASG) in DIT in December 2013.

Rancière’s essay continues his inquiry begun in *The Names of History* four years previously, in which he sought to show that the practice of modern historiography, especially in France, has tended to privilege continuity and homogeneity rather than attend to the unpredictability of historical events and actors. Central to this has been the “sin” of anachronism. Rancière builds a strong argument against this method of historical science, claiming instead that cultural artefacts are by nature “anachronic,” that is, they mix together many different temporalities and do not belong fully to any one of them. It is this claim, we believe, that makes Rancière’s essay both provocative and significant for historians, critics, and practitioners of art and design. The extract from the interview with Stiegler features his response to a question about the legacy of deconstruction within the field of aesthetics, drawing together key elements of his philosophical project. In particular, the extract demonstrates how his current analysis of pharmacology, expanding on Derrida’s analysis of the pharmakon (something such as a drug or a technology that allows for both beneficent and maleficent uses), expands the positive nature of this latter. In order to develop this positive pharmacology, Stiegler promotes an expanded notion of aesthetics as *aesthesis*, meaning sense, sensibility, and an ability to share with the other. Stiegler’s immense influence on debates in relation to aesthetics and the digital technologies is only beginning to be echoed in research in the fields of art and design. It is, therefore, an opportune moment to publish this extract, which gives significant insight into his philosophical project.

Each text is framed by an introduction and by invited responses. For the Rancière essay, we invited responses from our colleagues at DIT, Dr

Brian Fay and Dr Connell Vaughan. For the Stiegler interview, we asked the Aesthetics Seminar Group to elaborate some of the points that were raised in their initial discussion.

Thank you to all our contributors for their time and patience. Thank you also to Clare Bell and Brenda Dermody for their excellent design of this issue of In/Print. *Noel Fitzpatrick, Tim Stott, Editor*