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The Logic of the Chiasm in Merleau-Ponty's Early Philosophy
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Dillon, M., (ed) Ecart and Differance: Merleau-Ponty and
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Press, 1997. Evans, F and Lawlor, L., (eds) Chiasms:

Merleau-Ponty's Notion of Flesh, Albany: State University of
New York Press, Suny Series in Contemporary Continental
Philosophy, 2000.

Merleau-Ponty, Maurice | Internet Encyclopedia of Philosophy

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Chiasms: Merleau-Ponty's Notion of Flesh: Evans, Frederick ...

Maurice Jean Jacques Merleau-Ponty was a French phenomenological philosopher, strongly influenced by Edmund Husserl and Martin Heidegger. The constitution of meaning in human experience was his main interest and he wrote on perception, art, politics, nature, religion, language,

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history and development. He was the lead editor of *Les Temps modernes*, the leftist magazine he established with Jean-Paul Sartre and Simone de Beauvoir in 1945. At the core of Merleau-Ponty's philosophy is a sustained arg

Maurice Merleau-Ponty - Wikipedia

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Chiasms: Merleau-Ponty's Notion of Flesh SUNY series in ... These early inquiries into embodiment and relationality carry over into Merleau-Ponty's later works where his emphasis is less on subject-object relations and more on issues of interiority, exteriority, and the ontological conditions of relationality.⁴ In his last published essay "Eye and Mind" on Cezanne and in his unfinished book *The Visible and the Invisible*, Merleau-Ponty sets out to ...

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This item: Chiasms: Merleau-Ponty's Notion of Flesh (Suny Series in Contemporary Continental Philosophy) by Fred Evans Paperback \$32.95. Ships from and sold by Amazon.com. FREE Shipping. Details. The Visible and the Invisible (Studies in Phenomenology and Existential Philosophy) by Maurice Merleau-Ponty Paperback \$26.95. In Stock.

Chiasms: Merleau-Ponty's Notion of Flesh (Suny Series in ... SUNY Series in Contemporary Continental Philosophy, ed. Dennis J. Schmidt. Albany: State University of New York Press, 2000. Pp. x + 280. \$73.50 h.c. 0-7914-4685-9; \$24.95 pbk. 0-7914-4686-7. Chiasms is a collection of essays intended to help situate Merleau-Ponty's notion of flesh within

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the "modernism-postmodernism debate."

Chiasms: Merleau-Ponty's Notion of Flesh (review), The ...
Some of the best interpretations and evaluations of Merleau-Ponty's innovative notions of chiasm and flesh are presented here by prominent scholars from the United States and Europe. Divided into three sections, the book first establishes the notion of the flesh as a consistent concept and unfolds the nuances of flesh that make it a compelling idea.

Leading scholars explore the later thought of Merleau-Ponty and its central role in the modernism-postmodernism debate.

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Phenomenology was one of the twentieth century's major philosophical movements and continues to be a vibrant and widely studied subject today. The Routledge Companion to Phenomenology is an outstanding guide and reference source to the key philosophers, topics and themes in this exciting subject, and essential reading for any student or scholar of phenomenology. Comprising over fifty chapters by a team of international contributors, the Companion is divided into five clear parts: main figures in the phenomenological movement, from Brentano to Derrida main topics in phenomenology phenomenological contributions to philosophy phenomenological intersections historical postscript. Close attention is paid to the core topics in

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phenomenology such as intentionality, perception, subjectivity, the self, the body, being and phenomenological method. An important feature of the Companion is its examination of how phenomenology has contributed to central disciplines in philosophy such as metaphysics, philosophy of mind, moral philosophy, aesthetics and philosophy of religion as well as disciplines beyond philosophy such as race, cognitive science, psychiatry, literary criticism and psychoanalysis.

Anyone who has heard of chiasmus is likely to think of it as no more than a piece of rhetorical playfulness, at times challenging, though useful for supplying a memorable sententious note or for performing a pirouette of syntax and

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thought. Going beyond traditional rhetoric, this volume is concerned with the possibility of using the figure of chiasmus to model a broad array of phenomena, from human relations to artistic creation. In the process, it provides the first book-length study not of chiasmus, the rhetorical figure, but of chiastic thought. The contributors are concerned with chiastic inversion and its place in social interactions, cultural creation, and more generally human thought and experience. They explore from a variety of angles what the unsettling logic of chiasmus (from the Greek meaning "cross-wise"), has to tell us about the world, human relations, cultural patterns, psychology, and artistic and poetic creation.

Understanding Merleau-Ponty, Understanding Modernism

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brings into dialogue Maurice Merleau-Ponty's phenomenology with modernist art, literature, music, film and neurophysiological discoveries, opening up the complexities of the philosopher's phenomenology of perception to a broader audience across the arts. An important resource for anyone interested in the links between modernism and philosophy, *Understanding Merleau-Ponty, Understanding Modernism* offers close readings of Merleau-Ponty's key texts, explores modernist works in light of his thought, and provides an extended glossary of Merleau-Ponty's central terms and concepts.

The *Visible and the Invisible* contains the unfinished manuscript and working notes of the book Merleau-Ponty was

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writing when he died. The text is devoted to a critical examination of Kantian, Husserlian, Bergsonian, and Sartrean method, followed by the extraordinary "The Intertwining--The Chiasm," that reveals the central pattern of Merleau-Ponty's own thought. The working notes for the book provide the reader with a truly exciting insight into the mind of the philosopher at work as he refines and develops new pivotal concepts.

Places the phenomenologies of Merleau-Ponty and Nishida in dialogue and uncovers a demand for a motor-perceptual form of faith in both philosophers' meditations on artistic expression. In Merleau-Ponty and Nishida, Adam Loughnane initiates a fascinating new dialogue between two of the

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twentieth century's most important phenomenologists of the Eastern and Western philosophical worlds. Throughout the book, the reader is guided among the intricacies and innovations of Merleau-Ponty's and Nishida's ontological approaches to artistic expression with a focused look at a rarely explored connection between faith and negation in their philosophies. Exploring the intertwining of these concepts in their broader ontologies invokes a reappraisal of the ambiguous status of religion and art in the writings of both thinkers. Measuring these ambiguities, the ontologies of Flesh and Basho are read in-depth alongside great artworks and the motor-perceptual practices of seminal landscape artists such as Cézanne, Sessh?, Taiga, and Hasegawa, as well as other major figures of European, Chinese, and Japanese art

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history. Loughnane studies these artists' bodily practices, focusing on the intimate relations realized with the landscapes they paint, and illuminating a valence of their expressive disciplines as a motor-perceptual form of faith. Merleau-Ponty and Nishida is an exciting intercultural reading, expanding two philosophers' projects toward new horizons of research, revealing incitements in their writings that challenge unambiguous distinctions between art, philosophy, faith, and ultimately philosophy East and West. "Loughnane illuminates the ambiguous, chiasmatic, and dynamic relationality between the body and the world, providing concrete examples from art history East and West. He not only skillfully explains Nishida's and Merleau-Ponty's ontological notions, but also puts their philosophy to the test

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of art works, proving that their thinking reveals an important truth of art.” — Takeshi Kimoto, Chukyo University

"In this book, Diana Coole shows how existential phenomenology illuminates and enlivens our understanding of politics. With breadth of vision and penetrating insight, Coole demonstrates that political questions were always central to Merleau-Ponty's philosophical project. She also shows how Merleau-Ponty's concern with contingency anticipated arguments by thinkers such as Derrida, Foucault, and Deleuze, while sustaining a robust sense of politics as the domain of collective life"--Jacket.

Philosophers and artists consider the relevance of Maurice

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Merleau-Ponty's philosophy for understanding art and aesthetic experience. This collection of essays brings together diverse but interrelated perspectives on art and perception based on the philosophy of Maurice Merleau-Ponty. Although Merleau-Ponty focused almost exclusively on painting in his writings on aesthetics, this collection also considers poetry, literary works, theater, and relationships between art and science. In addition to philosophers, the contributors include a painter, a photographer, a musicologist, and an architect. This widened scope offers important philosophical benefits, testing and providing evidence for the empirical applicability of Merleau-Ponty's aesthetic writings. The central argument is that for Merleau-Ponty the account of perception is also an account of art and vice versa. In the

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philosopher's writings, art and perception thus intertwine necessarily rather than contingently such that they can only be distinguished by abstraction. As a result, his account of perception and his account of art are organic, interdependent, and dynamic. The contributors examine various aspects of this intertwining across different artistic media, each ingeniously revealing an original perspective on this intertwining.

James Joyce and the Phenomenology of Film reappraises the lines of influence said to exist between Joyce's writing and early cinema and provides an alternative to previous psychoanalytic readings of Joyce and film. Through a compelling combination of historical research and critical

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analysis, Cleo Hanaway-Oakley demonstrates that Joyce, early film-makers, and phenomenologists (Maurice Merleau-Ponty, in particular) share a common enterprise: all are concerned with showing, rather than explaining, the 'inherence of the self in the world'. Instead of portraying an objective, neutral world, bereft of human input, Joyce, the film-makers, and the phenomenologists present embodied, conscious engagement with the environment and others: they are interested in the world-as-it-is-lived and transcend the seemingly-rigid binaries of seer/seen, subject/object, absorptive/theatrical, and personal/impersonal. This book re-evaluates the history of body- and spectator-focused film theories, placing Merleau-Ponty at the centre of the discussion, and considers the ways in which Joyce may have

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encountered such theories. In a wealth of close analyses, Joyce's fiction is read alongside the work of early film-makers such as Charlie Chaplin, Georges Méliès, and Mitchell and Kenyon, and in relation to the philosophical dimensions of early-cinematic devices such as the Mutoscope, the stereoscope, and the panorama. By putting Joyce's literary work—Ulysses above all—into dialogue with both early cinema and phenomenology, this book elucidates and enlivens literature, film, and philosophy.

The contributors to this book offer productive new readings of Merleau-Ponty's political philosophy and of other facets of his thought. They each deploy his theories to adopt a critical stance on urgent political issues and contemporary situations

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within society. Each essay focuses on a different aspect of political transformation, be it at the personal, social, national, or international level. The book as a whole maps out possibilities for thinking phenomenologically about politics without a sole focus on the state, turning instead toward contemporary human experience and existence.

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