

Editorial Note
Spaces of the Body

Miguel Malagrecra & Juan Jorge Michel Fariña



It is at work everywhere, functioning smoothly at times, at other times in fits and starts. It breathes, it heats, it eats. It shits and fucks. What a mistake to have ever said the id. Everywhere it is machines-real ones, not figurative ones: machines driving other machines, machines being driven by other machines, with all the necessary couplings and connections. An organ machine is plugged into an energy source machine: the one produces a flow that the other interrupts. The breast is a machine that produces milk, and the mouth a machine coupled to it.

Deleuze, G. & Guattari, F. Anti-Oedipus, University of Minnesota Press, 1983, p. 2 (emphasis in the original)

Photography: Mario Cresci. Slittamento su Raffaello(a), from the series "Accademia", Triptych. Bergamo, Italy, 1997.

It is with immense pleasure that we introduce this new issue of *Aesthetika*, entirely devoted to examine the relationships between the body and space. Writers, artists and researchers from Argentina, Canada, Italy, New Zealand and the United States have participated in the making of this issue. Their essays are reproduced here in their original languages: Spanish, English and Italian. All of these pieces have in common their commitment with intellectual and political work of the highest quality, while they also challenge the capricious confines of language and academic boundaries.

Bodies of enjoyment, transsexual Bodies, Bodies disappeared, disciplined Bodies, and Bodies of vampirism. As the visionary Deleuze anticipated, the logic of the capitalist drive subdues all frontiers: *It shits*. The concomitant reverse of this overflow is extremist control, such as the sophisticated biopolitical tattoo's panoptic. Its present illustration is no longer Auschwitz, however, but the image of bodies blended in voluptuous consumption--legions of clients paying with one-hundred dollar notes the cellular chip they carry with arrogance. In the presence of this ravage, it is the work of the speech and the mark of the letter that open a symbolic path in this issue of *Aesthetika*.

In her essay **Cuerpo, Goce y Letra en la Última Enseñanza de Jacques Lacan** (Body, Enjoyment and Letter in the last teachings of Jacques Lacan) Mariana E. Gómez

presents a comprehensive analysis of the last written teachings of Jaques Lacan, their antecedents and the author's intellectual references. In this piece, Gómez situates enjoyment, letter and symptom as key concepts to think about the place of the body in psychoanalysis.

Jennifer Gustar's article, **The Body of Romance: Citation and Mourning in *Written on the Body***, examines Jeanette Winterson's *Written on the Body*, a narrative about loss and love that starts with a phrase that has become well known ever since: "Why is the measure of love loss?" The narrator's gender is never identified in the novel, hence making a turning point in the history of a literary genre that Gustar interprets through Freudian, Lacanian and Queer theory notions.

Wondering what is the relationship between cultural policies, memory and art, Marcela Brunetti describes the artistic and political implications of *Parque de la Memoria* (Park of Memory), a public space that will host a monument in memory of the victims of state terrorism in Argentina. In her essay **Cuerpos Desaparecidos: Políticas Públicas de Memoria del Horror** (Disappeared Bodies: Public Policies of a Memory of Horror), Brunetti argues that *Parque de la Memoria* might create plural meanings that confront the scene of social trauma. This symbolic possibility, the author suggests, contrasts with the mere spectacle of horror that is typical in museums about the holocaust.

Romina Galiussi's **Dos Tratamientos Hipermodernos del Cuerpo** (Two Hypermodern Treatments of the Body) discusses how scientific knowledge and global capital can silence the subject of the unconscious through new modalities of intervention. The author discusses two examples, gender reassignment surgery and plastination, as practices that illustrate modifications of the postmodern body.

In **Credere, Obbedire, Non Battere** (Believe, Obey, *Don't Hurt*), Giovanni Dall'Orto examines homosexuality in Italy through analysis of ethnographic sources, including the experience of survivors to the fascist regime. As it is well known, Dall'Orto's research was a pioneer study about the persecution, abuse and disappearing of persons during the two decades of the fascist regime in Italy. While in the previous issue of *Aesthetika* Dall'Orto argued that homophobia is intrinsic to the fascist logic, in this second article the author discusses the characteristics of rural homosexuality in the Mediterranean peninsula, illustrating the relations between geography, subjectivity and history.

Taking as example the TV show *Buffy The Vampire Slayer*, and rethinking the meaning of the abject put forward by Julia Kristeva, Rob Cover's article **(Re)Cognising the Body: Performativity, Embodiment and Abject Selves in Buffy The Vampire Slayer** investigates the relationships between subjectivity, identity and body coherence. Cover studies the transformation that the TV show's protagonist endures throughout the series. Further, the author discusses the cultural ideals about imaginary coherence (corporeal, sexual, and cognitive): these are ideals that both *Buffy* and other characters in the TV show never seem to stop challenging.

Coincidentally, in the *short articles* section, also Daniel Zimmerman interrogates the image of the vampire. In this case, the author finds inspiration in an intervention by Jacques Lacan, where the French analyst compares the vampire and the infant to describe the functioning of the drive--this is of course, a commentary by Lacan contemporary to Deleuze and Guattari's critique of desiring machines in the *Anti-Oedipus*. According to Zimmerman, these images illustrate the path of enjoyment of the oral drive.

Last but not least, it is worth commenting on the art piece that opens this Editorial Note, which is also the image that welcomes the reader into the site of Aesthethika (www.ethika.org) this term. The image is a work by Italian photographer Mario Cresci that evokes the ecstatic angelic faces in the fine arts of the Renaissance. In the imaginary game that the piece assumes, however, the ecstasy originates reflexively: the subject knows he/she is being watched. It is up to the spectator what to do with this image: either one can identify with the subject that is watched, or identify with the subject that watches, or alternate adopting either positions or none of them altogether.

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