The Deduction of Time and Space in J.G. Fichte's Theory of the Co-constitution of Subject and Object

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Abstract
The aim of the present paper is to explore the relationship between time and thinking in Fichte’s philosophy, which was called by his author the Doctrine of Knowledge (Wissenschaftslehre), by means of presenting Fichte’s original conception of time and of the relationship between the constitution of time and object in consciousness. I will focus my analysis to the so-called Jena-period of Fichte’s philosophy (1794-1799) and specially to following writings: Foundation of the entire Doctrine of Knowledge (1794-95) and the Doctrine of Knowledge nova methodo (1798-99).

Ausdehnung and Plasticity from Kant and Freud: the Dancer through the Looking Glass/Looking through the Dancer

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Abstract
Looking to the dancer requires looking through the dancer. If a philosophical space intends to figure out and expand the real form and time of the corpus of the dancer, some movements of thought have to unfold themselves in an indefinite reflection, passing through the refraction of an obstinate looking glass. Indeed, the dancer’s experience of the real of her body and of the spatiotemporal dimensions she inscribes with her configurated movements, is always marked by the looking glass, mirrored, epitomized and reflected. In result, her real body remains un-touchable or in-tact, however, split and crumbled into different bodies, levels and parts. This split prompts us with questions on the spacious unity of the real of the dancer’s body. The time in which this body is a-life and moving, deciding on when, where and how to direct itself into a beautiful shape and blissful form, constantly ready to give and receive at the same moment, seeing what is coming without seeing, uncovers itself as anticipatory, autonomous and unconscious. Through the concepts Ausdehnung and plasticity, to be unfurled from a cordiality in Kant’s and Freud’s interpretation of sensibility and the unconscious, I will inform the form of the dancer so difficult to grasp, arguing strongly for the dancer as an anticipatory power: a moving corpus that is time and eternity as well as space and infinity in one.