

# An Ecosophy of Artifacts: Explorations of Technical Objects in Artistic Practice

Collection Editor: Zornitsa Dimitrova  
Contact Email: [zornitsa\\_dimitrova@yahoo.com](mailto:zornitsa_dimitrova@yahoo.com)

---

## Description:

A new understanding of the technical object is emerging to perplex and rescrumble debates on new materialisms, speculative philosophies, relation realisms, and vitalist ontologies. Working from within an ethics of co-enmeshment, this volume will bring together the question of the technical object and the question of ecosophy to put on display the singular artistry of artifacts. In bringing forth the environmental dimension of the technical object, the essays in this volume will delve into the ontological status of technical objects in artistic practice while taking a closer look at the onto-ethical implications of intra-artifactual interweaving.

So far, the conceptual atmospheres surrounding the technosphere, artistic or otherwise, have been shaped in the terms of simian consumerism. Any discussion of the technical object is cast in the vocabulary of an ascribed economic, emotional, or intellectual value. This volume will shift towards an ecosophy of artifacts to explore the intricate mesh of the technical and the artistic beyond modes of valorisation and insignia of co-dependence.

The volume encourages submissions that look at technical objects as a wealth of relations fully indifferent to a simian universe and explore vocabularies for the articulation of these relations. Of special interest are the excavations of conceptual regions that preclude epistemological points of entry and call for novel ways of engagement with our practices of perceiving and knowing. The collection will hypothesise that technical objects express these unexplored relations most fully in artistic practice.

## What should the submitted chapters consider?

The collection will look into scenarios whereby technical objects express themselves beyond simian ascriptions while excavating a plethora of unexplored relations between technical objects and artistic practice. Exploration scenarios may include, but are not limited to:

- Technical objects as part of an ensemble or as sole artistic performers;
- Technical objects singularly persisting in environments habitually reserved for artistic objects;
- Exploring techniques for interweaving the technical object into artistic research;
- The question of technicity in today's artistic practice;
- The technical object and ecosophy;
- Do we need an aesthetics of the technical object?

Submitted work should be suitable for postgraduates and scholars interested in the philosophy of technology, the ontological status of automata, artistic research, new



materialisms, eco-philosophy, techno-ecology, environmental ethics, and debates surrounding the Anthropocene. Appropriate fields of inquiry include, among others, philosophy, the visual arts, environmental humanities, queer theory, political science, media studies, and performance.

Submissions should encourage and actively foster a culture of innovative transdisciplinary scholarship, a blending of argumentation styles, and an enhanced engagement with writing techniques that seek to depart from calculative thought.

### **About the Editor:**

Zornitsa Dimitrova is a theatre researcher focusing on the philosophy of technology, the ecological turn, vulnerability studies, and the aesthetics of the Anthropocene. She holds a PhD in English Literature from the University of Münster, Germany and has authored the research monographs *Literary Worlds and Deleuze: Expression as Mimesis and Event* (2017) and *Theatre and the Virtual: Genesis, Touch, Gesture* (2022). Pieces on theatre have appeared in *Deleuze Studies*, *The New Theatre Quarterly*, *The Journal of Dramatic Theory and Criticism*, *Performance Philosophy*, and *Skenè. Journal of Theatre and Drama Studies*.

### **Submission Requirements:**

Submissions should be between 6,000 and 9,000 words in length and should be accompanied by an abstract (200 words) and a short bio.

Authors are requested to submit their final chapters by **July 1, 2025**, at the email address provided at the top of this document. An abstract and an expression of interest can be submitted at any time prior to that date. Before submitting, you are invited to email the Editor at [zornitsa\\_dimitrova@yahoo.com](mailto:zornitsa_dimitrova@yahoo.com) to discuss your proposal.

After an initial review by the Editor, authors will be given the opportunity to make revisions to ensure thematic flow and consistency within the collection. Submission for final review is due on **September 30, 2025**. Any revisions to the submitted work should be made and communicated to the Editor prior to that date.

All chapters submitted should conform to the grammar and formatting guidelines provided by Cambridge Scholars Publishing, which can be viewed here:

<https://www.cambridgescholars.com/pages/forms-guidelines;>

Unless agreed with the Editor prior to submission, referencing should be in Chicago;

Any work submitted for publication should be free of copyright restrictions and a statement should be submitted in support of this;

Contributions must be wholly in English, excluding footnotes, appendices and short extracts for translation;



While we will perform pre-press evaluations on the collection, we do not provide full copyediting services, so we ask that works are submitted to us in their final, 'ready-to-go' form.

### **How to Submit?**

You should submit to the Editor a completed proposal form, alongside a copy of your work for their review. This submission should be made directly to the email address at the top of this page.

If you have any questions about the collection, prior to your submission, please do contact the Editor.

### **Timeline:**

All chapters should be submitted to the Editor by **July 1, 2025**, at the address provided at the top of this document. An abstract and an expression of interest may be submitted at any time prior to that date.

The Editor will review these personally to consider their inclusion in the work. Should the Editor approve the chapters, you will then be asked to complete an agreement for the publication of these chapters. **It is essential that this agreement is completed in order for your work to be printed.**

Once the Editor has approved the chapter, and has received your contributor agreement. These will then be sent to Cambridge Scholars as a complete collection for pre-press reviews and publication. **As such, it is essential that the work you submit to the editor is finalised and has been thoroughly proofread.**

You can view all open projects at the links below:

<https://www.cambridgescholars.com/pages/University-Showcase>

<https://www.cambridgescholars.com/pages/guest-edited-collections>

