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Striking Poses: Locas, Locos, and Photography in Latin American Literature

DISSERTATION

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DOCTOR OF PHILOSOPHY

in Spanish

by

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2017

DEDICATION

To

Gavin,

My parents and brother

Affection and Gratitude

And to Aunt Kate

1959-2014

In Loving Memory

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ABSTRACT OF THE DISSERTATION

Striking Poses: Locas, Locos, and Photography in Latin American Literature

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I examine texts from Argentina and Chile spanning from 1966 to 2014, asking how the pose as gesture and device enables me to conceptualize the movement between subject positions in a photographic encounter, finding that theorizing the pose permits me to establish a relationship of dependence between the registers of image and text in the mixed medium works. I understand the pose broadly as not only gesture, but also author's intention and reader's approach to a text.

Read together through the lens of the pose, these mixed texts require the reader to move back and forth conceptually between registers, echoing the movement between subject positions in a photographic encounter. In each of the four chapters I discuss different iterations of the relationship between photographer, subject-model, and spectator, parallel to author, subject, and reader, focusing on the movement between positions.

In Part I on the female expressing transvestite subject I read José Donoso's *El lugar sin límites* as precursor to representations to follow in Manuel Puig's *El beso de la mujer araña*, *La*

Manzana de Adán with photographs by Paz Errázuriz and text by Claudia Donoso, and *Tengo miedo torero* by Pedro Lemebel. In part II on the subject of madness I analyze photo-textual works *Humanario* with photographs by Sara Facio and Alicia d'Amico and texts by Fernando Pagés-Larraya and Julio Cortázar, as well as *El infarto del alma* with photographs by Paz Errázuriz and text by Diamela Eltit, followed by a reading of historical novel *Augustine. La loca de Charcot* by Lydia Tolchinsky-Pinkus.

In these works we witness the subject take authorship over her pose, while photographer inserts herself into a photo-narrative as subject, and the reader's reading transforms through space and time, based on the cultural and political climate of her moment. In order to read between media in the way I have done it is necessary to decenter hegemonic narratives. This decentering is echoed in the way the marginal subjects of these works remain in their positions of marginality, while moving between positions of the photographic encounter, and finding forms of resistance to hegemony through creativity.

INTRODUCTION

> The gesture of photographing is a philosophical gesture, or to put it differently, because photography was invented, it is possible to philosophize not only in the medium of words but also in that of photographs. The reason is that the gesture of photographing is a gesture of seeing and so engages in what the antique thinkers called "theoria," producing an image that these thinkers called "idea."[1]
>
> -Vilém Flusser, *Gestures*

This dissertation investigates the intersection of photography with two subject groups: travestis[2] or female expressing male born individuals, and subjects of madness,[3] all from Latin American literature in the last four decades of the twentieth century and first decade of the twenty-first century. Their positions of subjectivity are framed within larger structures of power, coursing like a network through the fabric of society, with its own web of sub-hierarchies, such as gender, race, class, and nationality. This externally imposed marginality is not something to be overcome, in exchange for a place at the center of power, in a position to marginalize others. Radical feminist bell hooks[4] offers a possibility in the form of a question when she asks, how may we resist from the margins?[5] I ask, how may creativity provide recourse to resistance, while remaining in that position of non-dominance? In this dissertation, it is not only the subjects of the

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[1] Vilém Flusser, *Gestures*, trans. Nancy Ann Roth (Minneapolis: Univ Of Minnesota Press, 2014). 76

[2] In Vek Lewis, *Crossing Sex and Gender in Latin America*, 2010 edition (New York: Palgrave Macmillan, 2010). 7

[3] I use the term 'subject of madness' following Foucault, who analyzes madness from within the context of each historical era he examines. Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (New York: Vintage Books, 1965).

[4] As a writer bell hooks chose a pseudonym in tribute to the women in her family and I read her decision not to capitalize it as a demonstration of her own clinging to her place at the margins.

[5] "[I] identify marginality as much more than a site of deprivation; in fact I was saying just the opposite, that it is also the site of radical possibility, a space of resistance." in bell hooks, "Choosing the Margin as a Space of Radical Openness," in *Yearning: Race, Gender and Cultural Politics*, 1992. 206

books' own creativity in resistance that challenges the status quo, but the authors and photographers as well, whose choice of subjects makes their visibility possible to the reader. Their modes of engaging with the subjects, and questions around our reading experience, unsettle notions of authorship and spectatorship by introducing the dynamics of the photographic encounter into the relationship between subject, author, and reader.

A Place and a Time

Before I introduce the subjects and primary works of this dissertation, it is important to articulate the time and place, the where and the when that serve as contextual markers for this research. The period in question begins in the mid 1960s, spanning through the first decade of the twenty-first century, and the places are Argentina and Chile. In Chile, this period is punctuated by the military junta that toppled social democratic President Salvador Allende's government on September 11, 1973, with the support of the United States, installing General Augusto Pinochet as leader. Chile was a test case for economists, known as the Chicago Boys, to experiment with Milton Friedman's Chicago school economic policies, which were later implemented by Margaret Thatcher and Ronald Reagan. They are characterized by privatization of resources and state-owned bureaus, cuts to social spending, and unfettered markets, with a valuation system based on profit alone. These neo-liberal policies, which in the short term may lead to economic success at the level of gross domestic product, are dependent on the exploitation of labor and the cuts to the subsidies and services that support the population. As a result, there is a growth in income disparity and inequality in a population, even if modern amenities and technologies are made available to the masses by fewer trade restrictions. In Chile these policies resulted in a rapid de-industrialization, a huge increase in unemployment, and a

debt and corruption crisis escalating in the early 1980s.[6] With Pinochet's stepping down in 1990 following the constitutional referendum "No" vote, democracy officially returned and the neo-liberal policies implemented by Pinochet continued in large part. While under Socialist Party President Michelle Bachelet there were reforms to the neo-liberal policies, income inequality persists and the ability to pay for services such as health and education remains out of reach for many. From 2011 to 2015 there were over 10,000 organized massive protests in Chile.[7] The constitution of Chile today remains the same one implemented undemocratically by Pinochet in 1980, and any living perpetrators of illegal torture and murder of the dictatorship period continue to walk free among the population.

This period in Argentina is defined by the various twentieth century military regimes leading up to the most recent dictatorship, which began with a military junta March 24, 1976, and lasted until 1983. While there was subsequently movement under democratically elected President Alfonsín to punish perpetrators of the armed forces that had committed crimes against the population during the dictatorship, in 1986 the government passed two laws, La Ley de Obediencia Debida and La Ley de Punto Final, which put an end to retroactive legal action against the dictatorship's criminals. The first excused any action taken by the armed forces with the claim that they had been following orders, and the second put an expiration date or statute of limitations on the crimes during the dictatorship. This was followed by neo-liberal economic policy in the 1990s under President Menem, which implemented the privatization and free market practices that led to corruption and a debt crisis in 2001. Both laws from 1986, which effectively had protected the perpetrators of the crimes against humanity under dictatorship, were

[6] "Milton Friedman Did Not Save Chile | Naomi Klein | Opinion | The Guardian," accessed October 2, 2017, https://www.theguardian.com/commentisfree/cifamerica/2010/mar/03/chile-earthquake.
[7] Carola Fuentes, *Chicago Boys*, Expository (Icarus Films, 2016).

nullified in 2003 under President Kirchner, making way for the opening of legal cases and action against many perpetrators.

Kirchner's policies, along with those of his successor and wife Christina Fernández de Kirchner, came to be known as *kirchnerismo*. Kirchnerismo is a leftist form of peronismo,[8] and rejects free trade agreements and neo-liberal policy, while supporting human rights measures to protect marginalized groups including transgender individuals and the mentally ill. Under President Christina Kirchner, La Ley de Identidad de Género was passed in 2012, which allows transgender and transsexual individuals to use their chosen name and gender for identity documents. The law also ordered that medical procedures for gender realignment be covered under the Programa Médico Obligatorio.[9] It was the only such law in the world that does not pathologize trans individuals. In Chile a similar law was passed in June of 2017 after much debate, however the approval came at the cost of excluding minors aged 14-18 from it.[10] Further, the law in Chile requires that individuals applying to change their sex on official documents provide a psychiatric and psychological certification by doctors, proving that the person requires this change, thereby pathologizing the trans individuals.[11]

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[8] The complexity of peronismo and antiperonismo requires a separate dissertation to disentangle, but at minimum, it has roots in labor movements and socialism. It is named for President Juan Perón who professed a dedication to social justice. See Silvana Ferreyra, "Socialismo Y Peronismo En La Historiografía Sobre El Partido Socialista," *Prohistoria* 15 (June 2011): 00–00.

[9] "Ley 26.743 - De Identidad de Género," Buenos Aires Ciudad - Gobierno de la Ciudad Autónoma de Buenos Aires, accessed October 2, 2017, http://www.buenosaires.gob.ar/derechoshumanos/ley-26743-de-identidad-de-genero.

[10] Tele 13, "Ley de Identidad de Género: El Tenso Debate Que Marcó El Primer Día de Votación En El Senado," https://www.facebook.com/teletrece, accessed October 2, 2017, http://www.t13.cl/noticia/politica/semanal/ley-de-identidad-de-genero-el-tenso-debate-que-marco-el-primer-dia-de-votacion-en-el-senado.

[11] "Las Incongruencias Del Proyecto de Ley de Identidad de Género - El Mostrador," accessed October 2, 2017, http://www.elmostrador.cl/noticias/opinion/2017/06/22/las-incongruencias-del-proyecto-de-ley-de-identidad-de-genero/.

Also implemented under President Christina Kirchner was La Ley Nacional de Salud Mental in 2010, designed to protect the rights of the vulnerable mentally ill, guarantee ethical treatment in service of better health, and put an end to the use of institutional psychiatric hospitals, or *manicomios*, in favor of humane treatment in regular hospitals, which would be required to offer appropriate services. Article 27 of the law prohibited the creation of any new public or private psychiatric institutions. The law set September 2016 as the deadline for preexisting psychiatric institutions to implement the new norms of the law and change their practices. Yet following President Mauricio Macri's election in 2015, and his naming of Andrew Santiago Blake as national director of Mental Health, who is an opponent to the National Mental Health law, the law's efficacy has been threatened. The Asociación Pensamiento Penal recently issued a report titled, "Vidas arrasadas" [Erased lives] that cites ongoing "segregación de las personas en los asilos y psiquiátricos argentinos,"[12] [segregation of people in Argentine asylums and psychiatric wards]. These continually changing social, cultural, and political contexts provide the backbone of this research here, even as I set the current events aside, in order to focus on the specific works of literature that constitute the primary works of my study.

Inheritance: The Legacy of Photography in Latin American Literature

Photography is integral to all of these works, and they follow in a lineage of literature from Latin America that engages with photography and cinema thematics in form and content. Fundamental to any study of photography and literature in Latin America is *Photography and Writing in Latin America. Double Exposures* edited by Marcy E. Schwartz and Mary Beth Tierney-Tello. In their introduction, the authors offer an exhaustive breakdown of the field, describing the different branches of word and image production as operative across genre and

[12] "Página/12 :: Sociedad :: Un Golpe a La Ley de Salud Mental," accessed October 2, 2017, https://www.pagina12.com.ar/diario/sociedad/3-305777-2016-08-02.html.

form. They write from a space of contestation of the legacy of European and North American cultural influence on Latin American cultural production, and help to define a critical position firmly rooted in Latin America.

Following the chapters are original interviews with photographers and writers who have all been engaged in production or criticism about the works. In the introduction there is a survey of critical secondary sources about Latin American visual production, useful for scholars looking to ground their approach to contemporary work in nineteenth century production, or for scholars working on different regions such as the Andes. The authors trace the word image relationship in Latin America to prephotographic work such as the Mesoamerican codices and Guamán Poma de Ayala's *Nueva corónica y buen gobierno*, which mixes indigenous logographs, Christian emblems, and Spanish chronicle.[13] They identify the various uses of photography as theme in literature from the early twentieth century as "a sign of modernity, a catalyst for the fantastic, or documentary evidence,"[14] surveying the incidences in literature from Leopoldo Lugones to Mario Vargas Llosa. They mention specifically Jorge Luis Borges's "The Aleph," Angélica Gorodischer's "Cámara oscura" and Adolfo Bioy Casares's *La invención de Morel,* among others.

There are various possible short stories that fall into this thematic category that are important to understanding the works in this dissertation, but I have chosen to focus on two for the specific ways that they deal with the relations between spectator, photographer, and subject. One of the stories is "Las babas del diablo" by Julio Cortázar, published in 1959. I also discuss "El vampiro" by Horacio Quiroga, published in 1927. While Quiroga has numerous stories dealing with photography and the question of posing, such as "Hipalia" and "La cámara oscura,"

[13] Marcy E. Schwartz and Mary Beth Tierney-Tello, "Introduction," in *Photography and Writing in Latin America. Double Expsures* (Albuquerque: University of New Mexico Press, 2006), 1–18. 7

[14] Schwartz and Tierney-Tello.

"El vampiro" is significant because of the dynamic relationship that is made possible between subject and spectators. This film starlet is not just the product of light projected through a moving film strip onto a screen, but rather one who can look back at her audience, and eventually move about in a three dimensional space.

"El vampiro" centers on the fantastical scientific creation of a spectral hologram-like entity that can walk around and interact in her environment, by a gentleman inventor named Rosales. This holographic entity bears a likeness to an actual Hollywood movie star, and when the narrator meets her, she recognizes his face from his regular attendance to her films. In order to fully possess her, Rosales goes to California and murders the actress. Once he does however, only her skeleton remains. He then attempts to give her an afterlife by exposing her ashes to "Rayos N1" or N1-Rays. This experiment goes wrong as the presence becomes more than he had bargained for, and by the opinion of the narrator, she becomes a vampire desiring Rosales himself. Finally his home is burned down, with the unspooled canisters of film acting as kindling next to the upholstery. The narrator imagines that in the end, Rosales body was likely sucked dry of blood, victim of his own vampire creation.

In this story, we read allegory of the rise of the moving image as a form of mass media with widespread influence. Such influence is something to be potentially feared, as a film could be imagined to gain a life of its own through the audiences who could watch it.[15] The ultimate reprisal of this spectral presence and murder of her creator signals trepidation of the power of

[15] Walter Benjamin addressed this phenomenon, arguing for the positive revolutionary potential of such mass disseminated images, whose very dissemination is dependent on the mass reproduction and distribution of film in a modern industrial society, in Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations: Essays and Reflections*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969), 217–52.

such images to suck the life out of society.[16] Yet along with the fear, is fascination around this new medium. There is a palpable desire of the men to indulge their fantasies of visually beholding this glamorous starlet. The obsession of the characters with this actress foretells the cultural impact of Hollywood and the movie star system beginning in the silent film era and continuing through the Golden Age of cinema from the 1930s through the 1960s. Their ability to consume her in image alone speaks to the celebrity obsession to follow throughout the twentieth and twenty-first centuries. The established binary relationship of North and South, of Buenos Aires and the Los Angeles home of the starlet, heralds the adoption of film production in certain parts of Latin America and the rise of an autochthonous star system.[17] Beyond that, this story signals the ubiquity of film, leading to the creation of a societal film imaginary. While there is no such single universal imaginary, through watching film, people can play out their fantasies and create interior imaginary lives, based on the stories they watch as entertainment or distraction.[18] Valeria de los Ríos, one of the leading critics of photography and text in Latin America, attributes this fear and fascination around the rise of cinema to the live appearance of images. She writes, "La imagen en movimiento presentada por el cine por primera vez podía registrar y

[16] de los Ríos agrees with Beatriz Sarlo who writes that eroticism crossed with the technical advances of cinema create the conditions of possibility for Quiroga's story. In Valeria de los Ríos, *Espectros de luz: TECNOLOGÍAS VISUALES EN LA LITERATURA LATINOAMERICANA* (Cuarto Propio, 2011). 158

[17] Latin American film production originally had centers in Buenos Aires, São Paolo, and Mexico City, but by 1943, under the auspices of the "Good Neighbor" policy meant to bolster production in Mexico, a country considered an ally to the United States, film stock was withheld from Argentina, to chastise a "neutral" country with whom relations were strained. See Darlene J. Sadlier, "Introduction," in *Latin American Melodrama. Passion, Pathos, and Entertainment* (Urbana and Chicago: University of Illinois Press, 2009). 5

[18] Adorno famously argued against Benjamin's position and the beneficial role of cinema in society, believing that the sort of escapism provided by mass-produced media would pacify agents of change. He was alarmed by the "elimination of distinction between reality and the image," and the subsequent potential loss of viability of social movements, in Theodor W. Adorno, "The Schema of Mass Culture," in *The Culture Industry. Selected Essays on Mass Culture* (London: Routledge, 1991), 53–84.

reproducir la imagen como 'viva' - es decir, como si existiera y se desenvolviera en el presente- durante la proyección,"[19] [The moving image presented by film, for the first time, could register and reproduce the image as if 'alive' - or, as if it were existing and unraveling in the present - during the production.] The image with sound and movement appeared so real that it suggested immortality, making the vampire a perfect allegory. This story is important as a precursor to the later fictional representation of cinema, such as that used by Manuel Puig and Pedro Lemebel, topic of chapter 2. While the focus of this dissertation is the pose and photography, this story serves as a bridge between my discussion of the photographic encounter, and the cinema techniques and themes that serve a narrative role in the works of chapter 2.

A crucial difference between photography and cinema in their early iterations was that the experience of film was possible only through spectatorship, whereas people could participate more readily as amateur still photographers by the first decades of the twentieth century. This distinction between operator or photographer, and captive spectator who can only watch, comes into play in Cortázar's story "Las babas del diablo."[20] Protagonist Roberto Michel is a translator and amateur photographer who photographs the meeting of a young man and older woman while walking in Paris. The enlargements he makes of the photographs change from what he remembers seeing, and call into question memory and the presumed ability of photography to represent reality. Roberto Michel ends up at the end of the story trapped against his will, spectator of an image come to life, (a film), of clouds moving slowly across the sky. It is only

[19] de los Ríos, *Espectros de luz*. 158

[20] It was also the basis of Michelangelo Antonioni's 1966 film adaptation, *Blow-Up*, set in London instead of Paris, and based on a fashion photographer who witnesses a murder. Michelangelo Antonioni, *Blow-Up*, Drama, Mystery, Thriller, 1967, http://www.imdb.com/title/tt0060176/.

through the written account we read, that he is able to give testimony to his plight.[21] His eternal prison and symbolic death dialogues with Barthes's canonical association of death and photography: the photograph capturing a subject as a past, defunct self. It is significant that he is a translator, not a writer of original work, because in the end his written account will be nullified.

Cortázar's story works between the registers of word and image, written record against photograph, and succeeds in tying in the associated medium of film. It is *the* story, *por excelencia*, at the intersection of photography and literature in Latin American twentieth century cultural production. Valeria de los Ríos's reading of the story places a primacy on the camera device itself, as well as the typewriter, as subjective apparatuses that intervene as filters into the story. She argues that they impose their own "modos de ver" [forms of seeing], creating an imperfect translation, or signaling the impossibility of direct correlation between reality and representation.[22] This line of reasoning breathes life into the camera and the typewriter. These objects organize the two symbolic orders at play in the story: that of operator who uses a camera to photograph a model-subject, who then is visible in a photographic image, and becomes material to be regarded by a spectator; and that of translator who must perform the dual roles of reader of the original text, and writer of a translation, which is finally legible then to a reader in a new language.[23] Neither the photograph nor the translation represents the original faithfully, and it is the intervention of the subjective devices, which facilitate the shift in meaning. Moreover, it is through the functional process performed by each apparatus, that story and art are possible.

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[21] Valeria de los Ríos identifies a privileging of the written over the photographic, writing, "Esta muerte parece ser solo superada por la escritura que, a diferencia de las imágenes, es para el autor la única capaz de narrar o dar sentido a los acontecimientos" [This death appears to be surpassed only by writing which, different from the images, is the only medium capable of narrating or giving meaning to the events for the author] in de los Ríos, *Espectros de luz*.

[22] de los Ríos.

[23] The two languages he works between are evident in the protagonist's name, Roberto Michel, containing both the Spanish and French linguistic roots.

Just as Roberto Michel is incapable of freeing himself of his filmic prison, unable to square the events with the outcome, this story reveals Cortázar's distinct understanding that in cultural production, we are incapable of moving seamlessly between photographic and written media. The impossibility of resolving the disparity between them lies at the heart of the ongoing fascination with photography in certain works of Latin American literature. The imperfect translation or transposition that must occur, anchored in the devices as de los Ríos argues, is central to my discussion of medium and register in Chapter 1. Cortázar's theorizing of photography and its relation to writing through this story serves as a preface to the word image studies to follow, forming as they did a sub-discipline of cultural studies by the 1970s and forward, later announced as the pictorial turn.[24]

Schwartz and Tierney-Tello's introduction continues to describe the various multimedia expressions of photography with text, including the genre of poetry, and novels that contain photographs. Magdalena Perkowska-Álvarez, a leading scholar of photography and text in Latin America, has a chapter in their edited volume, as well as a book titled, *Pliegues visuales: narrativa y fotografía en la novela latinoamericana contemporánea*. Perkowska-Álvarez identifies a relationship of exchange between the two media, writing, "El foto-texto es una transacción física, material, entre la palabra y la imagen fotográfica, una transacción que implica tensiones intrínsecas a todo tipo de expresión híbrida, rupturas y suturas visibles en la

[24] The linguistic turn, a feature of post-structuralism, refers to the basis of everything within language. When W.J.T. Mitchell published *Iconology* in 1987, it was a study of images understood as forming a verbal language. It was not until his 1995 work, *Picture Theory*, that Mitchell announced the pictorial turn as supplanting the linguistic turn, and posited the visual as more powerful than ever before in cultural debates. For a comprehensive survey of scholarly advances in word image theory see Silke Horstkotte and Nancy Pedri. They write that scholars of image and text have come to varying conclusions about the preeminence of the visual or the verbal in signifying, and have debated whether intermediality is possible. In Silke Horstkotte and Nancy Pedri, "Introduction: Photographic Interventions," *Poetics Today* 29, no. 1 (Spring 2008): 1–29.

organización de su discursividad,"[25] [The photo-text is a physical and material transaction between word and photographic image, a transaction that implies intrinsic tension surrounding hybridity, and the ruptures and sutures visible in the organization of its discursivity.] Such a transaction relies on the space between photo and text, and the untranslatable quality of the two side by side in a single work. The ruptures and sutures she writes about are productive for reading new relationships and meanings. Perkowska-Álvarez notes that the *foto-novela* genre, or novels containing actual photographs, is a minority within the larger field of word image studies. She attributes this lack of attention to the assumptions around photographs to illustrate or substitute text as description. The scant critical attention paid to these works makes her own scholarship all the more vital when entering into the discussion of novels containing photographs from contemporary Latin American literature.

The first of these novels that Perkowska-Álvarez identifies is Julio Cortázar's *El libro de Manuel* (1973), with newspaper clips, advertisements and photographs. But the works she focuses on date from the nineties to the first decade of the twenty-first century, affirming the young age of the genre. The novel I analyze in Chapter 4 is one such recent Latin American novels with a photograph, and Perkowska's own discussion of the photographs in José Luis Gonzalez's *La llegada* as "indicio-llave" serves me to conceptualize the functioning of the photograph in *Augustine. La loca de Charcot*. About this functioning she writes that the photos in Gonzalez's novel "forman un pliegue que altera el significado del conjunto y así produce nuevos revelados de la novela"[26] [form a fold that alters the meaning of the ensemble and in so

[25] Magdalena Perkowska, *Pliegues visuales: narrativa y fotografía en la novela latinoamericana contemporanea* (Madrid : Frankfurt am Main: Iberoamericana / Vervuert, 2013). 54-55
[26] Perkowska. 108

doing produces new development in the novel]. The photographs make visible a colonial gaze that contrasts with the perspective of the colonized subject, articulated in the text itself.[27]

Perkowska-Álvarez's term "indicio llave" is reminiscent of Lourdes Dávila's "llave de apertura," which she uses to describe the role of the images to unlock meaning in the texts and vice-versa, in Cortázar's visual and textual book, *Vuelta al día en ochenta mundos*. Dávila is among the significant scholars of photography and text in Latin American literature. Her book, *Desembarcos en el papel: la imagen y la literatura de Julio Cortázar* is integral to studying Cortázar's hybrid works. She asks, "¿es el texto marco u ornamento de la imagen o vice versa?"[28] [is the text a frame or ornament of the image or vice versa?] and overturns the traditional paradigmatic role of text to narrate and image to illustrate. Published in 2001, this book preceeds de los Ríos and Perkowska's own books, as well as Dan Russek's book, *Textual Exposures: Photography in Twentieth Century Latin American Narrative Fiction*. Dávila's recent edited volume on Mario Bellatin, in addition to her contributed article about *Shiki Nagaoka. Una naríz de ficción*, operate in the same subfield of word and image studies in Latin American literature, fiction with photography. The collection is imperative to any study of Bellatin. In her chapter Dávila proposes that *Shiki Nagaoka* is a forum for Bellatin to reflect on his own theory about writing and photography itself.[29] The role of critic becomes deliberately blurred as Bellatin weaves meta-fiction and critique of critics, in with his own photography practice.

Beyond this research in two different branches of word images studies, Dávila has also published on *El infarto del alma,* one of the books I discuss in Chapter 3. This brings us to the

[27] Perkowska. 108
[28] María Lourdes Dávila, *Desembarcos En El Papel. La Imagen En La Literatura de Julio Cortázar* (Rosario, Argentina: Beatriz Viterbo Editora, 2001). 84
[29] Lourdes Dávila, "Burla Velada Y Fotografía En Shiki Nagaoka: Una Nariz de Ficción," in *La Variable Bellatin. Navegador de Lectura de Una Obra Excéntrica*, ed. Julio Ortega and Lourdes Dávila (Veracruz: Universidad Veracruzana, 2012), 177–206. 184

final area of word image studies identified by Schwartz and Tierney-Tello in their introduction, as they define it, works that investigate "marginalized and victimized communities in projects that reassert not only a testimonial voice but combat the facelessness of repression, isolation, forgetting, and violence." The related chapter in the volume studies both works by Paz Errázuriz that I discuss in Chapters 1 and 3, as well as a work by Paula Allen and Isabel Allende, *Flores en el desierto*. I make reference to Tierney-Tello's chapter throughout my research. Dávila's article on *El infarto del alma* stands out from other critical work on the book because it does not attempt to argue one way or another about the politics of representation, but rather leaves the reader faced with a question of where the violence of a text about such marginal subjects may lie. Her's is the only article on the work to incorporate a personal framework around discussion of the text. By disclosing what is at stake at a personal level, she reveals a dedication to not relegate the subjects of the book to objectified figures in a discourse. She succeeds in drawing attention to the danger of such discourses.

Beyond the three leading critics I have discussed, Valeria de los Ríos, Magdalena Perkowska-Álvarez and Lourdes Dávila, there are other significant voices who do not figure into the scope of this dissertation research. Paola Cortes-Rocca's book, *El tiempo de la máquina. Retratos, paisajes y otras imágenes de la nación*, examines how photography as a technology articulates connections between representation, subjectivity, memory, national identities, and visibility. Her study is historically rather than contemporarily based and aims to consider such historical photographs within their cultural and political settings. She sets her sights on the origins of photography in Latin America and asks what conditions were necessary for its appearance and popularity. Esther Gabara's book, *Errant Modernism. The Ethos of Photography in Mexico and Brazil* includes a chapter titled, "Fictions," which discusses fictional photographs

and photographic fictions, yet she does not address the particular relationship between text and image as it is laid out by Schwartz and Tierney-Tello and in this dissertation. Her book is nonetheless a crucial source for any study on modernist Brazilian and Mexican photographic production. Natalia Brizuela's dissertation, *El pueblo abyecto: estado, literatura y tecnología en la narrativa de Osvaldo Lamborghini y Diamela Eltit*, provides a socio-political contextualization for the works produced in Argentina and Chile during their respective dictatorships, signaling the disillusionment resulting from the fallen populist movements.[30] While her chapter that discusses *El infarto del alma* is something I reference, much of her other research focuses on Brazil.

At the end of Schwartz and Tierney-Tello's volume are four interviews with photographers Sebastião Salgado and Sara Facio, as well as with writer Elena Poniatowska and critic Nelly Richard. In the chapter on Paz Errázuriz's works Tierney-Tello writes about the multi media form, and says that "[b]y combining the visual and the verbal, these projects can perform the politically urgent task of 'making present,' while also simultaneously calling into question representational practices of appropriation."[31] She goes on that testimonial literature within the context of dictatorship can shed light on marginal subjects otherwise left out of official narratives. Yet the forms that these works take do not follow journalistic conventions of testimonial literature in which the facts are front and center, but rather rely on creative aesthetic expression. In her interview Nelly Richard speaks about her theoretical articulation of "escena de avanzada" from her book *Margins and Institutions* (1986). This *avanzada* art movement in the

[30] Natalia Brizuela, "El Pueblo Abyecto: Estado, Literatura Y Tecnología En La Narrativa de Osvaldo Lamborghini Y Diamela Eltit" (New York University, 2003). 44

[31] Mary Beth Tierney-Tello, "On Making Images Speak: Writing and Photography in Three Texts from Chile," in *Photography and Writing in Latin America. Double Exposures* (Albuquerque: University of New Mexico Press, 2006), 87–116.

late 1970s signaled a shift from the activist photography documenting pre-coup Chile, to incorporate avant-garde practices. Richard explains the singularity of the movement:

> What endowed the *avanzada* with an explosive uniqueness in the context of the Chilean dictatorship was an odd mixture of a certain avant-garde experimentalism (the desire to transgress the institutional closure of the art system through practices that relied on the body and the city as social materials upon which creatively to intervene, so as to generate leaps and mutations in subjectivity) and the deconstructive will to radicalize a critique of representation that disassembled textual and visual signifying codes. The *avanzada* attempted to reconceptualize the link between art and politics outside the ideological codification of the traditional Left.[32]

Such disassembling of textual and visual signifying codes took shape in painting and collage incorporating photography, in performance art, poetry, and literature, revolving around concepts of fragmentation, discontinuity, and always "skeptical of totalization," in Richard's words. Such poetics of the *avanzada* relied on "*margin* as a concept-metaphor to speak of residues and leftovers, of fractures and non-belonging, of liminal positions and political nomadism, of convulsive subjectivity and vocabulary in disarray."[33]

The primary works in this dissertation are a product of this aesthetic and ethos, and their framing of the subject of madness and the travesti subject at front and center serves to bring light to the margins, to these marginal subjects. Such subjects are ideal as recipients of the authorial and spectator gaze for such an aesthetic of fracture, dealing with non-belonging as it does. I understand this aesthetic expression as form, specifically as the fissure between word and image that depends on the intervention of an active reader to complete the meaning. This form is complemented by the content, focused on actual marginal subjects.

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[32] Nelly Richard and Idelber Avelar, La Escena de Avanzada. Photography and Writing in Postcoup Chile - A Conversation with Nelly Richard, 2006. In *Photography and Writing in Latin America. Double Exposures*. 260

[33] Richard and Avelar. 260-1

Sebastião Salgado is a photographer whose own aestheticized documentary photography of impoverished subjects has been criticized as "sentimental voyeurism," creating a "pseudo-epic" of humanity and drawing attention not to the subjects, but rather to himself as photographer.[34] And while Susan Sontag appraised Salgado's work as "*real* documentary photography," she critiqued his *Migrations* series as globalizing the topic, grouping different types of people and migrations all together, leading to an overwhelming feeling of helplessness by spectators to make change at the local level.[35] In his interview with Amanda Hopkinson, Salgado responds to an audience member, asking him to address this question. The specific question asks why he omits names of his subjects. He responds by saying that one person comes to represent all of the others, and that, "we live in a world where individuals are supposed to be made important, but that's not true. Individuals do not really have impact, it's the community which counts."[36] This statement is powerful because it is polemical, and while it is easy to accept his conclusion, the idea that individuals do not matter contradicts the self-determinism and cult of personality so valued in contemporary capitalist and consumerist society. Nevertheless this pessimistic notion is productive in reading the works of this dissertation, and it is central to my approach to the research. The subjects in this dissertation are *others* in society, individuals who are not seen to matter. By directing the authorial and spectator gaze toward them, these works

[34] Nair cites French historian Jean-François Chevrier who coined the term "sentimental voyeurism" in *Le Monde.* In Parvati Nair, *A Different Light: The Photography of Sebastião Salgado* (Durham: Duke University Press Books, 2012). 221-222

[35] Nair.

[36] Sebastião Salgado, From Brazil, Abroad, and Back Again. Politics, Place, and Pictures - An Interview with Sebastião Salgado, interview by Amanda Hopkinson, 2006. In *Photography and Writing in Latin America. Double Exposures*. 231. This idea is given new meaning when the subject does not have a legal and thus societally recognized identity, as is the case with many of the subjects in *El infarto del alma*. Many of them are listed as N.N. (Ningún nombre) in the institutional records. The choice to leave the photographs uncaptioned in the book underscores this lack of institutional recognition, but also leaves the role of narrating to the photographs themselves, and the independent but related text.

seek to affirm Salgado's claim, that beyond the individual, it is the community that counts. If these books temporarily arrest our gaze and attention toward these otherwise invisible subjects, they will have served a purpose to build ephemeral community and dialogue if not with, then at the very least, around these subjects.

Operating within a canon of works positioned around such marginal subjects, this dissertation enlists the pose as a device to navigate the terrain between image and text, dependent on the relationship built between photographer, subject-model and reader-spectator. By appointing the pose as my framing device, I rely on its unique capability to tie photograph and text into a relationship of necessity. The pose depends upon the presence of an image, whether visual or textually narrated, in which some living entity gestures with intention. Yet taken alone, this image can be incorporated into damaging discourses, manipulated by the viewer, categorized into a system of root metaphors or stereotypes that may do harm to the subjects.[37] It is only through the interweaving of text with a photographic work that the pose can be rescued from potentially restrictive understandings, engendering meaning made between photographer, subject, and spectator.

'Subject' Defined

The travesti subject of the works that constitute the first part of my corpus is doubly marginalized, as Sifuentes-Jáuregui explains it in the context of Lemebel's writing,

> What is sought is the very thing that is left unsaid, what cannot be seen-that is, to recognize what is illegitimate. Importantly, Lemebel does not speak of the absent place *of* homosexuality, but more exactly he speaks of the absent place *in* homosexuality. In other words, he identifies (with) what is marginal to the margins, what can be properly called the abject. "Poor transvestism" … is that

[37] I owe my understanding of this idea to Dávila, who grounds it in her discussion of *El infarto del alma*, and to which I refer in Chapter 3. In María Lourdes Dávila, "Escenarios inestables: palabra e imagen en El infarto del alma," *La torre. Revista de la Universidad de Puerto Rico* Vol. X, no. Tercera Época 38 (December 2005).

> doubly marginalized figure, twice forgotten, that he wishes to rescue from oblivion.[38]

This is a subject that predates and is excluded from what Sifuentes-Jáuregui terms the normalized "neo-liberal gay subject" who constitutes other contemporary representations of homosexuality in Latin American literature.

The subject of madness that constitutes the other part of my corpus, is marginalized by exclusionary notions of reason, particular to her societal spatiotemporal reality. In Spanish, these two subjects are so linguistically close, so as to be separated by a single letter, as Nelly Richard notes in her discussion of Paz Erráuriz's choice of photographic subjects firmly rooted in identities of *otherness*:

> Las identidades no calzan del todo con sus representaciones, y ese no-calce proyecta su margen disociativo en el interior de toda la serie que, una vez contagiada, se resiente del mismo temblor, de la misma perturbación. La extrañeza de lo 'otro' que retrata Paz Errázuriz circula dentro y fuera del repertorio documentado de la rareza, de la extrañeza. Hay, por ejemplo, una línea de contagio que une las 'locas' (los travestis) a los 'locos' (los enfermos mentales), cruzando la falla síquica con la errata sexual mediante una sola letra gramaticalmente cambiada -de femenino a masculino: la 'loca'-, que hace tambalear dos veces las definiciones de identidad.[39]
>
> [The identities do not entirely fit with their representations, and that non-fit projects its dissociative margin throughout the entire series that, once it spreads, reverberates from the same tremor, the same disruption. The strangeness of the 'other' that Paz Errázuriz portrays circulates both in and out of the documented repertory of oddities, strangeness. There is, for example, a line of contagion that connects the *'locas'* (the transvestites) with the *'locos'* (the mentally ill), crossing the psychic flaw with the sexual errata through a single grammatically altered letter (from feminine to masculine, the 'loca') that sends a double tremor through these definitions of identity.]

[38] B. Sifuentes-Jáuregui, *Transvestism, Masculinity, and Latin American Literature: Genders Share Flesh*, 2002 edition (New York: Palgrave Macmillan, 2002). 126

[39] Nelly Richard, "Submundos y grietas de identidad," in *Errázuriz, Paz. Fotografía 1983-2002* (Santiago, Chile: Editorial Ograma S.A., 2004), 10–23. 22-23

This dissociative margin is what makes representation of such subjects so fraught, but it is also what necessitates the work. Yet this dissertation is not centered specifically on the question of representation of othered subjects, although it begins at this point in common between these subjects. Instead, this work aims to locate and develop understanding of these subjects as they relate to and intersect with photography itself: both photographic representation, but also photography as narrative strategy and recurring thematic throughout the works.

The term subject in this context has multiple implications. Beyond its use to describe certain types of individuals, such as the travesti subject or the subject of madness, is its use within photographic discourse. In that vein, I use subject to refer to each individual within a photographic encounter. These subject positions include photographer, model or subject-model, and spectator. Within everyday language of photography, subject of a photograph refers to the person, place, or object whose likeness is captured. In Roland Barthes's writing on photography, the animate subject of a photograph is contrasted to inanimate objects such as baskets of fruit or books on a shelf.[40] Yet another distinction is made in Phenomenology, where the subject is the being experiencing sensory input from the world around. Such sensory input includes material objects of sight, sound, touch, smell, and taste. My use of the word however will follow contemporary critics of photography, like Victor Burgin, in considering each position within the photographic encounter to be a different subject involved in the complex process of meaning making.

In order to triangulate my particular approach to this photographic encounter within the theories of photography that inform it, I will take a brief detour to mention Roland Barthes's early theoretical work. The book *Elements of Semiology* (1968), etymologically the science of

[40] Roland Barthes, "The Photographic Message (1961)," in *Image, Music, Text* (New York: The Noonday Press, 1988). 20

signs, was Barthes's attempt to define a systematic set of tenets through which to order and understand the world. This book is representational of Barthes, the structuralist, which was later supplanted by Barthes, the post-structuralist. His approach changed over time as he questioned the existence of any single constant universal meaning, (a dominant thought seed of the late 1960s and 1970s, cultivated in large part by Derrida and Foucault). Following Barthes's important essay, "The Death of the Author," to derive meaning principally through consideration of an author's perspective and biography would be incomplete. Instead, meaning was theorized to originate from the reader, by way of textual analysis. This was fundamental to the development of the sort of analysis, literary or otherwise, that has come to be taught and practiced in contemporary humanities scholarship. I only take the time to make mention of it here because this idea - that the reader-subject matters in the making of meaning - informs the contemporary theoretical approaches to photography that form the constellation of thought within which I orient myself. Theory by John Tagg, Allan Sekula, Victor Burgin, Vilém Flusser, Ulrich Baer, all look beyond the lens of the photographer and the content contained within the frame, to problematize the role of spectator (analogue to *reader*) in some way. Once Barthes had opened up this possibility, this urgency, there was no way to ignore it.

Returning to this early structuralist phase, Barthes wrote an essay dealing directly with the visual, "The Photographic Message" (1961). In it Barthes develops a method through which to analyze pictures. He introduces what he terms the *photographic paradox*. The first part holds that photographs are messages without code, signaling *analogical plenitude*, or in other words, the idea that a photograph presents that which objectively happened, or "ça a été," [that which has been]. Such photographs convey a *denoted* message. But on the other hand, the second part of the paradox holds that photographs are also messages *with* code, based upon societal opinions,

and the assumptions and associations that accompany such an image. These photographs communicate a *connoted* message. The message that matters, or that is the focus of analysis for Barthes, and by extension in this dissertation, is the connoted message, organized into *connotation procedures* that constitute the *codes of connotation*. There are six codes, which I will not summarize here, except to note that the *pose* is one of them. These codes provided readers with a reference guide of sorts to be used in their own analysis of any picture. This concept by Barthes potentiated a new approach to photographic analysis, giving readers the language and tools to construct an articulate analysis that would implement a shared lexicon across disciplines. Barthes's codes for *reading* pictures were fundamental to the way we attempt to analyze photographs even today.

Yet as exciting as these ideas were and continue to be for those looking for the precise language to analyze photographs, there were some potential problems with these ideas.[41] The main issue was that Barthes's framework assumed that the observer of the photograph was necessarily outside of it, looking in. In other words, this spectator was beyond the confines of the codes, permitting an all-encompassing perspective from which to perform this analysis. This became a point of contention. The argument that most challenged this conceit was that no potential observer is ever outside of the confines of these codes. Language constitutes the codes, the meanings, the way we think about the meanings, and the way observers draw connections between objects and memories of other objects. In short, we can never be outside of the language that we use to speak about and think about such objects of analysis. Victor Burgin addressed this

[41] Barthes later revised his approach to photography when he wrote *Camara Lucida*. In this late work prompted by the death of his mother, Barthes gives importance to the unspoken, magical quality of a photograph to impact a viewer emotionally. He meditated on the unique way we each view the same photograph. It is not something that can be codified or universalized, but depends on the subjective experience of each spectator. Roland Barthes, *Camera Lucida (1980)* (London: Vintage, 1993).

problem when he responds to Barthes, "as much as we speak language, so language 'speaks' us."[42] We are formed through the very language that we use to think and speak.

But how does that relate to the study of photography? Burgin understands this in the context of photography in the sense that "photographs are *texts* inscribed in terms of what we may call 'photographic discourse'."[43] This photographic discourse includes the historical and cultural contexts of an image, and all of the relations that are revealed or concealed by the photograph itself. In Barthes's early terminology, this would be the connoted message.[44] In order to study a photograph then, it must be analyzed within this discourse, or within the network of meaning that can be identified and formed through an investigation and consideration of not only what is in the photograph, or what is denoted, but what had to happen in order for the photograph to exist. In practical terms, this means that when studying a photograph and deciding what to say or how to assign meaning, we, the reader or spectator, must consider not only what is frozen between the corners of the frame, but we must also consider how that photograph came to be. We must ask, "who took the picture?" and "under what social, cultural, political, or other circumstances did they make the photograph?" The invisible aspects of the photo, or those qualities not perceptible to the naked eye when viewing the photograph in isolation, all matter. And not only must we ask the questions about how the photograph came to be, but we must also turn the questioning on ourselves, asking, "What sort of viewer am I?" "What is my perspective in regards to the social, cultural, and political context of the photograph?" "How do these

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[42] Victor Burgin, "Looking at Photographs," in *Thinking Photography*, ed. Victor Burgin, 1982 edition (Basingstoke: Palgrave, 1982). 145

[43] Burgin. 144

[44] In *Camera Lucida*, Barthes combines his early understandings of connoted and denoted messages into the concept of the *studium,* referring to the cultural, linguistic, and political meaning of a photograph. He contrasts the *studium* with the *punctum*, that which pricks the viewer. The introduction of the *punctum* to his approach to photography, allowed him to focus on the spectator's unique emotional experience of a photograph.

considerations change the way I may view and understand this photograph?" The Post-Structuralist turn to language, the idea that we are constituted by language, and always implicated within the discourse that connects the world through social, cultural, and political forces, all but issued a directive to ask all of these questions of the object and of ourselves.

Within this context, Victor Burgin developed the Four Looks of photography as a comprehensive approach to analyzing a photograph in order to construct meaning. It can be read as Burgin's response to Barthes's codes of connotation. Faced with the pressing issue that photographs are *texts* inscribed within a "photographic discourse," Burgin turned to film studies and affect theory to develop his approach to meaning, taking into consideration this photographic discourse. First, rather than focus on objects or the subjects of the photograph in isolation, he chose to focus on relationships. Specifically, the relationship that is perceptible between two individuals,[45] even in the frozen and silent frame of a photograph, through their mutually locked gaze. In other words, the look exchanged between two subjects establishes the most obvious and clear-cut *look* in a photograph. In what he terms the intersubjective look, one may read power differentials, sociocultural or economic relations, desire, contempt, or anything else on the spectrum of relationships. By naming this intersubjective look, he assists readers in recognizing and taking note of instances in which that gaze is not met, or when one subject looks at the other, while the other looks somewhere else. Such missed looks may be read as a symptom of inequitable status or jealousy between the subjects. To reiterate though, this intersubjective gaze is the most obvious and clear-cut instance of a *look* in a photograph, and too much focus on this gaze in isolation leads to content summary rather than thick analysis.

[45] Though he never explicitly states it, Burgin's theorizing specifically refers to the looks exchanged between human subjects. A study of photography depicting animals or animals and humans together would likely yield important results, though it exceeds the scope of this project.

If Burgin's first strategy is to focus on the relationships between subjects, his second strategy is to incorporate the subjects standing outside the frame of the viewfinder and resulting image. Who are these subjects that stand outside of the scope of the viewfinder? The first is the photographer, whose physical presence is inferred by the very existence of the photograph, and the spectator. The second look then is the look of the subject toward the camera lens, and toward the photographer. This look occurs often in portraiture, when the subject looks back at the camera, yet it is not always present in a photograph. When it is present however, it can create an eerie moment in which the spectator viewing the photograph feels as though the subject-model is looking back. This look of the subject toward the camera, photographer, and spectator, has been analyzed as presenting a strong subject who refuses to be objectified, literally made an object of the gaze of the spectator.[46]

It would follow that in order for the subject to look back at the photographer, the photographer must also look at the subject, or rather, the camera must be oriented toward this subject, constituting the third look. This look is a hybrid between photographer and camera, which as a mechanical device, looks in the sense that it has a lens and film, or a sensor (in the case of digital cameras). Flusser argues for the blending of lines between photographer and photographic device, holding that within the gesture of photography, the human using the camera becomes an extension of that camera.[47] Not visible, but part of the photographic discourse surrounding this third look, that of the photographer and camera toward the subject, is the positionality of the photographer. Not so much the physical position, but their social, cultural, and political orientation. What is their relationship to the subject? Did they arrive here on the

[46] Steve McCurry's National Geographic cover photograph, "Afghan Girl" is one such iconic example of a subject looking piercingly back.
[47] Vilém Flusser, *Gestures*, trans. Nancy Ann Roth (Minneapolis: Univ Of Minnesota Press, 2014).

basis of an equal exchange? Is there coercion going on? W. J. T. Mitchell writes about Jacob Riis's photographs of the New York City Lower East Side slums from the turn of the 20th century, and notes that Riis would arrive in the middle of the night alongside the police, during raids, and would use a flash bulb on his camera to document the residents. In a sense, argues Mitchell, while eventually fulfilling an activist role to literally shed light on the shoddy living conditions suffered in the tenements, Riis's photographs originally served a surveillance purpose.[48] Whether the photographer is aiming the lens at the subject for art, science, anthropological investigation, photojournalism, or for some other intended emotional response, such as discomfort, the photographer's *look* is considered by Burgin to signal the gamut of possibility.

To discuss the fourth look, I return to Burgin's second strategy (the first being to focus on relationships and not individuals), to incorporate the subjects standing outside the frame of the viewfinder and resulting image. Apart from the photographer, the other subject standing outside of the viewfinder and image is the spectator. For Burgin, this spectator is some vague third party who regards the photograph following the photographic encounter. This spectator views the resulting image, the printed photograph that is made after the event of exposure, development of film, and printing of the image. This spectator is spatio-temporally removed from the original photographic encounter, perhaps stumbling upon the photograph in their grandparents' old album. Perhaps the spectator has access to the image through the machinery of a news publication, such as a newspaper, or some other media dissemination. At the time when Burgin first published this work in the 1970s, the media landscape did not encapsulate what we have come to know as the dominance of the photographic image (still and moving) on the Internet.

[48] W. J. T. Mitchell, "The Photographic Essay: Four Case Studies," in *Picture Theory* (Chicago and London: University Of Chicago Press, 1994), 281–322. 287

To return to his definition of spectator, such a singular conception of this subject is where my approach differs from Burgin's. While his theory of the Four Looks is productive in my analysis of actual photographs in Chapter 1 and Chapter 3, in my discussion of the novels from Chapter 2 and Chapter 4 that use photography as a narrative device, I interpret the live photographic encounter in the place of a photographic image. This actual photographic encounter, even if only narrated, includes an onlooking spectator and constitutes the relations of looks that constitute what I read as signifying material. In other words, while my analysis of certain books in this dissertation does consider the spectator of the resulting photographic image (the same spectator that Burgin presents), I also analyze a live (narrated) photographic encounter. And because my particular intervention in this dissertation relies on the ability of subjects to move within the photographic encounter, that live onlooking spectator of the encounter is a vital part of the mix. All of these must be taken into consideration, according to Burgin, to analyze a photograph. All of these looks figure into my analysis in the successive chapters of the dissertation.

But the question remains, "why have you spent so much time speaking about Barthes's early theory on the codes of connotation if his whole premise was debunked by our inescapability from the language that constitutes them?" Theory is not linear, but rather exists in webs, or to borrow from Ulrich Baer, atomic groupings. My use of theory does not aim to engage only the latest and greatest, but instead attempts to use that which serves the works I study. As this dissertation treats the pose within photography as discursive device and overarching thematic, Barthes's orientation of the pose as a photographic connotation procedure is fundamental. In a brief section of "The Photographic Message," Barthes references a press photo of President Kennedy from 1960 in which he is looking upward with hands joined together. For

Barthes, this pose allows the viewer to read the message of "youthfulness, spirituality, purity" in Kennedy's pose. These are all, argues Barthes, signifieds of connotation, based upon common stereotypes held of eyes looking upwards or clasped hands. In other words, these physical gestures fit into a canon of poses, what Barthes terms a *historical grammar* that many spectators understand (i.e.: Christian practices of prayer and devotion) and from which they derive meaning. He points out that the pose specifically performed for the camera "derives its effect from the analogical principle at the basis of the photograph."[49] In other words, the pose is even more potent as a signifying source when it is photographed, because the common myth or misperception that all that which is in a photograph is objectively real, serves to obscure manipulation that may have contributed to that pose in the first place. Barthes's use of the term *historical grammar* preempts what Sander Gilman later terms *root metaphor*. Gilman's root metaphor draws on historical artistic representations of certain traits or characteristics, such as madness, and identifies specific physical gestures as the root metaphors that connote signifieds to the spectators. It is in this way that madness, for example, is represented visually, and it is through these root metaphors, that stereotypes are perpetuated. I will circle back to Gilman's root metaphor in part two of the dissertation, on the pose of madness.

[49] Barthes, "The Photographic Message (1961)." 22

PART I WHERE TRAVESTISMO MEETS PHOTOGRAPHY

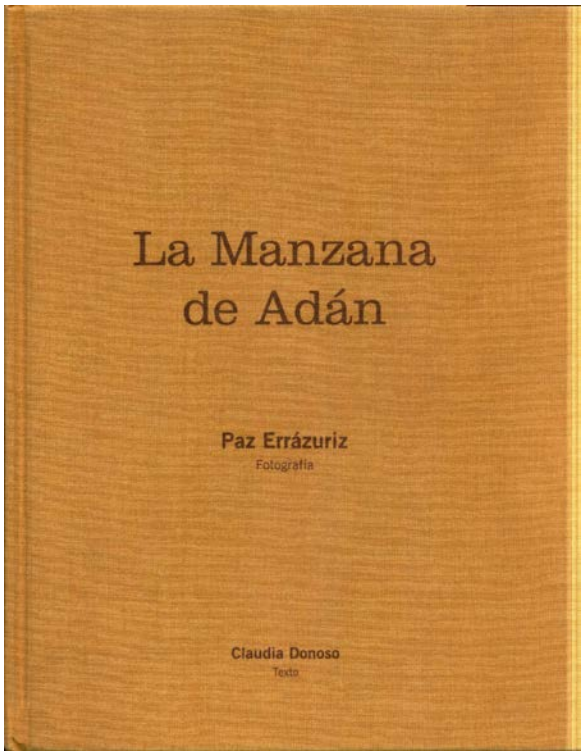

Fig. 1.0 *La Manzana de Adán* (2014 Edition)

Part I addresses the intersection of photography and travestismo by tracing the representations of the travesti subject in four temporally distanced works, demonstrating the changing attitudes toward this marginal subject throughout several decades, and arguing that photography plays a role in both subject formation and the shifting attitudes. My focus is on *La Manzana de Adán* (1990; 2014), and *Tengo miedo torero* (2001), which I contextualize through discussions of their literary precedents *El lugar sin límites* (1966), and *El beso de la mujer araña* (1976). I identify a unifying thread tying the works into relations of influence and inheritance. This shared articulation presents the homosexual male, femininely expressed, living in poverty and at the margins of late twentieth century Latin American society, who nonetheless finds hope and inspiration through a pursuit of aesthetic beauty: from material self-presentation

(appearance), to stylized poses and dancing (actions), to the curating of passionately adorned spaces and imaginaries within which to live (environment). These are all expressions of creativity by the travesti subject.

Still and moving photography, or film, is present as a force in the books in diverse ways. The unifying thread that connects these books is actual photographic images, and ekphrastic, or textually rendered, photographs. Photography as a narrative and poetic device in the books serves to emphasize the pivotal role photography plays in the travesti subjects' own lives. In Chapter 1, it is through the artifice of a photograph, with lighting, make-up and costume, the art direction of a setting, the meticulously designed pose, and manipulation of perspective through the optics of a lens, that all enable a fixed photographic image that can be kept in safekeeping as an aspirational object, proof of what once was. And yet the photographs are not fixed in time, but rather continue to change by way of contemporary reception. This dynamism extends to permit a space of encounter and co-creation of meaning between subjects and authors.

Works in Chapter 2 employ film as complementary thematic to photography. James A. W. Heffernan, whose definition of ekphrasis as "verbal representation of a visual representation"[50] was key to word-image studies in the early 1990s, updates his definition of ekphrasis to include films narrated within a text. He distinguishes it from pictorial ekphrasis, which "turns an arrested moment into a story," and argues that cinematic ekphrasis, on the contrary, "narrates what is already a story told by a sequence of images."[51] He goes on to consider cinematic ekphrasis a subgenre of narrative. This form of ekphrasis is the telling of a movie, rather than the movie itself. To implement such a narrative strategy in a novel plays on

[50] James A. W. Heffernan, *The Museum of Words: The Poetics of Ekphrasis from Homer to Ashberry* (Chicago: University Of Chicago Press, 1993). 299
[51] James A. W. Heffernan, "Notes Toward a Theory of Cinematic Ekphrasis," in *Imaginary Films in Literature* (Leiden, The Netherlands: Brill, 2015), 3–17. 4

the reader's experience of watching films, and relies on disciplinary cross-fertilization in order to create an original narrative. Heffernan makes the case in his early book on ekphrasis that its first incidence in literature was in Homer's description of Achilles's shield in the *Iliad*, arguing that as long as humans have been in the practice of storytelling, we have been describing visual imagery with words. Not so for cinematic ekphrasis, which distinctly depends on the character, author, and the reader's acquaintance with cinema. Yet what derives from the popular medium of film, when borrowed in literature, often becomes a sophisticated, innovative work, rather than necessarily a book for mass consumption. This is certainly the case for Manuel Puig's novels, of which *El beso de la mujer araña,* which I discuss in Chapter 2, stands out for its use of film as a theme and narrative device.

In reading the travesti figure in Latin America, it is necessary to define terms, as the particular time and space within which I am speaking are specific and non-transferrable to non Latin American spaces. Travestis are male born individuals who live in a feminine mode and *travestismo* as I speak about it here, is male to female gender crossing. Vek Lewis notes that there are almost no examples of female to male gender crossing in past cultural production from Latin America, though just because there may not be cultural representations does not negate the existence of female to male crossing. Transgender individuals in Latin America are often seen as homosexual or within a spectrum of homosexuality. Lewis contends that the term transgender connotes class and race markers, leaving sexuality and gender as separate, so I follow him in using the term travesti to speak about the subjects in this dissertation since, "Being travesti is thus not the same as being transgender and without SRS (sexual realignment surgery); it is

another space and another identity outside the strictures of sex and gender normativity that is specific to Latin American sites."[52]

In order to contextualize the term *loca* within a Latin American and Chilean context, it must be distinguished from *travesti* through its socio-economic affiliations. Loca is associated with poverty. Loca has a specific Latin American meaning that does not translate to English. Whereas it may be important to ask transgender individuals in the United States what their preferred pronouns are, in the Latin American and specifically Chilean context, those who use the term loca permit both masculine and feminine pronouns.[53] In Spanish language, this ambiguity affords further possibility beyond the gender markings of nominative pronouns in English. For example, adjectives permit morphological variation so that even within a single sentence a character may have both female and male markers. Loca usually signals an individual within the spectrum of travestismo, and can refer to any female expressing individual who cross dresses to varying degrees. In the books discussed in part I, this spectrum is exemplified by travesti protagonists who are referred to and refer to themselves with both masculine and feminine gender pronouns.

At a second level of ambiguity, is the double meaning of the word loca itself. Melissa M. González contextualizes it within a contemporary Latin American setting, as describing both a "crazy woman" and a "gender nonconforming homosexual man."[54] She goes on to articulate that *La loca* as a term can take form in feminized language and affected manner of speech, in the

[52] Lewis, *Crossing Sex and Gender in Latin America*. 7

[53] In my discussion of the works, I use the gender pronoun most fitting with the subject or character's own self-identification. In the case of the travesti subjects in Chapter 1, I use masculine and feminine pronouns, as they speak about themselves with both. In Chapter 2, I use female pronouns to refer to the protagonist La Loca del Frente, following her own identification as such.

[54] Melissa M. González, "La Loca," *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (2014): 123–25.

donning of accessories traditionally reserved for women, or in the use of a female name. Throughout Latin America there are different connotations for the term. In Argentina and Uruguay loca refers to trans or ciswomen sex workers, while in Cuba it refers to promiscuous ciswomen.[55]

Pedro Lemebel self-identified as loca and while I refer to him with male pronouns here, other critics use female pronouns interchangeably. For Lemebel and in the context of Chile, the term loca permits a particular critique of neo-liberalism and homonormativity. He articulates a difference between the more socially accepted bourgeois homosexual who participates in capitalist consumerism, and the triply marginalized loca, as poor, gay, and travesti. In an interview Lemebel disavows any homogeneous gay community, arguing instead for the shades of nuance that exist. He explains,

> Primero el mundo homosexual es un universo enorme lleno de matices. Yo te podría hablar desde el *mariconaje guerrero* que yo practico nada más. No todas las homosexualidades tiene que ver con este discurso. Existe una homosexualidad gay, blanca, apolínea, que se adosa al poder por conveniencia. En este sentido hay minorías dentro de las minorías, lugares que son triplemente segregados como lo es el travestismo. No el trasvestismo del show que ocupa su lugar en el circo de las comunicaciones, sino que el trasvestimos prostibular. El que se juega en la calle, el que se juega al filo de la calle, ese es segregado dentro del mundo gay, o también son segregados los homosexuales más evidentes en este mundo masculino.[56]
>
> [First, the world of homosexuality is an enormous universe filled with nuance. I could speak from the position of the warrior gay, the only thing I practice. Not all homosexualities have to do with this discourse. There exists a gay, white, apollonian homosexuality that sidles up to power for personal benefit. In this sense there are minorities within minorities, places that are triply segregated like

[55] "The term *cisgender* (from the Latin *cis*-, meaning "on the same side as") can be used to describe individuals who possess, from birth and into adulthood, the male or female reproductive organs (sex) typical of the social category of man or woman (gender) to which that individual was assigned at birth," in B. Aultman, "Cisgender," *TSQ: Transgender Studies Quarterly* 1, no. 1–2 (n.d.): 61–62.

[56] Andrea Jeftanovic, "Entrevista a Pedro Lemebel: El Cronista de Los Márgenes," accessed June 25, 2017, http://www.letras.mysite.com/pl200608.html. (Translation my own)

> transvestism is. Not the showy transvestism seen in the circus of the media, but rather the transvestism of prostitution. That which plays in the street, that which plays on the sharp edge of the street, that one is segregated within the gay world, or also the most obvious homosexuals are segregated in this masculine world.]

A large dividing factor between the loca as Lemebel describes her, and the bourgeois homosexual who participates in capitalist consumerism, is their socio economic status. This loca is oriented around the street, depending on transactions of a cash economy, whether selling sex or other goods, all in an unofficial capacity.

Conceptualizing Transposition

In order to analyze *La Manzana de Adán* in Chapter 1, I employ transposition as a concept, drawing on Josefina Ludmer and Valeria de los Ríos in their theoretical discussion of semiotic registers that interface within Latin American literature. There are multiple vectors through which I conceptualize transposition, an analogic process to translation and transformation that also figure into my discussion. Underlying *La Manzana de Adán* as thematic precedent is José Donoso's novel, *El lugar sin límites* from 1966. Not least of these connections establishes Claudia Donoso as the niece of the author who coined the term Latin American *boom*.[57] Throughout my discussion, I note echoes of his novel as an aesthetic and thematic source of inspiration for this book.

Transcription, a written or printed representation of something, consisting of prefix *trans* meaning *across*, and root word *script*, for *writing*, can be understood as writing across a different register. To transcribe in a secretarial sense is to take written record of something auditory. Transposition is a word used in musical annotation, and refers to the practice of reading from

[57] In the 2014 edition to *La Manzana de Adán*, we read that it was through José Donoso's connection, by way of niece Claudia Donoso, that Errázuriz was able to meet Susan Sontag on a trip to New York City. These connections helped Errázuriz toward the securing of the Guggenheim grant that ultimately helped finance the completion of the first edition.

chord charts or music scores in a different key. Transposing instruments such as trumpet or saxophone must transpose to concert pitch, in the key of "C." Non-transposing instruments such as piano and guitar also transpose at times in order to accompany a vocalist in a different key than that which is annotated. Transposing instruments have a different real note from the written note they play, so musicians must bring a transposed score, or be able to do the transposition simultaneously while they play, leading to the creation of music out of a liminal zone. When transposing, there are two forms to be aware of: tonal and real. Tonal or modal transposition preserves the sound and tonality of the musical motif, whereas real transposition preserves the same whole or half step intervals between notes, thereby leading to a different sound, or chromaticism.[58] So while the first preserves the melody, it strays from the intervals in order to do so. And while the second form preserves the intervals, it loses the analogous melody. There is no way then to create a transposition that does not in some way substantively change the original.

The question of transposition has been theorized in Latin American literary criticism. Poststructuralist theory, such as Barthes's *Image, Music, Text* helped writers to problematize the parallels between music and image, and the way they could relate to text. In other words, music and image constitute two types of signifying matter, based on the sense of sound and sight. Requiring participation by the ears and the eyes, these inputs can be thought of as sheer material that can be passively heard and seen. Music simply enters the ears. Functioning eyes that happen to be open and oriented toward an image, will see it. Text is a different sort of matter, in that it is comprised of words, made up of morphemes and phonemes, and these words string together to create sentences and paragraphs, all encoding meaning. The main contribution Barthes makes to the discourse is that just as a text requires an active reading to derive meaning, so do musical and

[58] Dariusz Terefenko, ed., "Improvisation," in *Jazz Theory: From Basic to Advanced Study* (New York: Taylor & Francis, Routledge, 2014).

imagistic objects require semiotic parsing. In other words, they are placed into the ring and made fair game for analysis too, along with the purely textual material that had been the object of criticism for centuries.

In order to move between the signifying orders of music, image, text, critics in the 1970s and beyond began to implement words such as transcription and transposition into their lexicon, in order to convey the shifting between registers and metaphor that would allow a more interdisciplinary critical practice. Transposition as a concept serves as a metaphor for the shift in registers from aural to written, and from photographic to textual material. Josefina Ludmer's comprehensive article on Cuban novel *Tres tristes tigres* (1970) by Guillermo Cabrera Infante, examines this metaphor, dividing the book into two series. In one, language takes form through sound-based registers, specifically with phonetic spelling and onomatopoeia. In the other, language takes on visually based registers, specifically graphic, spatial, and visual forms. Ludmer notes that transcription to another register can be thought of as a form of reproduction, repetition, or copy.[59] She makes it clear that this book upends platonic hierarchies of the original outweighing the simulation, through the dominant use of cinema, whose very production process is itself a form of reproduction. In film, all traces of an 'original' are erased, and only the copy remains, so there can be no preference for some elusive original. This refers to the production process, in which all that comes together to create the film (set design, costume, actors, lighting), are only constituted in that way temporarily, to be recorded, after which they disperse and are no longer present as an original referent. The material film reel itself, as an object of simulacrum of an original, is never itself seen either. Instead, a projection or simulation of the images and sound recorded on the film reel create the cinematic experience with sound and movement. What is

[59] Josefina Ludmer, "'TRES TRISTES TIGRES'. ORDENES LITERARIOS Y JERARQUIAS SOCIALES," *Revista Iberoamericana* XLV, no. 108–109 (July 1979): 493–512. 499

created is not only a reproduction, but she argues, an imperfect translation, a betrayal, (an argument that benefits from the linguistic similarity of the two words in Spanish, *traducción* or *translación* and *traición*). Ludmer writes,

> La equivalencia o intercambiabilidad cine-literatura y la escala de *reproducciones* que marca el texto se organizan fuertemente: por detrás de cada relato o emisión *oral* que representa el original transcripto, hay un acontecimiento mudo o hablado, un recuerdo o un sueño; *por delante* su cita, repetición, traducción o parodia. Pero este sistema dice cada vez, en el polo valorativo opuesto al cine (si el cine es antiplatónico y democrático, no lo es sólo por la identidad de las copias, sino por su desprecio del *original*), el carácter traidor e imperfecto de toda traslación.[60]
>
> [The equivalency or interchangeability between film and literature and the scale of reproductions that mark the text are organized in a powerful way: behind each story or *oral* emission from the transcribed original, there is a mute or spoken event, a memory or a dream; *in front* a citation, repetition, translation or parody. But this system dictates that each time, in a valuation scale opposed to cinema (if film is antiplatonic and democratic, it isn't only so through its reliance on the copy, but also in its disdain for any *original*), the betrayal and imperfection of all translation.]

Ludmer's discussion of the transposition of registers - sound and image into text - and specifically, her identification and analysis of the cinematic forms that the text itself takes, is exemplary of the foundational contemporary Latin Americanist criticism that has laid the groundwork for the more recent theorists I look to, as well as for this dissertation itself. This dissertation is concerned specifically with the relationship of photography and literature in the context of the two subject positions I have identified. While my focus is on photography, there is a thematic overlap with cinema that serves the discussion. What I glean from Ludmer, even though her primary discussion, comes in the analysis of the cinematic framework and forms. It can be productive to read the transitions, or transpositions between registers, which permit the discussion of such auditory or visual material within a book. Moreover, it is in these spaces in

[60] Ludmer. 500-501

between binary viewpoints in the thematic interstices of a subject, that new understandings can be developed.

The first vectors of transposition that I examine are the dates of the editions, from the original in 1990 to the re-edition in 2014. This twenty-four year gap impacts the reception of the respective books in their contemporary times, and the resulting critical positioning of each in a genre. At its 1990 book release party, a single copy was sold, and the newly opened publishing house responsible for the limited printing, Zona Editorial, soon went out of business. The 1990 edition was described in its own foreword by Juan Andrés Piña as an "Exploración antropológica, cultural, social, literaria, visual y política," words that aim to assert authenticity and ethical stature of the work in the way that documentary and ethnography would be validated. The modest 1990 edition, with limited pages and low contrast black and white images, is surpassed in production value by the 2014 coffee table art book, in large format with thick, glossy, colorful pages.

The 2014 edition was the result of a passion project by a young, wealthy, gay art collector in Chile, named Juan Yarur. As a member of the Latin American Acquisitions Committee of the Tate Museum in London, Yarur purchased the photographs of *La Manzana de Adán* and donated the collection to the museum. While celebrating the acquisition with Errázuriz, he broached the subject of producing a re-edition of the book. He emphasizes the relevance of this work today in the Foreword of the new edition, writing, "Deseo que estas imágenes y la obra de Paz Errázuriz nos permitan ver más nítidamente una sociedad que poco a poco se transforma, aprende de tolerancia y cuyo sueño siempre sea estar orgullosa de sus diferencias,"[61] [I hope these images,

[61] Juan Yarur, "La Manzana de Adán: La Irradiación de La Luz / Adam's Apple: A Glimmer of Light," in *La Manzana de Adán (2nd Ed)*, Expanded Edition (Santiago de Chile: Fundación AMA, 2014). 8

and others in Paz Errázuriz's oeuvre, may allow us to see more clearly the ways in which our society is slowly transforming and learning about tolerance, to eventually become the kind of society that truly celebrates difference]. Yarur wishes the reader to be conscious of the shift that Chilean society has undergone since the original edition. He speaks optimistically of growing tolerance, with a celebration of a spectrum of identity. His words serve to frame our looking and remind the casual reader, in case they are not aware, that life for homosexual travesti prostitutes, and gay, non-gender conforming people in general, was worse before than it is today. It is important to remember that Yarur's own wealth, earned by working in finance (in a post-Pinochet neo-liberal economy), serves to separate him from the impoverished subjects of the book, despite his identifying with them over matters of gender and sexuality. Nevertheless, Yarur's generosity has meant the existence of the new edition and the celebration of Errázuriz's work on the world stage. To that end, Yarur's donation of the photographs to the hallowed galleries of the Tate Museum confirm the work's admission into the canon of contemporary Latin American art.

I next conceive of transposition at a physical and gestural level, examining *trans-poses* as the signifying vectors. I ground these poses by the travesti characters within a canon of root gestures such as the contrapposto and pose of the odalisque, establishing visual art reference points in classical sculpture, Renaissance and Romantic painting, and other twentieth century photography. I consider how the often feminine, erotic poses operate when undertaken by the travesti subjects. I consider the transformation that the travesti subjects live each day in their negotiation between male and female gender identities, from the fluid use of gender signifying language to the use of cosmetics and wardrobe to transform their bodies each night.

Continuing, I interpret transposition as a type of movement that occurs within the photographic encounter, permitting photographer, spectator, and subject to fluidly move between these three positions. In order to discuss the three subject positions that each help to constitute the photographic encounter, I rely on Victor Burgin's theory of the Four Looks of photography. This theory holds that these specific four looks, vectors in a signifying architecture,[62] constitute meaning in a photograph. They include the look of the photographer and by extension, the camera, toward the subject; the intersubjective look between two subjects in frame; the look of the subject back toward the photographer and camera; and finally the look of the spectator who sees the resulting image. In *La Manzana de Adán*, this movement between the subject positions allows me to interpret the photographer and author as subjects of the text and photographs, the subjects as types of author through their transcribed words and self-articulated poses, and the spectators of the photographic scenes as subjects caught unawares by Errázuriz's lens.

In addition to the new photographic material, a section and glossary are removed, and there are new essays by authors such as Juan Pablo Sutherland, Cecilia Brunson, and an interview with Paz Errázuriz by Rita Ferrer. This all serves as material to understand how this book resonates in today's cultural landscape. I finish the chapter with a discussion of Lemebel's essay, and I reflect on the importance he places on the photography itself as constitutive in the identities of these travesti subjects. Lemebel's contribution is among his last published writings, as he died in 2015. It provides an opportunity for him to compose a poetic and metatextual impression that serves as an epilogue to his own novel that I discuss in Chapter 2.

In Chapter 2 my discussion centers on Pedro Lemebel's only published novel, *Tengo miedo torero* (2001), using Manuel Puig's *El beso de la mujer araña* (1976) as a reference point.

[62] This is a term I have developed to conceive of the space created by what I term the vectors of the four looks of Victor Burgin.

Both works feature a love encounter between a loca and young male revolutionary during a Latin American military dictatorship, specifically a loca who lives immersed in a cinematic imaginary. I will discuss Puig's book as it serves as a precedent for the relationship between La Loca and Carlos in Lemebel's work. *El beso*, and the cinematic adaptation that followed in 1985, were widely consumed and regarded in their contemporary times. It is not a stretch to imagine that the subjects photographed in *La Manzana de Adán* would have gone to the movies to see "Kiss of the Spider Woman," if it had been released in Chile at the time.[63] *Tengo miedo torero* is set in 1986, one year following the release of the film, and the novel's mise en scene is influenced by Puig's book, and likely its film adaptation. Lemebel without doubt was aware of both, and *Tengo miedo torero* can be read as homage to Puig's work.

Tengo miedo torero from 2001, was published from an early twenty-first century perspective, by Lemebel, a self-identified loca. Yet its setting in Santiago, Chile in 1986 offers the author the chance to narrate a travesti character who overlaps in time and space with the photographed subjects in *La Manzana de Adán*. Along with this temporal setting comes the presence of dictatorship and the conservative religious values making non-normative gender expression and homosexuality a taboo subject; something not talked about, but practiced nonetheless. The reader is invited into the intimate space of homosexual male desire, and we come to feel empathy for the travesti protagonist, in spite of, or perhaps thanks to her morally equivocating stance. In other words, this is not an idealized character invulnerable to criticism,

[63] During the Chilean state television broadcast of the 1986 Oscars, the government cut the broadcast of the foreign film award, which went to Argentina's "Official Story," claiming a mix-up with a commercial break. The broadcast also omitted announcing William Hurt's award for best actor for his role as homosexual character Molina in "Kiss of the Spider Woman." These are two films critical of authoritarian regimes, along with "Missing" and "Beyond the Limit" that were censored by Pinochet. In Reuters, “Chilean TV Cuts Foreign Film Oscar,” *New York Times*, March 26, 1986, sec. C22, ProQuest Central.

but rather a human character for whom we feel pain, but also pleasure and happiness. In the course of the four decades between Donoso's and Lemebel's novels, we arrive at this raw and complex representation of a travesti character. I position *Tengo miedo torero* as culminating work in Part I of this dissertation, grounding the travesti subject narrative within photography and film.

Photography but particularly cinema, preoccupy the travesti protagonist, La Loca del Frente, and by extension Lemebel, who makes photography and cinema central to the narration itself, through formal techniques and allusions to twentieth century discourse on photography. While no actual photographs are included in the novel, there are ekphrastic occurrences of photography, or textual descriptions of photographs, where a narrated picture may serve as aide-mémoire. Dan Russek writes about such devices in Latin American literature and I use his discussion of a photograph in *Pedro Párramo* as a related precedent, and one that highly literate Lemebel would likely have been aware of. The discourse on death and photography, written about extensively by Walter Benjamin and Barthes can be read in the recurrence of a certain photograph of Pinochet in the novel. Valeria de los Ríos writes extensively about death and the spectral in photography, and I dialogue with her as a contemporary critical voice.

In addition to the use of ekphrastic photographs, there is a pivotal photographic encounter narrated in the novel. In this moment La Loca is photographed by her young revolutionary love interest, Carlos, while General Pinochet and his wife watch from a passing car. With a subtle shift of the camera, Carlos decenters La Loca from the frame in order to photograph Pinochet's car in reconnaissance for a clandestine attack his militant group is plotting. I read the photographic encounter as displacing, or replacing La Loca, as subject, to the margins. This scene initiates a dual narrative that cuts back and forth between Pinochet's perspective, and that

of Carlos and La Loca. The weaving of the two stories together and final culmination in a movie theater with an imagined cinema sequence constitute a formal cinematic technique.

Though the photographic encounter reaffirms La Loca's familiar position of marginality, she nevertheless continues to make the most of the situation. At the material level, like many locas before her who have worked as seamstresses or tailors, she ekes a living embroidering textiles for the rich. This weaving also takes form in the cinematic imaginary she creates around her. Like Molina from *El beso de la mujer araña*, La Loca lives immersed in the glamour and melodrama of classic mid-century film and the love stories that drive them. While Molina uses film as a storytelling modality, a way to pass the time and romantically attract cellmate Valentín, La Loca lives immersed in an imaginary film of her own creation. In it, she is the starlet, Carlos is her love interest, they are involved in a thick plot, and the words they exchange often yield to her singing responses. Through La Loca's cinematic imaginings, she recasts herself as author and starlet of the tale, protagonist even in her triply marginalized position as loca: poor, homosexual, effeminate travesti.

Through my discussion of these works in Part I, starting with a book from 1966 and arriving finally to books from 2001 and 2014, I demonstrate ways in which the figure of the travesti in Latin American literature has become more visible in mainstream culture, without going so far as to argue that full acceptance has been made possible.[64] To be gay, even travesti,

[64] In the interview with Errázuriz published in the 2014 edition of *La Manzana de Adán*, she comments on the shift that permitted or solicited this re-edition, noting that, "reeditar este libro veinticuatro años después me hace pensar evidentemente en un cambio en la mirada, en la revisión que hace el mundo cultural respecto de trabajos que no pudieron circular y ser digeridos en momentos de la dictadura militar," [republishing it twenty-four years later evidently led me to think about a shift in focus, about the way in which the cultural world has taken a second look at work that wasn't able to circulate or assimilate during the time of the military dictatorship]. In Rita Ferrer, "Entrevista a Paz Errázuriz. Los Travestis-Prostitutos Eran de Verdad. / Interview

and middle class in Latin America today, does not bear the same stigma. Yet the loca subject today faces discrimination, especially at a socioeconomic level. Lemebel was intentional in his never wanting to normalize the loca, so as to deny the marginality resulting from poverty combined with homosexual travestismo.

with Paz Errázuriz. The Transvestite Prostitutes Were Real," in *La Manzana de Adán (2nd Ed)*, Expanded Edition (Santiago de Chile: Fundación AMA, 2014).

CHAPTER 1 PICTURES THAT SPEAK: TRANS-POSING IN *LA MANZANA DE ADÁN*

"Los gestos de una mujer no se aprenden, son innatos"[65]

[The gestures of a woman aren't learned, they're innate]

-Pilar, *La Manzana de Adán*

"[E]l empleo tanto del lenguaje como de la mirada implica aceptar que lo que pongamos en palabras y lo que veamos será siempre una especie de traducción de una realidad que parece inaccesible en sí misma. Entonces, la única posibilidad de acercarse al referente es a través de un proceso de traducción."[66]

[The way language and the gaze work means we must accept that what we put into words and what we see, will always be a translation of an inaccessible reality. The only possibility we have then, to approach the referent itself, is through a process of translation.]

-Valeria de los Ríos

The subjects of *La Manzana de Adán* are photographed while living in Chilean society dominated by conservative Catholic values, made explicit in the visit by Pope John Paul II in 1987 that is mentioned briefly at the end of the book. The setting is Chile under the rule of Pinochet's military dictatorship. Claudia Donoso addresses the specificities of the act of photography under such a regime and writes, "Si en Chile estaban desapareciendo a las personas, [Errázuriz] desplazó su respuesta al señalamiento de zonas perennemente amenazadas por la invisibilidad y la exclusión"[67] [If in Chile people were disappearing, Errázuriz situated her response by working in zones perennially threatened by invisibility and exclusion]. These photographs document a time and a place, and marginal subjects at risk of invisibility. This is true even more so, in light of the devastation of the AIDS crisis and the death toll it had on the

[65] Paz Errázuriz and Claudia Donoso, *La Manzana de Adán (1st Ed)* (Santiago de Chile: Zona Editorial, 1990).
[66] de los Ríos, *Espectros de luz*.
[67] Claudia Donoso, "Dieciséis años de fotografía en Chile," *Cuadernos Hispanoamericanos* 482–483 (September 1990): 269–76. 275

people in this population, and these very subjects. Donoso here is writing from the perspective of 1990, looking back at the role of photography during the sixteen years of dictatorship. Her article was published the same year as the book, though that itself was three years after the completion of the project. As soon as this book was published, it stood as anomaly fueling critical dialogue.

In the Foreword by Juan Andrés Piña to the 1990 edition, omitted from the 2014 edition, he identifies two areas that make this book stand out. First, "la indagación en una zona prácticamente intocada de la marginalidad,"[68] [the investigation into a practically untouched zone of marginality], something clear from the photos themselves. He goes on, "por otra, la conjunción establecida entre los textos y las fotografías: se trata de algo más que de una mera complementación entre ambas expresiones,"[69] [on the other hand, the union established between the texts and photographs: it's about something more than merely complementary forms of expression]. He perceives this closeness between text and image, reflected in the relationship of the photographer with the marginal subjects, as unprecedented. There is a tinge of adventurism in the use of the word "intocada," or untouched, as if the women are revealing an exotic new species. Yet as it is a taboo subject at the time largely untouched by popular media and photography, his statement is viable. Piña perceives the authors' own work alongside their subjects as a parallel to the symbiotic relationship of image and text in the book. The book, from its very beginning, aims to position itself as an innovative book of photography that allows the subjects to speak.

Not explicitly mentioned in the original edition of the book, is the lack of access to cameras and film at the time of the dictatorship. During an interview I conducted with Errázuriz

[68] Juan Andrés Piña, "Chile - Travesti," in *La Manzana de Adán (1st Ed)* (Santiago de Chile: Zona Editorial, 1990), 4. (Translation my own)
[69] Piña.

at her home in Santiago in 2015, she commented that, "No había acceso. No existía el boom de cámara fotográfica acá. Nadie tenía una cámara. Entonces, era un lujo,"[70] [There was no access. There was no camera boom here. No one had a camera. So it was a luxury]. The book as a product of its time then, made during some of the last years of the dictatorship, is all the more extraordinary. It is hard to imagine such restriction to technology from our current reality in the second decade of the twenty-first century, where cameras are ubiquitous.

At its publishing date of 1990, this limited access to photographic technology had not yet become outmoded by current accessibility to cameras, and thus it is not mentioned in the book as a factor for the reader to consider. Piña does nonetheless address the reader directly in regards to our looking. He writes that the reader of this book will be confronted with an experience of facing his or her own identity. He emphasizes that there is no comfortable voyeuristic reading from afar possible, but that we are all affected by it. This is made true in part as the texts allow the travestis to talk, without intervention, and the images allow us to see or experience the situation of their bodies. The lack of intervention on the subjects' words that Piña perceives is idealized, as the presence of the authors and the tape recorder, and the additional knowledge that such conversations are being catalogued within a larger project on the travesti subjects themselves, would likely influence the types of ideas articulated. Beyond that, the editorial choices to include certain words and anecdotes according to the literary vision of the producers of the book, further complicates notions of authorship and voice. Certain sound bytes are included, others, for lack of space or relevance, are unavoidably omitted. Nonetheless, we can trust from the way the interview transcriptions are framed, that they reflect the words, as uttered, by the subjects themselves. Piña ends with an interdisciplinary framing of the book within

[70] Paz Errázuriz, Interview in Santiago, Chile, August 19, 2015.

anthropology, social, cultural, literary, visual and political exploration. He argues that it does not result in a sensationalist distant gaze from outside, "sino una suerte de juramentación de las autoras con los protagonistas de este documento,"[71] [but rather a pact between the authors and the protagonists] The omission of this introduction from the 2014 edition signals a shift in the critical framing of this work following twenty years in its wake. No longer does the new edition claim to be anthropological or ethnographic, but rather it is framed by writers and cultural citizens as a work of interdisciplinary art resulting from in-depth fieldwork based in the deep emotional relationship between the photographer, author, and the book's subjects. The time elapsed between the original work done and the twenty-first century date of re-publication conveys a certain distance, no longer providing a glimpse into real lives, but now more a time-capsule of a recent past.[72]

Retrospection is central to contemporary criticism around this book, as it is a work whose context and reception has changed drastically between the twenty-plus years elapsed. A generation is enough time for trends to shake out and narratives of recent history to begin taking shape. Central to contemporary scholarship on the book are the essays in the 2014 re-edition, which contextualize it with the sort of hindsight crucial to understanding the work's lasting power. In Cecilia Brunson's introductory essay, titled straightforwardly, "Sobre Paz Errázuriz y La Manzana de Adán," she speaks of the mythic elusiveness of the first edition. In the strange circumstances around its publishing, only one copy was sold, and all of the bookstores in Santiago refused to stock it. Brunson identifies this as a symptom of the final days of control by the dictatorship over society. She details Errázuriz's process, imagining her at the brothel La

[71] Piña, “Chile - Travesti.” 4
[72] Sontag emphasizes the power of temporal distance writing, "Time eventually positions most photographs, even the most amateurish, at the level of art." In Susan Sontag, *On Photography* (New York: Picador, Farrar, Straus and Giroux, 1977). 21

Carlina, sipping wine and smoking cigarettes while passing afternoons there among the travestis. She comments on the 'toque de queda' or curfew in effect off and on throughout the years Errázuriz was making this book, and notes that it impacted her process in some way, at the very least because no one could go home until early in the morning. So it led to many long nights up, talking, smoking cigarettes, and photographing. Beyond evoking the behind the scenes imagery, Brunson writes about the relevance of this book today, establishing that, "El argumento fundamental para emprender este proyecto es que, aunque Chile se encuentre en otra fase de su evolución psicopolítica, las resonancias de esta obra permanecen intactas,"[73] [The rationale for the new edition is that although Chile may be at a different stage of political and sexual evolution the work is equally resonant].

One of the contemporary voices on *La Manzana de Adán* is Walescka Pino-Ojeda, whose article from 2011 predates the 2014 re-edition, but which nonetheless presents a view of the work from twenty-one years after its original publication. That this book, even without the re-edition, continued to stoke the fires of scholarship speaks to its lasting quality and continued relevance as Chile and global society at large continues to develop in regards to non-normative sexual identities and transgender subjectivity. In his article, Pino-Ojeda contextualizes this work within the fine art movement of its contemporary time. He writes that fine art played an important role in the dissent movement against the dictatorship. *La Manzana de Adán* came out of the CADA (Colectivo Acciones de Arte) art movement in Chile at the end of the 1970s, particularly informed by "una estética de los márgenes"[74] [an aesthetic of the margins]. CADA

[73] Cecilia Brunson, "Sobre Paz Errázuriz y La Manzana de Adán / On Paz Errázuriz and Adam's Apple," in *La Manzana de Adán (2nd Ed)*, Expanded Edition (Santiago de Chile: Fundación AMA, 2014), 11–15. 15

[74] Walescka Pino-Ojeda, "La manzana de Adán: reflexiones sobre el acto retratista," *Hispamérica* 30, no. 90 (December 2011): 37–48. 37

artists, including Diamela Eltit and Raúl Zurita, were tapping into a dialogue between life and politics, with the belief that the two were inseparable. In other words, there could be no successful art worth doing that did not identify with a political compromise. These marginal positions remained squarely against any cultural modes imposed by the dictatorship.

This framework of marginality not only allows artists to shed light on subjects suffering repression, "sino que además encuentran en los sectores socialmente periféricos una identificación y complicidad que busca afianzar la propuesta de un arte-vida preocupado por desafiar la ruptura sujeto/objeto."[75] [but also to find an identification and complicity in sectors at the social periphery, that aim to strengthen the proposal of an art-life concerned with disturbing the subject/object divide]. It was not a one-way negotiation or representation, in which artists simply represented marginal subjects. Rather, from engagement with those communities, there was a blurring between conventional notions of authorship. The subject/object rupture refers to a divergence from the typical objectification that occurs in much artistic work on marginal subjects. The CADA group aimed to let their subjects speak for themselves, creating as a result art that blurred the line with real life. Diamela Eltit speaks to that utopic goal in an interview, intending to unite art, community, city and obsession, and in doing so, rethink art as a decorative object or market force.[76] This is important to consider as I think through the shift from the experience of Errázuriz and Donoso in documenting the subjects in *La Manzana de Adán*, to the making of a book of photography with text.

To move from the 1990 edition to the 2014 edition, with the twenty-four years in between, is to witness a transition in Chile's political and economic landscape, and at the level of

[75] Pino-Ojeda. 37
[76] Leonidas Morales, *Conversaciones Con Diamela Eltit* (Santiago de Chile: Cuarto Propio, 1998).

the books itself, demonstrates a shift in form due to technological advances, and the wider readership and cultural reception. In her interview with Rita Ferrer published at the end of the 2014 re-edition, Errázuriz speaks of the significance of the book getting published in 1990, with the transition to democracy of that year, following the "No" vote referendum in 1989. In regards to the impact on this body of work, "Con la llegada de la transición, hubo una inflexión sin vuelta atrás,"[77] [With the transition [to democracy] something changed, and after that there was no turning back]. She continues on to specify what exactly changed, and says that the transition "fue un período de mucho esfuerzo por rescatar, por mantener la memoria y no perderla. Muchos temas pendientes que recuperar, muchas deudas y muchos duelos,"[78] [was a period of great effort to rescue memory, to keep memory alive, to not let it go. There was much business unfinished, waiting to be recovered, there were debts and there were sorrows].

Part of that effort led a theatrical production following the release of the book, put on by Alfredo Castro with El Teatro de la Memoria, called "La Manzana de Adán," an incidence of transposition of media from a book to a live performance. It is known today as one of the most emblematic in their history of performances.[79] All of the proceeds from the play went to the subjects of the book. Yet also coming to the surface at the same time was the devastation of the AIDS crisis around the world, and specifically in the community of travesti prostitutes from the book.

Errázuriz speaks about the shift in reception of her photographic work in Chile, not only this book, but other projects as well. She holds that Chileans lacked the cultural education or sophistication to understand the work when she was photographing it. She says, "En esos años,

[77] Ferrer, "Entrevista a Paz Errázuriz. Los Travestis-Prostitutos Eran de Verdad. / Interview with Paz Errázuriz. The Transvestite Prostitutes Were Real." 179
[78] Ferrer. 179
[79] Errázuriz, Interview in Santiago, Chile.

un país católico y que vivía en la colonia como Chile no tenía la capacidad ni la educación para aceptar mi trabajo como lo hace hoy,"[80] [In those years, a Catholic and still very colonial country like Chile had neither the capacity nor the culture to accept my work as it can now]. She added that by comparison, recent news of the Tate Modern's acquisition of *La Manzana de Adán* had been met with publicity and excitement in Chile, confirming the tendency of the public to follow trends, and accept what has been deemed valuable by the authority of esteemed cultural institutions. Errázuriz makes peace with this need to do her work without concern for critics. She comments that, "hay dos momentos: el de la autora que propone su poética fotográfica y el momento de la sociedad, que no la puede recibir en ese minuto, pero sí veinte años después,"[81] [there are two moments: the moment of the artist, when you proposes [sic] your poetic vision, and the moment of society, which cannot absorb that vision the first time around, but is able to appreciate it twenty years later].

The original edition has 33 large photographs, and 9 small photographs. They are grouped together in the center of the book, with the Spanish version of the text preceding them and the English translation following after the images. The English translation has some typographical errors, and reads in a clumsily translated voice. The tone of the black and white images tends to be dark, without much nuance in range. There are stark contrasts between highlights and shadow, but not many shades of gray between the two extremes. All areas that are in dark are in fairly universal shadow. This is a result of the printing techniques available at the time when the book was made.

[80] Ferrer, "Entrevista a Paz Errázuriz. Los Travestis-Prostitutos Eran de Verdad. / Interview with Paz Errázuriz. The Transvestite Prostitutes Were Real." 178-179
[81] Ferrer. 179

By comparison, the photographs in the 2014 edition roughly follow the sequencing in the 1990 edition. However the 2014 edition has additional black and white photographs, and the addition of color images. The color photos were taken on diapositive film, or positive slide film, which is expensive to print and develop. Errázuriz discussed the shortage of film at the time in Chile in our interview, saying that often she only had one roll per day of shooting, so she had to take the time to plan, frame, compose each photograph carefully before clicking the shutter release. There was only one chance at each shot, as she had to save the film for different portraits and scenes.

A part of the 1990 edition that has been removed from the 2014 edition is the Glossary of terms. The original edition defined, "Barrio Alto," "Cola," "Boite," "Ambiente," "Carabineros," "Prostituto-a," "Travesti," and "Cabrón, cabrona." This removal signals several possible explanations. It is possible that the definitions, once necessary to audiences unaccustomed to hearing such words, are now superfluous, as homosexual subcultures and expressions have filtered into the mainstream through popular media. If the tone of the book has shifted, as I argued in the opening section on the 1990 foreword, from a positioning in the disciplines of ethnographic documentary and photojournalism, to an identity more squarely positioned in the art world as a coffee table book, then it would follow that such a technical glossary would be unnecessary.

El lugar sin límites and the proto-travesti

El lugar sin límites is considered part of the 'boom' movement of Latin American literature, though it is not held to be Donoso's most prominent work of 'boom' writing. That distinction goes to *El obsceno pájaro en la noche*. *El lugar sin límites* is viewed as one of the first and most prominent incidences of a loca character in Latin American literature. Scholars

have studied the work in its symbolic treatment of protagonist La Manuela, reading religious allegory, psychoanalytic expressions of repressed desire, and for its narrative aesthetic of uncertainty. Most central however has been the presence of a travesti character as protagonist. The progression from literary precedents to La Manuela's own travesti character is one that has been contextualized within the larger history of the travesti figure traceable in literary representations in Spain, predating Spanish colonialism.[82]

While the violence of *El lugar sin límites* is one of the most prominent elements, the flamenco dance that La Manuela performs recurs throughout the novel, marking pivotal moments of repetition. Flamenco depends on the erotics of sexual desire and multi-sensory stimulation, of the visual, auditory, and the tactile through the clapping of castañuelas, the variegated stepping of the feet, and the swishing of the ruffled dress. Sylvia Molloy uses flamenco as a cultural object of study and form of cultural appropriation by homosexual culture in Latin America. In the chapter, "Sexualidad y exilio: el hispanismo de Augusto D'Halmar," she studies the incidence of flamenco dancing travesti characters in novels from the early twentieth century, focusing on the few such characters that existed prior to Donoso's La Manuela, all in Chilean novels. She hones in on the visibility of *el baile español* at the popular level in Argentina in the 1940s, crafting impressions of dance classes with rhythmic music pouring through windows, and red flamenco dresses on sale for girls. While in the early twentieth century the dance was associated with a sentiment of national unity, as a practice inherited from Spain, Molloy argues that this is an idealized construct in service of a pan-national project. She sees it

[82] Lucia Guerra presents a historical background of the travesti from "El lindo" in Siglo de Oro representations and on. She establishes *El lugar sin límites* as one of three Chilean works from the first half of the twentieth century to speak about the travesti subject, where in other cases this subject is silenced and invisible in literature. In Lucía Guerra, "Ciudad Neoliberal Y Los Devenires de La Homosexualidad En Las Crónicas Urbanas de Pedro Lemebel," *Revista Chilena de Literatura* 56 (2000): 71–92.

as a limiting heteronormative understanding of *lo hispano* that calls to mind, "el impulso represivo de todo discurso nacional hegemónico, discurso dentro del cual la diferencia sexual no podía, no debía - o no puede, no debe- caber."[83] [the repressive impulse of all hegemonic national discourses in which sexual difference couldn't, shouldn't have - or cannot and should not - fit.] Molloy's discussion of this hegemonic discourse leads her to what she considers a turning point in popular culture.

Molloy describes a homosexual scandal of 1943 in El Teatro Avenida de Buenos Aires, leading to the deportation of a Spanish dance company. Male and female dancers had appeared on stage costumed in flamenco dresses for the performance. This episode coalesced for the public, in a type of coming out, what had been a subculture phenomenon. She writes that as a result, "La bailarina española, con su traje rojo y bata de cola, se volvió rol preferido de los travestís hispanoamericanos,"[84] [The Spanish dancer, with her red dress and bata de cola, became the preferred role of Latin American travestis]. Her resituating of the dance, and elaboration of layers of meaning it both performs and obscures, and reorientation of its use as symbol of otherness, elevates it from mere code for idealizing cultural identities, to mode of non-conformism to hegemonic discourse. Her discussion of the flamenco cross-dresser, or the flamenco dancing travesti, in literature from the 1920s and on, serves to identify certain tendencies, without which the character of La Manuela, and eventually la Loca del Frente, whom I discuss in Chapter 2, would not have been possible.

La Manuela performs her *baile español* flamenco dance on three occasions in the book. While she is making herself up in preparation for the evening entertaining Pancho Vega, between

[83] Sylvia Molloy, *Poses de fin de siglo: Desbordes del género en la modernidad* (Eterna Cadencia, 2012). 31
[84] Molloy. 261

glances of herself in the mirror, she recalls her arrival in Los Olivos. She had been invited to perform her dance for a celebratory night at the brothel, the first instance of the performance in the chronology of La Manuela's life in the book:

> La Manuela giró en el centro de la pista, levantando una polvareda con su cola colorada. En el momento mismo en que la música se detuvo, arrancó la flor que llevaba detrás de la oreja y se la lanzó a don Alejo, que levantándose la alcanzó a atrapar en el aire. La concurrencia rompió en aplausos mientras la Manuela se dejaba caer acezando en la silla junto a don Alejo.[85]
>
> [La Manuela turned on the center of the dance floor, kicking up dust with her pink train. At the exact moment when the music stopped, she pulled the flower from behind her ear and threw it toward don Alejo, who, standing up, managed to catch it mid air. The spectators broke out in applause as la Manuela let herself fall, panting, into a seat next to don Alejo].

We witness here La Manuela in her iconic performance, as she spins and uses her dress as a component in the dance, complete with the gesture of tossing a flower to an admirer. This dance is meant to be watched, rather than participated in by all of those present, and makes material the notion of the travesti subject as object of the gaze of onlookers. La Manuela is at her best when she is performing, exuding the confidence that she feels while wearing her dress and performing the repertoire of steps that have become an innate part of who she is.

The brothel in fictional Los Olivos comes alive visually in the second chapter of *El lugar sin límites*, as the dilapidated environs are described. The dirt floor has dropped to a level below the sidewalk outside, "de tanto rociarlo y apisonarlo,"[86] [from so much watering and stamping], and grass sprouts from the corners. Without electricity, it is as if time stands still, refusing to modernize, while the people nonetheless get older each day. When it rains, water leaks in, and there is a chicken coop in a back area of the house. Travesti protagonist La Manuela, has a single dress she wears to perform her flamenco dance, and when it is torn to shreds, she diligently

[85] Donoso, *El Lugar Sin Límites (1965)*. 105
[86] 21

mends it. She keeps it tucked safely under her cot, within a cardboard suitcase, "con la pintura pelada y blanquizca en los bordes, amarrada con un cordel" [with peeling paint and whitish on the edges, tied with a cord].[87] Like the peeling suitcase and the rest of the surroundings, La Manuela herself has aged and is no longer the spry young loca she remembers being. The lone travesti prostitute in a brothel of female prostitutes, La Manuela is *other*. A different quality holding her apart from the other prostitutes is her part ownership of the brothel, together with her daughter, La Japonesita. Despite the alienation of living in a small town outside of Talca, where she is an anomaly, her fortunes have at the very least brought her the consistency of having a place to live. Nonetheless, income is meager, resources are limited, and even electricity is non-existent.

In making *La Manzana de Adán,* a book about poor travesti prostitutes in Chile, there is a referencing of *El lugar sin límites*, as prominent literary precedent. This citation takes form in the aesthetics of the impoverished brothel setting, and in the travestis' subjectivity. This subjective context is one in which abuse is prevalent, and the chosen forms of self-identification are at odds with social norms. They use their female taken names, even when appearing as men, yet also refer to one another at times by their male given names. This failure to fit within binary categories, and the resulting ambiguity that brings, is at the heart of Donoso's novel.

There are several settings for the photographs over the course of the five years Errázuriz was photographing. It begins with visits to a brothel in Santiago where mostly female prostitutes worked. In an interview, Errázuriz identified the origin of the work in her interest in female prostitution, and initial photographing of female prostitutes. She explained, "Entonces, yo trabajé con ellas, hice mucho, muchas fotos. Fui muy amiga. Pero era un momento también tan difícil. Y

[87] Ibid. 12

ellas me dijeron, que por favor nunca mostrara estas fotos. Te fijas, porque su mamá, o la abuelita, o el hijo..."[88] [So, I worked with them, and made many, many photographs. I was really close to them. But it was a very tough time. And they asked me to please never show those pictures. You know, to protect their mother, or grandmother, or child...] Not able to publish the photos of the women, she sought a new subject orientation. She had become friends with Evelyn and Pilar, brothers and travesti prostitutes, who worked at the same brothel. They loved being photographed and became close to Errázuriz, introducing her to their mother and welcoming her into their lives.

Fig. 1.1 Pilar, Santiago (2014 Edition)

After a year of working alone on the project, attempting to both record interviews and photograph, Errázuriz realized she could not work both modalities well. She invited Claudia Donoso to take on the task of interviewing and writing. In the book, Donoso reflects back on the beginnings of the project, for which she was not present. She surmises that Paz chose Evelyn as a model because, "ella se debe haber sentido halagada, ya que en los prostíbulos de mujeres los travestis ocupan un lugar de segunda categoría," [she must have felt flattered, since in brothels with women, travestis hold a lesser stature]. Donoso continues, further clarifying the difference between photographing the travesti subjects, versus the female prostitutes, explaining that, "a diferencia de sus competidoras, los travestis se sentían atraídos por la cámara que desplazó hacia

[88] Errázuriz, Interview in Santiago, Chile.

Fig. 1.2 Nirka, La Jaula, Talca (2014 Ed.)

ellos el foco de atención,"[89] [different from their competitors, the travestis felt attracted to the camera that focused attention on them]. Donoso establishes the viability of this project from early on in the fascination for the camera, and the subjects' affinity to being photographed.

The photographs of Pilar and Evelyn in La Palmera, the brothel with female prostitutes, as well as those taken later in La Jaula and La Carlina, travesti-only brothels, depict a dilapidation and poverty reminiscent of that described in Donoso's novel. In the photo of Pilar from 1982, there are dirt smears on the walls, and paint chipping away behind the bed [Fig. 1.1]. Though she has a television, a commodity requiring a certain income or savings, to acquire, as well as electricity. In the photo of Nirka from 1984, the walls are similarly marked with black and red stains [Fig. 1.2]. Yet like in the photo of Pilar, this photograph reveals Nirka's financial means to have a matching bedspread, metal frames and a variety of posters.

Present as a continual threat in *La Manzana de Adán* is the abuse of the police toward the travesti prostitutes, as well as generalized violence coming in the form of taunts in public or sexual violence from men during their exchanges. In a testimonial statement under the title, "La que se salva se salva" [Every woman for herself], Pilar describes the torment and abuse suffered by the travestis at the hands of the police:

> Llega la comisión y no te preguntan ni cómo te llamas. Te ven en la calle y te tiran adentro del furgón. Nos pegan por bonitas, nos pegan por feas, porque te

[89] Errázuriz and Donoso, *La Manzana de Adán (1st Ed)*. 23

> pintas o porque no te pintas. "Por qué te vestís de mujer, huevón, si soi tan ronca", me dicen a mí siempre. A la Nirka le pegan porque tiene busto y le querían cortar el pezón. Con tijeras le cortaron las pestañas. A la Susuki la otra vez la manguerearon a las tres de la mañana en el patio de la comisería. Nos hicieron hacer show y a la Suzuki la desnudaron y la hacían abrir y cerrar las piernas.
>
> Cuando allanan, llega la micro de pacos, frena y se bajan de a veinte. Ahí nosotras nos olvidamos de todas las rivaldades; ahí es donde somos más amigas. Nos tomamos las manos de miedo, rezamos, imploramos, para que no nos pase nada.[90]
>
> [The police show up and they don't even ask your name. They see you standing on the street and they throw you inside. They hit you for being pretty, they hit you for being ugly, because you wear makeup or because you don't. They alwas asked me, "Why do you dress as a woman, jerk, when you've got such a deep voice?" They beat Nirka because she had breasts; they wanted to cut off her nipples. They cut off her eyelashes with scissors. Another time they turned the hose on Susuki at three in the morning in the station yard. They forced us to put on our show and then they stripped Susuki and made her open and shut her legs.
>
> Whenever there's a raid, a bus full of pacos [military police] suddenly pulls up, and they pour out by the dozen. At that moment, we forget about our rivalries: that's when we're true friends. In our shared fright, we hold hands, we pray, we beg God not to let anything happen to us.]

The shared fear and experience of getting repeatedly arrested, booked, and being forced into sexual interactions with the police without monetary compensation, connect many of the travestis interviewed for this book. While it is neither accepted nor acceptable, it is a normalized state of affairs that many of the quotations attest to. The stripping of the name by the police serves to deliver the first blow in a symbolic way, whereas the physical abuse completes the task of denigrating them.

If there were to exist any doubt following the publication of *El lugar sin límites*, that such targeted abuse that La Manuela suffers were possible, the words of the subjects in *La Manzana de Adán* eliminate it. While the specific aggressors are different in the novel from that described in *La Manzana de Adán*, what is consistent is the abuse.

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[90] Paz Errázuriz, *La Manzana de Adán (2nd Ed)*, Expanded Edition (Santiago de Chile: Fundación AMA, 2014). 40

The mistreatment of La Manuela is one of the few certainties in Donoso's novel, which is rife with ambiguity at the level of plot and narrative structure. The ultimate ambiguity surrounding gender and the difficulty of binary identity is made a metaphor for the final narrative trajectory of the novel. As readers we cannot be sure at the end whether La Manuela is dead, or whether she will return. La Japonesita, the daughter of La Manuela and La Japonesa Grande, refuses to acknowledge the preferred gender pronouns and identity of La Manuela, calling her "Papá" and complaining about La Manuela not being the sort of father she wants, as La Manuela narrates to herself, "Su hija le gritó que le daba vergüenza ser hija de un maricón como él."[91] [Her daughter yelled that it embarrassed her to be the daughter of a tranny like him]. La Japonesita assumes at the end that *he* will return. She grants that, "Uno de estos días le va a pasar algo, eso me digo todos las veces," [One of these days something is going to happen to him, I tell myself that every time] but ultimately, "siempre vuelve"[92] [he always returns].

Such double identity as femininely expressed but externally deemed male, as La Manuela experiences it, transforms into a fluidity of gender identity in the subjects from *La Manzana de Adán.* Fluidity flows through the testimonial sections of *La Manzana de Adán*, in the way the travestis refer to themselves and the others. Chichi comments that, "uno tiene que vestir a dos personas: a un hombre y a una mujer,"[93] [one has to dress as two people: a man and a woman]. Within the same sentence or phrase, often an interviewed subject will use masculine and feminine pronouns or adjective markings to refer to themselves or others. Andrea Polpaico uses "uno" and "una" interchangeably ("Uno piensa en el futuro" [one must think of the future] and "Como a una le fascinan los hombres" [If you're fascinated by men]). She refers to travestis

[91] José Donoso, *El Lugar Sin Límites* (Barcelona: Editorial Bruguera, 1984). 65
[92] Donoso. 186
[93] Errázuriz and Donoso, *La Manzana de Adán (1st Ed)*. 15

being afraid of one day being "viejo" ("cuando llega a viejo se siente rechazada" [when you get old you feel rejected]), but refers to others becoming "viejas" and committing suicide ("Otras llegan a viejas y se matan ellas mismas"[94] [Others grow old and they kill themselves]). The distinction between male and female, masculine and feminine, fades into the background as much more important questions of health, safety, and long-term well being remain the pressing matters.

This ambiguity can be seen throughout the book in the photographs, particularly in the series of photographs of Coral and Macarena, in which they pose in feminine attire, and then in masculine attire [Figs. 1.3 and 1.4] These photos are situated on facing pages, so that there is no question by the reader that they are to be seen together. In both photographs, the captions remain the same, with the travestis' names the same in both. Their appearance as men seems an

Fig. 1.3 Coral, Macarena (1990 Ed.)

Fig. 1.4 Macarena, Coral (1990 Ed.)

additional layer of artifice, as if their donning of male apparel is a cross dressing not to revert to an original appearance, but to put on the costume of *man.* Coral's uncertain physical stance while dressed as a man, and her questioning facial expression suggests a discomfort in the clothing that is not present while she is dressed as a woman, pulling her hair back on the previous page. We are witness to a total transformation in bodily stance and expression. Macarena in the first image

[94] Errázuriz and Donoso. 17-18

lifts her arm up and rests her hand on her head, reminiscent of an alluring model posing in lingerie or a perfume advertisement. Her expression is serious, yet confident. In her male attire, Macarena stands at an angle behind Coral with hand on an offset hip, the hint of a contrapposto stance. Her long hair is tucked into the newsboy cap that gives it a costume-like quality. She is playing dress up, and with her posture, looks like a woman dressing as a man. Correspondingly, their names appear in the captions for both photographs, as their feminine self-expression, especially for Macarena, remains consistent from one photograph to the next.

Contrapposto, Caravaggio, and the Odalisque

In his essay contribution to the 2014 edition, Juan Pablo Sutherland writes that, "En *La Manzana de Adán,* las travestis posan sobre la aura de la representación del retrato pictórico,"[95] [In *La Manzana de Adán* the transvestites pose upon the aura of the representation of the pictorial portrait]. Whether the conventions of their poses and the compositions in their totality consciously cite canonical painted portraits, or whether the subjects and photographer simply understood what makes photogenic poses is unclear. What is clear however is that many of the photographs in the book make reference to corporality as it is represented in various genres of fine art.

Fig. 1.5 Doryphoros from Pompeii, Wikimedia Commons

The *contrapposto* pose originated in Greek sculpture from the 5th century BC, seen in "Doryphoros from Pompeii" after Polykleitos the Elder, also known as the "Spear Bearer" [Fig. 1.5].

[95] Juan Pablo Sutherland, "Ensoñación y ficciones de identidad / Fictions and dreamscapes of identiy," in *La Manzana de Adán (2nd Ed)*, 2nd Edition (Santiago de Chile: Fundación AMA, 2014), 17–27. 25

The posture was reinterpreted during the Renaissance, and became a convention of sculpture by the 19th century, visible especially in public statues of national heroes.[96] Meaning *counter pose*, the contrapposto is characterized by an off centering of the weight of the figure, with one leg slightly bent, while sitting into the other hip. This slight movement enacts a corollary pull on the shoulder, locating balance somewhere within the implied motion, as it "endows statues with a sense of vitality."[97] Visible through the history of art in sculpture as well as painting, as soon as photography was invented, subjects were modeling the contrapposto for the camera. It is so widely referenced in the media and in our own everyday posing for the camera, it becomes difficult to identify when it shifts from Greek sculptural trait to ubiquitous postural cliché. Further, originally understood to convey vitality and movement in sculptural figures, at a certain point the pose becomes synonymous with erotic allure. While the canonical examples of the pose in Greek sculpture are of male forms, it takes shape in the more extenuated S Curve of the female form, in sculptures such as "Venus de Milo" [Fig. 1.6]. The pose comes to be referenced for both male and female figures.

Fig. 1.6 Venus de Milo, Wikimedia Commons

With my discussion of the contrapposto in *La Manzana de Adán* I aim to root the poses in the book within a gestural canon, in an analogical way to Sander Gilman's study of representations of madness in art. The symbolic language identified and charted by Gilman finds

[96] Michael Bird, "Contrapposto," in *100 Ideas That Changed Art* (Lawrence King, 2012), https://ezproxy.library.nyu.edu/login?url=http://search.credoreference.com/content/entry/lkingaijn/contrapposto/0?institutionId=577.
[97] Bird.

expression in the gestures of eroticism and performance in *La Manzana de Adán*. A photograph that stands out is a new addition to the 2014 edition, and depicts Coral walking on the street in front of La Carlina brothel in Santiago [Fig. 1.7]. Following the appearance of the contrapposto in sculpture, Coral shares a postural likeness to Rodin's "Age of Bronze" [Fig. 1.8]. This is not to say that this pose or any of the poses for that matter was assumed with the intention of directly citing works of fine art, but there are certain gestural conventions that have worked their way down from art to a canon of root gestures that convey sensuality.

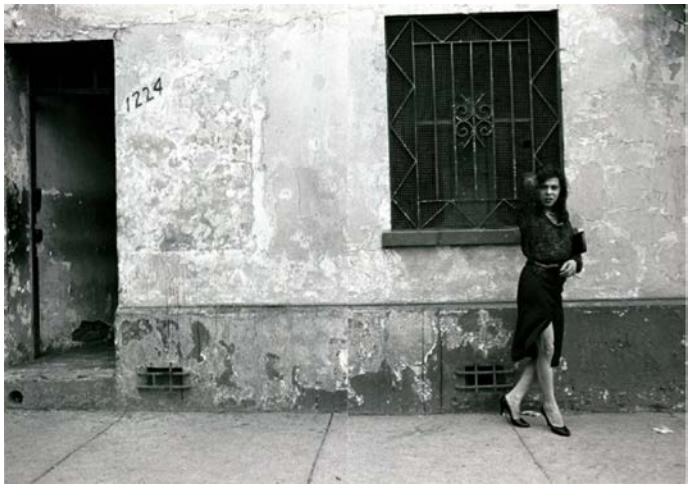

Fig. 1.7 Coral (2014 Ed.)

Fig. 1.8 Age of Bronze, Auguste Rodin (1875) Visipix via Wikimedia Commons

Among the newly added images, is a photograph depicting two topless bodies of prostitutes, both of whose heads are cut out of the frame. This photograph is new to the 2014 edition and dates back to the beginning of the project in 1982, when Errázuriz was photographing in a brothel with female prostitutes [Fig. 1.9]. It is possible to discern Pilar's body as the figure on the left side, based on the choker and earrings, visible in other photos. The contrast lies in the naked chests, as the woman on the right has breasts, while Pilar's chest is flat. Beyond the size of the breasts, there is not much difference in the bodies and by extension, the way that they function within the brothel. When Errázuriz met Pilar and Evelyn, they were working at the brothel in Santiago called La Palmera, and were the

only two travesti prostitutes among the rest of the ciswomen prostitutes. The visual parallels of their loosely clasped hands and similar contrapposto pose of the right leg in front of and crossing over the right leg, with hip dipping to the side, all constitute an open, inviting gaze, suggestive of a supple sexuality. Their headless appearance, convenient in providing anonymity, bluntly communicates their bodies as objects for consumption.

Fig. 1.9 La Palmera, Santiago (2014 Ed.)

On the cover of the 1990 edition, Evelyn is depicted lying on one side across her bed with an alluring attitude, inviting the viewer into this intimate space that is at once familiar and exotically other [Fig. 1.10]. It is a typical, if slightly dilapidated bedroom with wallpaper, a bed with bedspread, and a full-length mirror. But it is her alluring presence, as a trans woman dressed in short shorts, a body suit, and high heels, made up in the style of a 1940s pin up girl, that make this different from the representations of the cisgendered female pin

Fig. 1.10 Evelyn (1990 Ed.)

up girl. Evelyn poses, reclined on the bed, propped up with an elbow, with slightly parted lips that curl up, and a cheekbone raised as if beckoning the viewer in. Her reclining position in a bedroom space, looking back at the camera and by extension the viewer, seeming to present herself to us as sexual object, makes citation of the artistic genre of the odalisque.

Deriving from the Turkish "odalık" meaning chambermaid, it became used in Western contexts to mean a concubine from a harem. By the eighteenth century, during the Orientalist movement in European art, the odalisque became a genre of erotic art in which a nude woman reclines in a vaguely Eastern exotic setting.[98] There is a performative aspect of erotic self-presentation to the spectator of the painting. Some of the most famous examples of the odalisque are by Delacroix, Ingres, Tintoretto, Titian, Rubens, as well as by Goya, Velázquez, Manet, and Matisse.

The image of the odalisque within its Orientalist context relies on the imagination of Western audiences, fantasizing about this sensual, exotic body enclosed in a bedroom, as if for our pleasure alone. Mohja Kahf describes this Orientalist figure in literature as a harem slave who has been saved by a Romantic hero and "recreated as the ideal of numinous femininity."[99] Though she focuses on the incidence in literature, the basis of a "heroic male conquest of a

Fig. 1.11 Evelyn (1990 Ed.)

[98] Joan DelPlato, *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800-1875.* (Vancouver: Fairleigh Dickinson University Press, 2002). 9

[99] Mohja Kahf, *Western Representations of the Muslim Woman: From Termagant to Odalisque.* (Austin: University of Texas Press, 2010). 8

feminized Oriental land," is similar to the process occurring around the visually rendered representation. What this Orientalizing gaze distills into is an eroticization of the other. In the case of *La Manzana de Adán*, the travesti subjects appeal to this quality of *other* following the traditional conventions of the Odalisque as enclosed indoors, in the ornate, Baroque decor of the rooms, and even in the use of vaguely Eastern attire, like the belly dancer costume worn by Evelyn [Fig. 1.11], and later by Andrea Polpaico [Fig. 1.12]. In the first section of the 1990 edition of the book, "Talca, 1984. Prostíbulo la Jaula," Suzuki mentions her dancing and various costumes, including her "traje de árabe."[100] In another moment, someone makes mention of Polpaico's "odalisca" dance. Much of the erotic appeal of the odalisque is that enclosure, trapped inside, as if a sex slave, awaiting the arrival of her sexual liberator.


Fig. 1.12 La Jaula, Talca (2014 Ed.)

The classical feminine binary of virgin and prostitute, canonized through the Virgin Mary and Mary Magdalene, takes expression in these spaces of enclosed femininity, from the harem or brothel, to the convent.[101] Donoso references the binary as she writes about the early morning in the brothel, "un silencio de convento inundaba La Jaula,"[102] [La Jaula exuded a convent-like silence]. The name of the brothel, La Jaula, means *the cage* and can be understood as the cage containing an exotic bird, or animal, or in the more bleak sense, a cage enclosing the body of an animal or human

[100] Errázuriz and Donoso, *La Manzana de Adán (1st Ed)*. 12
[101] Octavio Paz famously wrote about this binary in Mexican society in his essay on La Malinche in Octavio Paz, "Los Hijos de La Malinche," in *El Laberinto de La Soledad*, 1959, 72–97.
[102] Errázuriz and Donoso, *La Manzana de Adán (1st Ed)*. 21

against their will. The walls both keep the subjects in, at least symbolically, as they technically have the ability to walk out the door, but also keep people out. That is the case with convent walls, which historically both protect the nuns from the outside, but also keep them cloistered away or protected from outside influences.

A convention of the odalisque genre is that the female body be oriented across the canvas or frame, or if not in a perpendicular orientation from the bottom edge of the frame, at least diagonally reclined. The female body being lain out in this way allows the eye to travel up and down, from head to toe and back, guiding the viewer through an exploration of the body as object. Of the paintings I referred to earlier, they are divided by those odalisque figures who look back at the viewer, meeting our eyes, and those who are engaged by distractions or tasks that distract them, drawing their attention away. When eye contact is broken, as in the painting by Titian [Fig. 1.13], there is a less explicitly sexual tone. This odalisque seems to be only nude by coincidence, rather than nude for the intent of being made an erotic object. But in the paintings in which the odalisque subjects look back

Fig. 1.13 Danae (Hermitage Version), Titian (1553-54)

Fig. 14 La maja desnuda, Francisco de Goya (1795-1800)

toward the viewer, such as in the painting by Goya [Fig. 1.14], there is less doubt as to the sexual nature of the pose. She seems to gaze out to the spectator, confident in her sexuality and conscious of her eroticism.

In the 1990 edition of the book, turning beyond the first page, which depicts mother Mercedes with son Evelyn, is a spread with Evelyn on the left [Fig. 1.11] and Pilar on the right [Fig. 1.1]. We begin to see that the odalisque pose is one of the most heavily referenced in the images in the book. Evelyn and Pilar both look back at the camera here. Their looks are confident and even defiant, as if demanding to be seen, reckoned with, and accepted. In Pilar's portrait, she has a serious expression, as if consciously desiring to affect a model's demeanor, and yet we can almost imagine the excitement in the moment of posing, the question of where to place her hand, whether her head position was perfect, and just how much to bend her knee. Knowing that film was scarce and that Errázuriz had only one exposure per scene, that excitement is accentuated even more, to a level of nervousness, or performance anxiety. So much effort and artifice goes into creating such a casual-looking pose.

Comparing two odalisque portraits of Evelyn provides insight into her own development in the *ambiente* from when the first one was taken in 1982 [Fig. 1.11], in La Palmera brothel when she had recently started working as a prostitute, and the second one, also on the cover of the 1990 edition, taken in 1987 at La Carlina brothel [Fig. 1.10]. Evelyn's posture has changed between the two, and her articulation of exaggerated feminine gestures has become more exact by the later image. Her shoulders are erect, with chest arched subtly in the second, and her fingers are spread out straight as if presenting a newly manicured hand, compared with the naturally curled fingers from the 1982 image. In that earlier photo, her knees are bent far forward, making for a reclined posture that is a bit clumsy, but by the 1987 image, she has

mastered the leg placement, kicking her feet behind her and never allowing the bend of the knees to go further forward than the torso. Further, in the portrait setting of the 1982 image, we see the wall hangings askew behind Evelyn, including a pin up of a woman, and a Barbie doll hanging like a profane crucifix above Evelyn's head. Her *cachivaches* or knick-knacks that include a doily, porcelain swan and bi-folded picture frame all sit atop a bench at the foot of the bed. The sense we have at seeing this image is that it is very much snapped in Evelyn's actual room without much set direction and arranging of decor. In comparison, the later portrait has a streamlined composition, with Evelyn's body taking up more of the frame, closely following conventions of the rule of thirds. Evelyn's eyes are on the line across the top third, her legs extend along the line marking the bottom third, and her torso is centered on the vertical line down the right third. Any superfluous objects have been moved out of the way, making for a more glamorous, staged portrait placing Evelyn's odalisque pose atop an adorned setting with ornately designed, albeit buckling, wallpaper, the persistent sign of poverty despite the glamour. The striped bedspread's lines combine with the metal bars of the iron bed frame beside Evelyn's face, to suggest the linearity of a jail cell. An alternate reading identifies a parallel with the cage from the earlier photos at La Jaula. Not only has Evelyn's posing as woman improved, but Errázuriz's own skill as a photographer with an aesthetic for composition and art direction, has become refined. The later photograph is stately, and belongs in a gallery show or art book.

In our interview, Errázuriz described herself as having no formal training in photography, but after the dictatorship started, compelled by her political drive, she began to document what was around her. In other words the political motivation compelled her practice of photography. It is not surprising then, that this later portrait of Evelyn from 1987 would stand out so starkly from the version from 1982. What is curious is that the photographs are not labeled with any dates.

The difference in hairstyles is the most obvious indicator of different years, from the Farrah Fawcett bouffant perm Evelyn wears in 1982, to the Betty Boop pin curl style from 1987. And yet I am only able to put these dates together based on the narrative by Donoso, and the comparison with hairstyles from other images that are dated. Evelyn was not present on the second visit Errázuriz paid to Mercedes and Pilar at La Jaula in Talca in 1984, so she is not in any of the photos from the pageant or the Sunday outing. Donoso writes about finally tracking Evelyn down and being allowed inside La Carlina in 1987, and by that point, Pilar has left for Germany, and is not in any of those photographs.

The chronology of production is made more clear in the 2014 edition, in which two photos are included [Figs. 1.15, 1.16] that are not in the 1990 edition. They are side-by-side, and

Fig. 1.15 Evelyn, Santiago, 1982 (2014 Ed.)

Fig. 1.16 Evelyn, Santiago, 1987 (2014 Ed.)

captioned as 1982 and 1987. These photos published side by side make more obvious the changes in Evelyn through the process of the book. With these two photos together, it becomes clear that the photographs are not the result of a quick voyeuristic delve into the world of travestis, but rather proof of an ongoing relationship between Errázuriz and Evelyn. While in the 1990 edition there was a photograph of Evelyn, and captioned, "Evelyn" depicting Leo in his male attire and without a wig or makeup, there was no photograph showing him in this in-between state, as is depicted in Figure 1.15. The photograph is raw, and the setting is bleak, with

the round mirror on the wall as the only note of decor to enliven the stained walls and expand the perception of the space. Evelyn wears a wig here, perhaps trying it on for Errázuriz to snap a photograph, despite not being dressed for the evening. The omission of this photograph from the original edition may have been due to various factors, but its inclusion in the 2014 edition serves to underscore the intimacy between photographer and Evelyn, who has permitted her to photograph him/her in the non-binary space of semi-dress.

One of the pervasive referents in odalisque paintings is the mirror. In Velázquez's painting "Rokeby Venus," the odalisque figure with back turned to the viewer looks at herself in a mirror [Fig. 1.17]. We see the reflection of her face in the small frame held up by cupid. The mirror permits the viewer a different perspective, as if we can move into the painting and around the odalisque figure to see her face. The mirror functions as a subjective device, working through the imagination of the viewer, and transporting her into the scene.[103] The mirror as reflective surface finds early roots in the myth of Narcissus, who falls in love with his own reflection in a pool of water. The mirror is a symbol of

Fig. 1.17 The Rokeby Venus, Diego Velázquez (1647-51)

[103] The mirror's link to photography, apart from the function of the mirror within many cameras, permits a layer of visual metaphor in Errázuriz's photographing of mirrors in the brothels. Helpful in gaining perspective on the mirror as related to photography in Latin American literature, Valeria de los Ríos argues that the incidence of a mirror in Leopoldo Lugones's story,

vanity, yet also beauty, and attention to one's appearance. Looking into a mirror and regarding oneself signals both self-consciousness, and potentially an awareness of one's oneself as an object of the gaze of other people. Looking in the mirror then, can be an erotic gesture, preparing oneself for another's consumption or pleasure.

Mirrors figure into many of the photographs in *La Manzana de Adán*. There is a portrait of Pilar sitting cross-legged on a velvet divan with her body facing toward a mirror above a vanity table, with face turned out toward the right edge of the frame [Fig. 1.18]. The presence of the mirror to the photo permits a second perspective of Pilar's body, nude but for stockings and a thong. The vulnerability of Pilar, exposed like that for the camera, is expressed by the slight hunch of her shoulders, but it contrasts with a facial expression, lips parted and eyes looking vaguely downward, which suggests Pilar's attention is elsewhere. The trans female body here is made visible in a seemingly open way. There is a flat chest, yet the slender limbs and curved buttocks suggest a feminine contour. The mirror provides a frontal view of Pilar, with a carefully crossed leg to cover any suggestion of a penis, either from the front, or from the back. This trans body confounds categorization, and

Fig. 1.18 Pilar, Santiago (2014 Ed.)

"Los ojos de la reina" (1923) stands in as a pre-photographic object, which freezes time, much as a photograph can be thought of as a time machine. In de los Ríos, *Espectros de luz*.

notions of binary sex and gender designations. Pilar's body is in an upright odalisque posture, and in that sense continues the citation of the conventions of that sexualized feminine genre.

There exists precedent for this book in Diane Arbus's oeuvre of the trans woman subject photographed in an intimate bedroom setting. The photograph, "Transvestite at Her Birthday Party, N.Y.C. 1969" features a woman reclined on her side atop a bed with a birthday cake in front of her pubic area, a double play on confection,[104] and also strangely out of place sitting on a bed. Moreover she is the only person visible at this party, suggesting a quality of voyeurism implicating us, the viewer, as her invited guest. The comparison between Arbus and Errázuriz's photographs from both *La Manzana de Adán* and *El infarto del alma* is one that is made by Tierney-Tello by way of Susan Sontag's criticism of Arbus's work.[105] Sontag's criticism of Arbus is as canonical as Arbus's photographs themselves, and as a theorist of photography, she gives words to feelings, impulses, reactions that viewers of photography experience, before they are able to identify exactly what those reactions are. In general, Sontag is as much a canonical part of photography theory as are the works she analyzes.

In the section titled, "Documentary Testimony and the Art of the Other: *El infarto del alma and La Manzana de Adán,*" from *Photography and Writing in Latin America: Double Exposures*, Tierney-Tello addresses the question of Errázuriz's own subjective stance in relation to her subjects. Referring to Sontag's argument that, "photography on some level is always a colonization"[106] she discusses Sontag's argument that Arbus's photography of mental patients and

[104] Diana Emery Hulick, "Diane Arbus's Women and Transvestites," *History of Photography* 16, no. 1 (October 1, 2013): 34–39. 37 Diane Arbus's estate does not allow reproduction of her photographs unless they have approved the text as favorable to her legacy. For reproductions see Diane Arbus, *Diane Arbus* (New York: Aperture Foundation, 1972).
[105] Tierney-Tello, "On Making Images Speak: Writing and Photography in Three Texts from Chile." 98
[106] cf. Tierney-Tello. 98

drag queens is rooted in Arbus's own privilege, and that this distance allows the viewer to see these subjects as *other*. Tierney-Tello's reading of Sontag's discussion of Arbus does not so much intervene in that reading, but rather provide a suggestion of another type of photographic message possible. She argues that while Errázuriz's oeuvre also focuses on marginalized realities, it is grounded in actual historical reality. This historical reality is best conveyed not through the images alone, which taken out of context, could be from other places and times. But she argues it is the hybrid work comprised of photographs and text that allow a "reciprocal and dynamic interaction between photographer and subject, between photographs and viewers, between self and other." She makes the case then that it is precisely this hybridity that establishes the ethical foundation of the work, for it requires more attention from the reader in making meaning, and is the result of a deeper attention by the photographer and writer in the process of creation. Considering a work like *La Manzana de Adán*, with its simple captions offering no more than a name, such as "Evelyn" or at most, giving the name and location, "Evelyn, Santiago," the photographs are allowed to speak for themselves. And beyond that, the photos communicate through the lens of the text, which is separated from the photographs, never providing a direct one-to-one correlation. The separation of text and photographs allows the authors to maintain the integrity of each register, textual and photographic, as independent and able to stand alone. All this in comparison to Arbus's photographs accompanied by evocative captions such as, "Hermaphrodite and a dog in a carnival trailer" or "Transvestite at a drag ball," making her sitters into objects on a checklist of oddities she has photographed, or colonized. Never do we read in a caption, "Travesti" or "Cola" in *La Manzana de Adán*. Those words are only ever used by the subjects to identify themselves.

During our interview, Errázuriz elaborated on the process of making the book of *La Manzana de Adán* and said that during the process, she had visited New York and met with Sontag, to whom she showed the photographs and text in draft form. Sontag's advice was, "saca el texto. Dejarla pura foto. Son magníficas,"[107] [take out the text. Leave it just photographs. They're magnificent]. Errázuriz knew that she could not do that.

Sontag's criticism of Arbus's photos as making her subjects into distanced *others* is based on narrative tone and aesthetic quality and form, and is a result in part, of these photographs' occurrence alone, without textual accompaniment or any representation of the voice of the subjects themselves. And yet she recommended that Errázuriz remove the textual traces of her own subjects' voices, in order to allow the photographs to do all the speaking. Would this have provided another opportunity for Sontag to critique a photographer for objectifying her subjects and distancing them as others? Maybe not, as Errázuriz's own approach to the photographs is very different from that of Arbus. Arbus has no qualms about portraying someone in a bad light, photographing them looking unseemly, unkempt, making an unflattering grimace. That is the most revealing aspect of Arbus's portraits that addresses her role as photographer. Specifically revealing are the photos in which her subjects do not look their best. They are often photos that her subjects, if given editorial power, may have eliminated from the roll. Our present-day obsession with looking perfect in photographs aside, these are still not flattering images. In her monograph, Arbus writes candidly and callously about her own process with the *freaks* she seeks out:

> Actually, they tend to like me. I'm extremely likeable with them. I think I'm kind of two-faced. I'm very ingratiating. It really kind of annoys me. I'm just a little too nice. Everything is Oooo. I hear myself saying, "How terrific," and there's this woman making a face. I really *mean* it's terrific. I don't mean I wish I looked like

[107] Errázuriz, Interview in Santiago, Chile.

> that. I don't mean I wish my children looked like that. I don't mean in my private life I want to kiss you. But I mean that's amazingly, undeniably something.[108]

She knows something they do not know, she perceives terrifying appearances, yet she does not share the making of the image with the subject, nor does she conspire with them. She has a desired outcome and seems to feel fine saying anything necessary to get it. Arbus upholds the traditional opposition between artist and model, photographer and subject.

Errázuriz by comparison seems to show the travesti subjects from her work in a favorable light. The expressions, and the complicity between her subjects and the camera, to pose and create the photographs together, convey the close affective bonds between Errázuriz and the community. Those photographs could never have been taken by someone not invested, and not responding to a historical reality. And yet the inevitability of using the possessive here, referring to them as "her" subjects, speaks to the ultimate ownership and control necessarily held by the photographer. To deny her privileged position in relation to the subjects would be naive. All the same, to return to my question about Sontag's hypothetical response to these photographs, had they appeared without text. No, I do not believe she would have equated them with Arbus's photographs. Yet with the textual portions researched, transcribed, composed, why would Errázuriz leave them out?

Fig. 1.19 Pilar, Andre Polpaico, Talca (2014 Ed.)

There are a series of aesthetically driven color photographs taken of different travesti women seated in a window looking out to the street from the brothel in Talca. The color photographs of Andrea Polpaico are only in

[108] Arbus, *Diane Arbus*. 1

the 2014 edition. In the first, she is holding a bunch of green grapes and looking flirtatiously at the camera, laughing and having a good time [Fig. 1.19]. The richness of the color palette,

Fig. 1.20 Pilar, Andre Polpaico, Talca (2014 Ed.)

Fig. 1.21 Young Sick Bacchus, Caravagio (ca. 1593)

with the rust orange wall, the blue towel and her red sweater contrasted with the green grapes make for a study in primary and secondary colors. The conventions of the portrait, and composition, which frames her body taking up the majority of the frame, within a secondary frame constituted by the window itself, are evocative of the rich compositions and use of color by Caravaggio. In another picture, the posture of Andrea Polpaico with the grapes is reminiscent of Caravaggio's self-portrait, titled, "Young Sick Bacchus," [Figs. 1.20, 1.21]. The painterly qualities of these photographs, expressed by the textured surfaces, the smudged paint and walls, seem to aestheticize and celebrate the beauty of the locale and the people, rather than present them as unfortunate *others*.

There is a fine line an artist must walk in order to evoke the beauty in settings not conventionally seen as beautiful, lest they risk objectifying the poor or marginalized for the purpose of the artist's own aesthetic project. When Nelly Richard describes the aesthetic of the

avanzada movement, with fragmentation and non-belonging as two characteristics, this series of photographs does not come to mind. These photographs do not fit within their environmental context communicated by the other photographs in the book. Instead they appeal to classical art historical standards of beauty and norms of composition. Were all of the photographs in this book like these of Andrea Polpaico, it would be easier to level criticism at Errázuriz for aestheticizing poverty solely for her own gain. Yet all of the photographs are not like this. The book succeeds in documenting the people and places over the period of five years, in diverse settings and following different genres of photography, such as the fine art style evoked here, compared with the photojournalistic scenes of the Sunday outing, and the Miss Jaula pageant.

Fig. 1.22 Evelyn y Coral, Vivaceta, Santiago (2014 Ed.)

The photojournalistic genre is characterized by varying camera angles, often low down, shifting the perspective of the viewer in order to demonstrate a new way of looking at a subject. Often the camera lens is angled with regard to the plane of the subject, so as to present a dynamic embedded feel. More typical of fine art photography and portraiture is a linear placement, distanced and at a perpendicular plane with the subject. An example of this linear perspective is in the photograph of Evelyn and Coral in the doorway [Fig. 1.22]. It follows the framing, tonal and formal composition of Paul Strand's famous portrait, "The Lusetti Family,

Luzzara, Italy" from 1953.[109] In Strand's photograph the dark, open doorway is situated slightly left of center. The wooden doorframe is partially exposed from underneath the chipped plaster, which is discolored from age and wear. Deep in the room out of the dark is a lit up arc, suggesting a mirror reflecting the daylight back from out of the darkness. The figures are all frontally facing in deliberate poses, with a single man leaning against the doorframe, visible in profile to the camera. The composition is balanced and enjoys a rhythm moving between light and dark, looping around the bicycle wheel, and bouncing between the saturated black tones in the doorway, on the men's hair, and the woman's shirt that disappears into the background, to the varying gray tones of the wall. There is a spectrum of tonality moving from dark to light gray, and the only pure white in the photograph is the sliver of light from within the dark, symbolic of a steady but faint burn of hope for the future. From 1953, the photograph stands at a crossroads between two eras, as we see the mother with her grown sons, able to imagine them in the same positions as boys with a young woman. Their bare feet and the dilapidation of their home suggest a rural and bygone way of life, while the bicycle and the man's attire with fedora, vest, and neck scarf all speak to the oncoming of modernization and post-war rebuilding.

Returning to the image of Evelyn and Coral, the vertical orientation of the picture does not prevent an identifying of parallels between the two. The similarly open doorway is just right of center here. The deep room behind them is saturated with a deep black tone, and yet here too is a sliver of light shining from within. Likely a mirror, it provides a sense of depth and gives shape to the imagined space. Coral stands facing the camera, though with her hip cocked in a contrapposto stance. Evelyn sits in the open window frame, with her face in three-quarter's profile. Her body disappears into darkness, insinuating her shape while leaving the full figure to

[109] Permission to reproduce this image is pending with the J. Paul Getty Museum.

the imagination. Like in Strand's photograph, here the dilapidated plaster chips away revealing splotchy paint and signs of age. The tones of the front wall range from dark gray to the pure white sun-splashed corner. The photograph is posed, not even pretending to be candid, giving it a stately sense of calm. The subjects here, as in many of the other photographs, exude a certain confidence, suggestive of their roles as co-creators, co-conspirators in the making of the image, alongside Errázuriz. The movement of the eye through the composition, invited along by the play of black and white, and the balance and counterbalance of shape, make this one of the iconic images in the book.

Movement in the Photographic Encounter

The subject-model, photographer, and spectator constitute the three positions in a photographic encounter, and yet within *La Manzana de Adán*, I perceive their dynamism in shifting into different roles through a transposition process. There are many photographic encounters in this book, as it consists of many photographs, and each one is the result of a photographic encounter. Victor Burgin establishes his theory of the Four Looks that constitute meaning in a photograph. While Burgin's theory of these four looks depends upon a divide marked by the camera apparatus that stands between photographer and subjects, differentiating the gaze of the subject to photographer, from that of the photographer toward the subject, my reading of the signifying architecture in this book dissolves this divide between photographer and subject. In this book, photographer Paz Errázuriz enters into the narrative as character and subject whose own looking is made evident through her photographs and through her personification in the chronicle text of author Claudia Donoso.

She is also made present as subject recipient of Burgin's intersubjective gaze, building a relationship as she does with the subjects represented textually and photographically. This

relationship cannot be separated from the dynamics of power between the author and photographer and their subjects, framed by their differing socio-economic resources and institutional prejudices making travesti prostitutes vulnerable subjects. The fourth look, that of the spectator toward the final photograph, is the gaze most difficult to pin down, as it can be infinitely substituted through space and time, by way of virtual and analog dissemination of the body of work. And while this fourth look's indeterminate nature suggests it is replaceable or of lesser status of importance, it is this fourth look, the gaze of the spectator at the photographs, which completes the semiotic system, bringing full meaning to the photos. These photographs could exist in a deep, dark archival burial ground in the bowels of a library, yet without living and breathing spectators, they have no possibility of life. Life for these photos means being present within popular or academic discourse. In the pages that follow, I divide my discussion into sections organized around Burgin's gazes, ultimately positing the forms of seeing and engagement by photographer and author as constituent in our reading of the book.

It serves my argument to think of the space and meaning that is created by these four looks as a signifying architecture, with its own system of relationships and dependencies. I perceive this architecture as delineating a space through with subject may fluidly move. Through such movement, beyond the photographer and writer becoming subjects of the book, the subjects take on the role of author, and the spectators within the scenes themselves become the subject of the reader’s gaze. This notion of a signifying architecture aims to ground these relationships governing the photographic encounter within a physical space that includes the photographic setting, but also the field behind the camera, projecting into the viewer's space. This movement that permits the subjects to shift in their respective roles, overthrows restrictive notions of authorship.

As compared to the representation of Arbus's subjects who are limited to definition within her worldview, the subjects in *La Manzana de Adán* speak for themselves. This is crucial for a book about marginal subjects. In the first text section in the original edition, Andrea Polpaico is quoted speaking about the difficult life the travestis face, in a section titled, "Aquí todas tenemos cicatrices" [All of us have scars].

> Yo por plato hago cualquier cosa. Me muestran el billete y yo vuelo. Si uno es cola hay que saber trabajar. La Evelyn es hermosa, linda, pero es tiesa de carácter. Yo siempre he vestido bien provocativa: no me miraran la cara, pero me miran el cuerpo.
>
> Yo me miro al espejo y sé que no paso por mujer. El maquillaje tapa los desperfectos y si es posible trato de cambiar en un cien por ciento. Pero yo sé que no cambio. Pero me fascina echarme pintura, ponerme tacos y vestido. Yo te salgo con la uñas pintadas a todas partes. Vestida de mujer, me siento más realizada, más segura. La vida me la he ganado pintándome.[110]
>
> [I'do [sic] anything for money. Show me a bill and I'll fly. If you are a "cola" you have to know how to work. Evelyn is beautiful, pretty but she's too stiff. I always dress very provocatively; they don't look at my face, they look at my figure. If I had enough money, I'd have a prothesis [sic] to show more bosom, but never hormones because they take away your sexual desire.
>
> I look at myself in a mirror and I know that I don't pass for a woman. Make-up covers imperfections, and I do try to transform myself one hundred per cent. But I know that I am not really changed. But I am fascinated by putting on make-up wearing high heels and a dress. I go everywhere with my painted nails. When I'm dressed as a woman I feel more fulfilled, more secure. I've earned my living painting myself.]

The intertextual reference to Evelyn within Andrea Polpaico's testimonial section brings a different perspective to Evelyn's character that we would not otherwise have. We learn that Evelyn is "tiesa" and yet that it is commonly agreed upon by the other travestis that she is incredibly beautiful. While this is only one person's opinion, it complicates the narrative of the book, and adds complexity to both Evelyn's character as we perceive it, and to the interpersonal relations between the travestis themselves. They have dynamic relationships with one another

[110] Errázuriz and Donoso, *La Manzana de Adán (1st Ed)*. 16-17

and deal with jealousy, competition, and also the camaraderie of shared suffering, common marginality.

The term *intersubjective* connotes a meeting or some connection between two subjects, with *inter* being a prefix meaning between. In the entire book of photographs, there is only one that shows actual eye contact being made between two subjects in a photograph. It appears at first glance an ordinary photograph, catching an exchange between two individuals. Yet with more time, it becomes one of the more unsettling of the images in the book [Fig. 1.23]. The eye contact is between a man and a travesti woman in a yellow dress, who appears to be saying something to him, as they sit on a wooden bench in front of a white wall. The travesti woman beside her has arms crossed, and her facial expression suggests distraction, pictures her lost in her own thoughts, or perhaps feeling disturbed. There is another travesti woman cropped partially out on the far end of the bench, her face obscured outside of the range of the flash, becoming a body with the dark absence of a face. This photograph captures a seemingly candid moment, the subjects unaware of their being photographed, and suggests some negotiation going on between the travesti woman in yellow and the man. It is an unremarkable photo that I might not think to discuss, except that it is the only one in the entire book that displays the incidence of eye contact between two of the subjects. Upon searching through the images for the sorts of intersubjective gazes that constitute this particular look of the photograph, it is significant to find that

Fig. 1.23 La Jaula, Talca (2014 Ed.)

intersubjective gazes in the book are constituted either by one subject looking at another, who does not return the eye contact, or ample cases of eye contact of a subject with herself, through the apparatus of a mirror.

The effect of this lack of eye contact in the photographs results in a sense of alienation between subjects, whom we rarely see connecting in the intimate way that eye contact affords. Alternately, it is legible as a show of respect for the sitters. For to show two people making eye contact in a photograph can reveal a photograph snapped without the knowledge of the subjects, in an extreme case as the betrayal of a paparazzo, who catches an intimate moment without permission. Or it may result from the artifice of a fake candid photo, in which the photographer has asked the subjects to "pretend I am not here." Either way, the subjects become subordinate to the photographer's vision. To omit these types of photograph altogether avoids such situations, and also keeps a respectful distance from the interpersonal dynamics between the subjects themselves.

Fig. 1.24 La Jaula, Talca (2014 Ed.)

In an image from the Miss Jaula pageant [Fig. 1.24], the architecture of gazes takes on a spatial quality. This photo captures a moment in the festivities when three travesti women have been chosen as finalists in the pageant, evident in their donning of satin sashes printed with gold metallic lettering that spells out, "Miss Jaula '84 Talca." There is some person or object outside of the frame, to the left foreground, that captures the attention of the three sashed victors, whose expressions vary from proud happy smiles to distinguished closed-mouth shows of contentment. Their gaze draws our attention beyond the side of the frame, and requires our imagining to widen the scope of the picture and create what they may be looking at. The impossibility of knowing with certainty keeps the spectator's eyes moving, searching for resolution in another place.

There are two young men in tight jeans and Michael Jackson "Bad" era jackets who stand at the sidelines of the action, as spectators. One of them with crossed arms looks across the frame at one of the winners, and the man to his left looks straight at the camera, and by extension, meets our gaze. Barthes describes such photographic subjects meeting his gaze as evoking a pricking effect and this subject succeeds in arresting my gaze. He seems to stand out of the moment of the photograph, and speak directly to us in our present looking. Yet he speaks silently, through eyes only. The dialogue that we may spark up with him, locking eyes as we do, temporarily rescues this photograph from its *pastness*, as each new attentive spectator is free to create a different narrative.

To the far right of the frame is the blurry side of the head of another subject, and hardly visible yet still apparent, is part of her eye, cropped partially into the frame. She appears to look at the camera as well, and this possibility is confirmed as we shift our gaze to the horizontal rectangular mirror positioned on the back wall of the room represented. The inclusion of this mirror in the photograph enables us to view the spectral flash, not only indirectly, through the

function it plays in lighting up a dark room, but directly, as a flash of light reflected in the mirror, its unnaturalness becoming apparent.[111] Yet while in the actual moment when the photograph is taken, the flash interrupts the action for a brief moment, blinding the subject in a dark room, and casting dark shadows across the room, this unnatural freeze frame is what remains on record. Without the help of modern digital camera sensors that register up to 20,000 ASO, there is no way to capture certain settings, like this one in a room with low light, without the help of a flash.[112] For comparison, based on the quality of light and level of grain in the film, as well as knowledge of film scarcity in Chile, Errázuriz was likely using 400 ASO film, considered the most standard and therefore most likely available at the time.

Beyond what the flash permits us to see about the subjects in the photograph, in combination with the mirror, it also confirms the presence of the photographer in the scene, all while obscuring her full visibility, or at least the visibility of her face. Only her arm and torso are perceptible as the background body to the flash, and that is only possible to identify, because of our external knowledge of photography and the assumption that the flash is normally connected to the camera. Through the suggestion of a fragment of her body, Errázuriz is made physically present in the frame, visible as a subject participating as well as observing the beauty contest.

Pino-Ojeda perceives this book as an exercise in self-portrait by the artists, as he writes, "lo que en esta ocasión encontramos es un sujeto retratista que procura deslocalizarse, no en busca de lo distinto, lo apartado, sino más bien lo diferido, lo pospuesto, lo 'otro', no por ser

[111] Ulrich Baer discusses the artificiality of the flash and the unperceived but nonetheless bold intrusion it can make into a photographic scene. In Ulrich Baer, *Spectral Evidence: The Photography of Trauma* (Cambridge, Mass.; London: The MIT Press, 2005).
[112] As of 2017, the highest ASO possible in a digital sensor became 4,000,000, which permits the camera to photograph in the dark, and see what the human eye cannot. In "Canon Just Unleashed an ISO 4,000,000 Camera," accessed September 28, 2017, https://petapixel.com/2015/07/30/canon-just-unleashed-an-iso-4000000-camera/.

ajeno sino por ser irreconocible desde el momento en que el retrato fotográfico de sujetos de una otredad evidentemente subalterna actúa como estrategia de auto escrutinio"[113] [what we find is a portraitist subject that aims to dislocate herself, not in search of what is different and remote, but rather in order to find the deferred, the postponed, the 'other.' This other is not an alien oddity but rather becomes unrecognizable as the portrait of subaltern subjects becomes an exercise in self-examination]. I interpret this as asserting a certain erasure of subjects by the authors, if the ultimate purpose of the book is in fact to scrutinize the self of the artist. Indeed, Pino-Ojeda goes on to write that while the book informs the reader about the travesti prostitutes, "sobre todo informa sobre las búsquedas y afanes del artista, quien intenta atrapar y dar a conocer su modo de decodificar, metaforizar, reflejar su ámbito simbólico, político, subjetivo,"[114] [above all it tells us about the journey and the impulse of the artist, who attempts to capture and bring to light her forms of decoding, weaving metaphor, and reflecting on the symbolic, political, and subjective environment around her]. The authors and especially Errázuriz, are subjects in as much as Evelyn, Sergio, and their mother Mercedes have starring roles in the book. It is precisely their relationship with Errázuriz, memorialized in the dedication, "A Mercedes, Requiéscat in Pace" that have paved the way for the book we hold in our hands to exist.

The only section from the 1990 edition entirely eliminated from the 2014 edition is the section about Gaston Padilla. He is a subject who Errázuriz photographs and who is interviewed. In this section, he talks about his reverence for the Errázuriz family, Paz's own predecessors, and how they represent the sort of Chilean elite that he admires, and takes part in forming. Pino-Ojeda argues that this is another way that the women, and particularly Errázuriz, take shape as

[113] Pino-Ojeda, “La manzana de Adán: reflexiones sobre el acto retratista.” 39
[114] Pino-Ojeda. 39

subjects on their own in the book. Through the words of the subjects interviewed, the reader learns about her own social standing and family heritage.

It is notable that only this section has been eliminated from the 2014 edition and raises questions as to why this may have been. With the added color photographs, it is possible that this section was eliminated as the weakest part. It does not seem to coincide with the rest of the narrative, and likewise Padilla is not photographed in a brothel, is not part of the group that Errázuriz and Donoso spent time with, but rather remains as a satellite character. Padilla is effeminate, was never married, and lived with his mother as devotee until her death, which we can infer may suggest his closeted homosexuality, though it is never explicitly discussed. The section does seem an outlier then in the grand narrative of *La Manzana de Adán*, which could partially explain its erasure from the new edition. But it is nonetheless notable that it is in this section that the reader has such a clear look at Errázuriz herself, in a light that may not cohere with the person she wishes to appear to be. According to Padilla, Errázuriz comes from an elite family, (regardless of associated financial means). Whether or not this was desirable information in Errázuriz's opinion, the inclusion of the section in general shows a different sort of effeminate male identity and social sphere than the one appearing in the rest of the book. The bio photograph of Errázuriz in the 1990 edition pictures her alongside Padilla.

Fig. 1.25 Macarena, Santiago (2014 Ed.)

To return to the signifying architecture in the photographs themselves, in the photograph captioned "Macarena, Santiago" [Fig. 1.25] we are

invited inside La Carlina's brothel, and by Donoso's narrative we are to understand that getting admission to this private space was a feat in itself. We are invited into the intimate daylight hours when the travesti subjects apply makeup, style their hair, and get dressed. In photography, it is often the photographs leading up to or following the main event, that are the most compelling. In this picture, Macarena stands as the central subject, visible in three-quarter's view. Her face is in focus, but one of her hands, holding a comb, is blurred in slight movement. The other holds up a mirror, toward the camera and creating a visual distortion that makes her hand appear larger than her face. The distortion conveys a largeness of her hands, one of the fingers bandaged, undeniably masculine in their form. She is dressed in a triangle-shaped sequined bra that has no fabric panels over the nipples, revealing a flat chest, conveying the visual contradiction that the surgically unaltered bodies of these travestis represent. Her pose contains within it the gestural references to a feminine starlet primping before a show, eyebrows raised to tighten the complexion and accentuate her cheekbones.

At the bottom left foreground of the photograph is Evelyn, dressed in an oversized fuzzy sweater, with hair fashioned in a close-cropped style popular in the 1980s. Evelyn watches Macarena intently, her clear eyes lost in contemplation, judgment, or admiration. Her look suggests some combination of all three responses, and it would not be outrageous to imagine her jealous, as she was the first subject photographed for this project, and continues to be the protagonist of the narrative, along with her travesti brother, Pilar, and their mother, Mercedes. She is a spectator, witnessing the primping of Macarena, and seemingly caught unawares by our own gaze. We wonder, does Evelyn know that she is in the frame? Is this a casual, deliberate candid pose? Or has she forgotten about the camera in this moment, believing she has fallen into the role of spectator on the sidelines?

In the left background of this photograph is another figure whose own pose caught mid making-up while looking at herself in a mirror, echoes that of Macarena. The last body visible in this photograph, if only barely, is that of a woman with crossed legs, smoking, in the right background. She is in the region of the photograph that is very dark and I imagine Errázuriz took care to overexpose this area so as to darken it and attempt to make the figure disappear. I imagine this body as that of Claudia Donoso, present in the room and watching the primping rituals, and confident that she will not show up out of the dark background. The persistence of her form out of the darkness, visible at close appraisal, makes the body of Donoso present in the visual work of this book, congruent to Donoso's written evocation of Errázuriz as a character in the narrative.

Donoso also writes about herself as a character within the book, and through a meta-textual description of the work she is doing, places herself both within the relationships of the world represented, but also outside of it. In the final section of testimonial, "La Carlina," documenting the final acceptance by the travestis into their private quarters, and the reason why the photograph of Macarena was possible, Donoso describes a conversation with Caty who asks her, "¿Con qué fin haces esto?"[115] [What are you doing this for?] Donoso writes, "Le dije que lo que yo quería hacer algún día era un libro sobre la vida de los travestis"[116] [I told her that some day I wanted to write a book about the lives of transvestites] to which Caty responds with understanding, that this book must be important to Donoso. Through such conversations, Donoso is made a character in the narrative, not a witness purely observing and recording, but also participating, building relationships with the subjects voiced in the testimonial sections.

[115] Errázuriz, *La Manzana de Adán (2nd Ed)*. 76
[116] Errázuriz. 76

Briefly returning to the photographs of the travesti subjects reclined in the pose of the odalisque, I finish this section with a final idea about the mirror. Mirrors figure in important ways in many of the pictures in *La Manzana de Adán*. In the cover photo from the 1990 edition [Fig. 1.10], there is a mirror to the far left of the frame, and in it we are permitted a different visual angle. The mirror provides a view of Evelyn from the back, placing us, through reverse mirror mechanics and a little imagination, into the scene, watching her look back at the camera. The mirror plays a role in the movement suggested between subject positions. As spectator, our gaze at the final image is complicated, as we imagine ourselves brought into the scene, displaced to the back of the photograph, and looking out at what Evelyn might have seen: Errázuriz and her camera, and even back at ourselves, the ultimate spectator of the image. It is a decentering effect that serves to shake any stagnant observers from a place of comfort, but rather ask of them to imagine themselves into the scene and embedded within the signifying architecture.

Pedro Lemebel on *La Manzana de Adán*

Pedro Lemebel's contribution to the 2014 edition of *La Manzana de Adán* is titled, "Reírse en la fila" [Laughing in Line]. It is an essay that not only evokes an imagined travesti similar to someone from the book, but also problematizes photography as a theme crucial to Lemebel's understanding of the subjects in the book and the book itself. He makes the leap from seeing the book as a work containing photography, to asserting that photography itself is constitutive of the subjectivities as perceptible in the book.

Making a verbal allusion to the calendar that hangs in Evelyn's bedroom, Lemebel plays at evoking an alternative calendar, ("En algún reflejo de calendario, las imágenes de aquellos

barrios putangos son veredas rotas, calamidad de pasajes con puertas altivas"[117] [In the representations found in certain calendars, images of red-light neighborhoods show broken sidewalks, a calamity of alleyways with proud doors]). He is acutely aware of the past temporality of these photographs, and performs an act of poetic summoning of that time and place. In order to do so, he acknowledges the camera as catalyst for the performances to come:

> En el relampagueo del imaginario flash, el *entonces* resulta ser la porfía del territorio laboral donde no habían muchas fotos, y en el salón se teatralizaba el set para hacerse la diva frente a la cámara extraña, al lente raro en esos pantanos sexuales y pobretes de aquella Talca no terremoteada y de aquella Vivaceta más viva que hoy, tan llena de supermercados y bombas de bencina.[118]
>
> [In the lightning bolt of the realm of the flash, this *place and time* represents the insistence of the professional territory where there never were very many photos all all [sic] before, where the living room was transformed into a stage where one might preen like a living doll in front of the mirror on the armoire, playing the diva for the outsider's camera, that rare lens in those tawdry sexual swamps of a Talca untouched by tremors and a Vivaceta that was far more vivacious than it is today, so full of supermarkets and gas stations.]

Making reference to the devastating earthquake of 1985 that followed Errázuriz and Donoso's visit to Talca, and to Vivaceta, the location of La Carlina's brothel where the women spent time in 1987, Lemebel creates the verbal image of the flash as marking a photographic moment. In this image, the setting of the brothel is transformed into a stage set, implying a construction of the space for the photographs themselves. In other words, this is not to be understood as a place happened upon by someone with a camera. Rather, there has been artifice and production involved in creating the scenes as they are. The imaginary travestis he evokes strike the poses of divas, performing for an outsider's camera. The fact that it is a rare camera, not at all commonplace at the time in Chile, emphasizes the extraordinary circumstances of this meeting

[117] Pedro Lemebel, "Reírse En La Fila / Laughing in Line," in *La Manzana de Adán (2nd Ed)*, Expanded Edition (Santiago de Chile: Fundación AMA, 2014), 29–31. 29
[118] Lemebel.

between photographer and subjects. We understand that to Lemebel, Errázuriz's presence in the brothels is not as mere witness, recording what she sees, but rather as a novel force eliciting a specific performance, complete with poses and the preening of self-presentation.

Lemebel goes on to write about an imaginary *loquita*, a young loca, or effeminate boy not yet expressed as a loca, but already feeling the alienation of otherness. By not specifically writing about the travestis in the book, but rather by generalizing his observations, Lemebel makes the experience he narrates, that of feeling othered, into something universal to the travestis in this book. Even more widely, he expresses it as an experience palpable within a Latin American cultural imaginary. He describes a young effeminate boy forced to sit upon a fake horse and pose for the camera in a plaza, "Todo reluciente... menos los ojillos depintados, los ojitos de la cara asustada, de la pose compungida para otro diván, lagrimitas colizas de otro cuento,"[119] [Everything all shiny and bright... except for those teary little eyes, those frightened little eyes in that frightened face, striking a downtrodden pose that so clearly yearns for another lounge chair, the tears of a faggot from some other story].[120]

This young child that Lemebel writes about continues to weave through the essay, as we learn that he perhaps never went to school, or if he did, he never had a school identification card like other children. The photo itself poses a problem, for this little "tranny," as it is translated, has to learn how to contain laughter and enthusiasm when being photographed. The seriousness and decorum governing the process of official state or municipal documentation does not coincide with his lightness of spirit. He must learn to be serious, as when "años más tarde,

[119] Lemebel. 30

[120] The plaza photographer and family portraits calls to mind Roberto Arlt's *Aguafuentes*, such as "Una nueva peste: el instantaniero" or "Las angustías del fotógrafo." Arlt writes these and others at the beginning of the dissemination of cameras throughout the general population in the first decades of the 1900s. With that followed a craze for portraiture. In Roberto Arlt, *Aguasfuertes* (Buenos Aires: Editorial Losada, 2000).

cuando fue a sacar carnet de identidad, leyó el cartel que decía "no reírse para la foto,"[121] [years later, when she went to get her identity card, she read the sign that said "do not laugh when taking photograph"]. This policing through the official state documents goes a step further, in the contemporary time of *La Manzana de Adán*, as to not recognize chosen gender identities or adopted names, making having an ID useless, or irrelevant. In this absence of documents, Lemebel suggests that unofficial photographs, like those taken by Errázuriz, come to stand in as a "fichaje" [mug shot] that the travestis do not otherwise have. The photographs in this book, in Lemebel's estimation, serve as more than just beautiful art works made for our viewing pleasure; by becoming the subjects of the book, they become registered into a record. It is not the official state record, but an alternate record that allows individuals to smile, laugh, and dress as themselves.

Following this line of narration, Lemebel brings this young loca into adulthood, and imagines her there, a subject of this very book, posing for Errázuriz's camera, and enunciating in physical detail each subtle motion undertaken for the camera. He describes her, "chupándose la muela, agrandando esos ojos de pulga al poner la cara de tonta interesante con la lengua culebrera, lagartija lechosa,"[122] [she sucks in her molar, opens those flea eyes as wide as possible, and affects the face of an intriguing dodo with her viper's tongue, that suckling lizard]. This "tonta interesante" or interesting dummy only appears that way, as in reality she has the fierceness of a biting tongue that also knows how to suck. Lizards are not known for their suckling abilities, but the alliteration of the two words is a classic Lemebelian trait.

[121] Lemebel, “Reírse En La Fila / Laughing in Line.”
[122] Lemebel. 30-31

In addition to the flea eyes, Lemebel uses entomological descriptors, such as the "arañas lupanares" [brothelesque spiders][123] of the mascara eyes that contribute to the rest of the appearance, all serving to guarantee a position in the "insectario urbano" [urban butterfly case]. The pageantry of entomological markings and the excess of decoration for camouflage or biological purposes invite the simile. Lemebel also uses a synecdoche of the size 44 travesti foot that poses like Eve, and pretends to be a hand flipping distractedly through an old album of insects on display.[124] The large foot of the travesti stands as one of the physical traits betraying a male sexual identity, along with the penis, of which it stands as a fetishistic substitute. The album of insects on display can be understood as the book we hold in our hands, *La Manzana de Adán* itself, with the decadent, decorated travestis made up and on display, like the exotic birds or insects Severo Sarduy implements as analogues for the simulating travesti body.[125]

Lemebel ends this poetic essay with an ekphrastic photograph, result of a family photographic session when this young loca is a boy, along with his grandmother. Lemebel describes someone with an Agfa camera who comes to the house, and the family prepares for the photograph, as the boy laughs for posterity. Straddling the past and the present of this imagined travesti character, Lemebel follows the fate of the resulting photograph:

> Y al final, después de muchos años, al encontrar la foto entre ropas viejas, panfletos políticos escondidos y rizos de peluca seca, la risa incómoda y ruborosa

[123] Another Lemebelian trait is the creative mining of words to create adjectives from nouns, as in the adjective 'lupanares,' adapted or transposed from the noun 'lupanar,' meaning brothel.
[124] Lemebel's allusion to Eve plays on her as a transgender Adam and has the double function of recalling for us one of Evelyn's nicknames. In Lemebel, "Reírse En La Fila / Laughing in Line." 29
[125] In *La simulación*, Sarduy writes about effects such as trompe l'oeil, and the camouflage of certain insects and birds, as creating the impression of a certain materiality, while actually concealing the conditions of possibility facilitated by another material. He discusses travestismo in an allegorical manner, arguing that the trick of appearing as woman while concealing the male member and birth identity, is exemplary of the sort of simulations that occur in nature. In Severo Sarduy, *La simulación* (Monte Avila Editores, 1982). 54-55

> del colita es lo único que sobrevive en el registro arqueológico de la escena familiar. Tal mueca juguetona, arquea las cejas que luego trazará el carbón grasiento de un lápiz cosmético...
>
> Al parecer, cuesta tanto reconocer a la trava en aquella foto de familia. Pero no es difícil deletrear la diagonal de la mano en la rodilla como sujetándose la falda. No hace falta ser antropóloga, para definir el gesto de la manito mariquita en el escote, sin escote, de la camisa escolar. Las fotos tiradas al viento desordenan los gestos de la precaución.[126]
>
> [And in the end, after many years, that photo found tucked away among old clothes, clandestine political pamphlets and the curls of a dried-up old wig, the uncomfortable, blushing smile of the little faggot is the only thing that survives in the archeological archive of the family scene. That playful mug arches those brows that will later be defined by the greasy kohl of an eyeliner...
>
> At first glance, it's so hard to spot the tranny in that old family photo. But it isn't hard to spell out the diagonal line insinuated by the hand resting on the knee, as if clutching a skirt. You don't need to be an anthropologist to detect the baby tranny's hand resting against the décolletage of that old school uniform that, in fact, has no décolletage. Those photos tossed to the wind make chaos of all those precautionary gestures.]

The photographs, thrown to the wind, perhaps imagined to be lost, stand as proof of some underlying travesti identity, incapable of being hidden despite the precautionary gestures, or the attempts to suppress it. The gestures that remain visible are the hand resting on the knee as if it were a skirt, and the other hand resting on the child's chest. These gestures do not merely fit into a stereotype, but serve as evidence to Lemebel. This photo emerges out of the family archive, lost and tucked away in the dresser or vanity of the travesti, alongside an old wig. Lemebel employs a similar metaphor of a lost or forgotten archive at the start of *Tengo miedo torero*, when he writes that the pages, scribbled in 1986, which formed the basis of the novel later on, were stuffed away for years deep in a drawer next to old makeup and pantyhose. Instead of the handwritten pages that have survived through time to emerge and constitute the start of a novel, this ekphrastic photograph emerges as a reminder, or a sign, of the young boy's unavoidable

[126] Lemebel, "Reírse En La Fila / Laughing in Line." 31

future living as a woman. This narrated photograph takes on the weight of a beacon, a signal for the future that despite being hidden away, was not suppressed.

In this essay Lemebel succeeds in writing the pathos of the travesti subject, not allowing her to remain relegated to her own poses alone, her recorded words transcribed in the book, or as simply a character in the constellation of Claudia Donoso's chronicle sections. Instead the reader is brought into the interior psyche of this subject, not any particular individual in specific, but meant to speak to and from a universal experience.[127] Lemebel permits variety in biographic details, yet for him, it is the early experience of policing of the body and character, being told not to laugh, that constitutes a universalizing experience foreshadowing the policing and self-manipulation to follow.[128]

Lemebel was awarded the prestigious Chilean literary award, "Premio José Donoso," in 2013, a fitting award in many ways as critics have argued that his character, La Loca del Frente, presents a narrative return of Donoso's travesti protagonist, La Manuela. Ben. Sifuentes-Jáuregui has argued that while at the end of *El lugar sin límites*, La Manuela appears to die, as La Japonesita assures her male guest that La Manuela will return, her literary return comes in the iteration of Pedro Lemebel's various travesti characters in *Loco afán*.[129] While *Tengo miedo torero* is a separate work from the chronicles in *Loco afán,* it draws on the themes and characters

[127] An experience that he participated in, as "Lemebel's gender-sexual identity as a loca suggests a hybridity or multiplicity of gender and sexual positions," in Arielle A. Concilio, "Pedro Lemebel and the Translatxrsation. On a Genderqueer Translation Praxis," *TSQ: Transgender Studies Quarterly* 3, no. 3–4 (n.d.): 462–84. 468

[128] Lemebel describes this self manipulation as a physical process, describing that they, "cirugiarse artesanalmente el miembro comprimido entre los muslos" [perform their amateur surgery on their male members by pressing them tightly between the thighs] in Lemebel, "Reírse En La Fila / Laughing in Line." 31

[129] Ben. Sifuentes-Jáuregui, "La Manuela's Return: Transvestism/Identification/The Abject in Lemebel's Loco Afán," in *The Avowal of Difference. Queer Latino American Narratives* (Albany, NY: State University of New York Press, 2014), 115–36. 116

from his chronicles. In an interview Lemebel identifies La Manuela as the most influential character in his own writing, noting,

> lo único que podría interesarme a estas alturas del siglo [veinte] es, de toda esa mugre que leí en el colegio y que no voy a leer de nuevo, lo único- y más como actuación de sujeto, por su teatralidad- es la Manuela, en *El lugar sin límites*, de Donoso. Creo que es lo único que podría interesarme y como construcción de un sujeto teatral.
>
> [I think that the only thing that can interest me at this moment is - of all the shit I read at school and that I would not read again- the only thing, and mostly for its theatricality, is Manuela in *El lugar sin límites (Hell Has No Limits)*, by José Donoso. I think that she is the only one who could interest me, as construction, as a theatrical subject.][130]

Reading Lemebel's essay in *La Manzana de Adán* and thinking through his imaginative journey into the formation of a travesti subject from the book, at the contemporary date of 2014, it is necessary to remember that Lemebel would have been aware of the 1990 edition, as it was a cult object and recognized as a subversive book of photography in Chile, on a taboo subject, produced during the time of the dictatorship. Errázuriz was in Lemebel's circle, connected with artists from the CADA art collective, such as Diamela Eltit. Lemebel, as a performance artist in the group Las Yeguas del Apocalípsis, was active in similar circles.

In the following chapter I discuss Lemebel's only novel, *Tengo miedo torero*, published in 2001, but set in 1986. I believe that La Loca del Frente has loose biographical bases in Maribel, the retired travesti prostitute from *La Manzana de Adán*, owner of La Jaula brothel, and someone who has left *el ambiete*. Maribel no longer dresses, but maintains feminine flair in her choice of sunglasses and long, manicured nails. She stands out as a character in the book, because she had written down her own story, which she reads to Errázuriz and Donoso while they are visiting La Jaula in 1984. This story is published under the section, "Autobiografía de

[130] Sifuentes-Jáuregui. 116

Maribel." As a school boy Maribel is raped by her teacher, is raised by abusive adoptive parents, and eventually runs away to Valparaíso where she is taken in by an older travesti prostitute named Fabiola. Maribel joins the business, eventually going to Santiago where she faces police persecution, prison time, and constant abuse. She becomes known in Santiago for her fabulous dance performances, so believable as a woman, that she ends each show with the big reveal of removing her wig on stage. These incidences of abuse, framed in poverty and a bigoted society, as contrasted with the moments of performance, dance, and manicured feminine beauty, become plot points in an archetypical story, inherited from La Manuela, confirmed with Maribel's autobiography, and continued on through La Loca del Frente in *Tengo miedo torero*.

CHAPTER 2 CINEMATIC EKPHRASIS: NARRATING FILM IN *TENGO MIEDO TORERO*

> "[M]e interesa lo homosexual como una construcción cultural, como una otra forma de pensarse. Una otra forma de imaginar el mundo, no sólo desde la teoría homosexual sino que desde todos los lugares agredidos y dejados de lado por esta maquinaria neoliberal y globalizante. Yo sigo apostando por esos lugares mínimos, a pérdida."[131]
>
> [I'm interested in the homosexual as a cultural construction, as another form of thinking. Another way of imagining the world, not only from queer theory but from all of the places threatened and abandoned by neoliberal and globalizing mechanisms. I continue to wager on those minoritarian spaces, even though it's a losing gamble.]
>
> -Pedro Lemebel

Pedro Lemebel populates his chronicles and novel with homosexual characters at the margins of society, and as he explains above, he understands them as representing minoritarian subjects in general. In order to move from any specific subject to marginal subjects broadly defined, it is necessary to identify commonalities, and look beyond the differences that contribute to feelings of alienation. I argue that one of the ways that Lemebel accomplishes this in *Tengo miedo torero*, is through an incorporation of photography and cinema, as theme and formal device. The novel narrates a photographic encounter and ekphrastic photographs as signifying objects, and employs cinematic techniques such as montage and unmediated dialogue. All of this is framed within the cinema imaginary of the protagonist, for whom every moment is like a movie, and even her words are borrowed from classic film ballads.

This novel, though centering on a poor, homosexual, travesti character in the 1980s in Chile, is not a book situated only in the field of Latin American queer studies, but also resonates with visual and cultural studies, and dialogues with the literature of *las culturas de masas* or popular culture. The most obvious referent for Lemebel is Manuel Puig, whose *boom* novels

[131] Jeftanovic, "Entrevista a Pedro Lemebel: El Cronista de Los Márgenes." Accessed June 25, 2017, http://www.letras.mysite.com/pl200608.html.

adapted popular forms of media and entertainment, such as soap opera and melodramatic film into his literary work. Film has been theorized from its start as having folk origins, therefore capable of having popular impact.[132] By extension, film themes braided into a novel suggest a similar approachability, or familiarity by readers comfortable with the medium of film. While on the surface, using film and photography as a theme may appeal to readers not otherwise inclined to read a book, Puig's novels are deceptively surface-oriented.[133] His novels, while borrowing from popular forms, are nonetheless highly literary and formally innovative. In the case of *Tengo miedo torero*, Lemebel's experiment with cinematic narrative styles, such as dual story lines cutting back and forth, leads to a literarization of film and photography. This formal experimentation however still does not surrender the excitement and entertainment of the popular visual medium.

So, I read Lemebel's use of photography and film in the book as serving multiple purposes. It enables Lemebel to situate his novel within the lineage of Latin American works incorporating popular culture themes and forms, and by extension as inheritor of Puig's literary legacy. It also allows the cinema-savvy reader a familiar route into a story about a travesti protagonist, by way of the film imaginary she weaves. If Lemebel's goal is to reimagine the world and contest the neoliberal and global threat to minoritarian subjects, not only the marginalized homosexual subject, then the centrality of such familiar media as film and photography to the novel, serves as the tool through which to do so.

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[132] Graciela Speranza references Erwin Panofsky's opinion as of 1932 that film began as a popular art without aesthetic pretensions, disintegrating the barriers between production and popular consumption, present in other forms. In Graciela Speranza, *Manuel Puig. Después del fin de la literatura* (Buenos Aires: Grupo Editorial Norma, 2000). 124

[133] Speranza writes that, "Consagrada a la elocuencia de las superficies, la literatura de Puig es, en principio, un arte deliberadamente 'intransendente' y 'plano'" [Consecrated by the eloquence of the surface, Puig's literature, at the beginning, is deliberately 'un-transcendent' and 'flat']. Speranza. 73

Imaginary Films and *El beso de la mujer araña*

Manuel Puig's character Molina from *El beso de la mujer araña* could be a friend of La Loca del Frente, enamored as they both are by the glamour of film starlets, and the heart-rending plots represented on screen. In *El beso de la mujer araña*, Molina is an effeminate gay man, or loca, who narrates film plots to his cellmate Valentín, a political prisoner involved in guerrilla militancy. The dialogue between the two of them is riddled with ellipses and reads like a transcription of film dialogue, which as Roberto Echavarren notes, is recognizable as the talented work of Puig, a writer of film screenplays.[134] Referring to Puig's novel as the first incidence in Latin American literature of a relationship between a guerilla militant and a gay man, he keys into this contrast, writing, "Hay en *El beso* una dimensión de artificio que rebasa el tratamiento estrictamente documental de la guerrilla y la homosexualidad"[135] [In *El beso* there is a dimension of artifice that bypasses a strictly documentary treatment of guerilla militancy and homosexuality]. The artifice takes form in what appears at first an indulgent interest in the glamour and romance of movies. Both men eventually come to rely on it for escape, and it is through these stories that they negotiate their budding romance.

There are obvious citations of Puig's novel in *Tengo miedo torero*, from the loca protagonist alongside a young militant man to the thematic of film as unifying thread. Beyond that is Lemebel's adoption of a narrative style that alternates between a more traditional third person narrative voice and continuous dialogue, exemplary of what Jorge Panesi refers to in regards to another Puig novel, *La traición de Rita Hayworth*, as "voces indiferenciadas"[136]

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[134] Roberto Echavarren, "El beso de la mujer araña y las metáforas del sujeto.," *Revista Iberoamericana* 44, no. 102 (1978): 65–75. 66
[135] Ibid. 66
[136] Jorge Panesi, "Manuel Puig: Las Relaciones Peligrosas.," *Revista Iberoamericana* 49, no. 125 (1983): 903–17. 903

[indifferentiated voices]. In Puig's notes to *El beso de la mujer araña*, he articulates this technique with descriptors such as, "relato frío, contado de afuera, diálogos teatrales"[137] [indifferent tone, recounted from afar, theatrical dialogues]. Puig wishes to make sure that Molina maintains a stylized form of narration, or cinematic ekphrasis,[138] that includes the gestures, mannerisms, and the "desmesura artificial de las tramas que elige contar"[139] [artificial excess of the plots that he chooses to recount]. Further, there was to be no coincidence or overlap between Molina's narrating and Puig as author. In this way, Puig would be the author of the characters, but they would be the speakers narrating the film plots. Any external narrative authority is fully ceded to the characters themselves.

La Loca indulges in her own "desmesura artificial" through cinematic scenes she imagines, or imposes, over the events in the novel. From the opening pages, as Carlos's militant group begins piling boxes in her home, La Loca begins to imagine she is decorating a film set. As the men bring more and more boxes into the apartment, she begins directing them to distribute them throughout "el espacio vacío de su imaginación, como si amueblara un set cinematográfico"[140] (the empty space of her imagination, as if she were dressing a film set). Her lack of furniture, a symptom of her poverty, is convenient for the storage needs of the group. This lack is compensated with an excess of adornment, proud as she is of this, the only space that has ever been her own. "Por eso el afán de decorar sus muros como torta nupcial. Embetunando las cornisas con pájaros, abanicos, enredaderas de nomeolvides, y esas mantillas de Manila que

[137] Manuel Puig, "Pre-texto II" cf. Speranza, *Manuel Puig. Después del fin de la literatura*. 147
[138] Understood by Heffernan as the textual narration of a film, or a story told by a sequence of images. In Heffernan, "Notes Toward a Theory of Cinematic Ekphrasis." 4
[139] Speranza, *Manuel Puig. Después del fin de la literatura*.
[140] Lemebel, *Tengo miedo torero*. 11

colgaban del piano invisible,"[141] [That was why she decorated her walls like a wedding cake. Polishing the ledges with birds, fans, vines of forget-me-nots, and Manila mantillas that would hang from the invisible piano]. The mass of boxes provides the canvas upon which she arrays her flowers and fabrics. With each successive parcel, La Loca feels more needed, and she equates the accumulation occurring in her home as a show of affection from Carlos, as if the packages of weapons and ammunition were gifts just for her.

This film set she imagines sets the stage later in the novel for a dramatic confrontation as Carlos comes to retrieve the last box. Their dialogue takes on the undifferentiated quality innovated by Puig. When the conversation moves past the polite and becomes honest and emotional, any discursive framing of "he said" (i.e.: "dijo Carlos") that has been present earlier in the scene disappears. We read,

> No puedo venir todos los días, porque tengo que estudiar y hay cosas tan importantes... tan importantes... que si tú las supieras... No me importa, no quiero saber nada. Nunca te he preguntado nada. Pero entonces, por qué te pones así porque me llevo estas cajas. No es eso, son tuyas y al fin tenían que irse, como algún día tú también te irás.[142]
>
> [I can't come over everyday, because I have to study and there are important things to do... so important... if you only knew... I don't care, I don't want to know anything. I have never asked you anything. But then, why do you get like this when I take the boxes. It's not that, they're yours and in the end they have to go, just as one day you will also go.]

This mass of dialogue is comprehensible within the context of the scene and plotline. However the lines heap together, requiring a moment to be sure. In these isolated incidents, the narration effects the modality of a movie in which the visual information on screen signals who is speaking. Such moments in which she imagines herself in a heated dramatic encounter written for the screen keep the reader visually (through the text) engaged.

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[141] Ibid. 10
[142] Lemebel, *Tengo miedo torero*. 87

When their dialogue moves past mere confrontation, into the territory of a love scene, Lemebel employs a different technique, exaggerated from the format used to annotate on-screen direction in a film screenplay. In this scene La Loca admits knowing all along about Carlos's clandestine militant group and their plot. She confesses that she assented to deliver a package and participate in the plot out of her love for him. When Carlos responds, the tone shifts and the narration is supplemented by italicized parentheticals, as would appear in a screenplay or theatrical script. Their dialogue is interspersed with actions describing the passionate mannerisms, "*(con un sollozo en la burbuja de la voz)*," [with a sob bubbling in her voice] the tone of voice, "*(con infantil timidez)*," [with infantile timidity] and even the type of look given by La Loca, "*(mirándolo con miedo cinematográfico)*" [looking at him with cinematic fear]. Such recursive parentheticals would likely not be utilized in a screenplay, as it is typical in a script to allow the actor and director to make those types of decisions. Yet its occurrence in the novel provides a self-conscious wink: La Loca's concept of emotion and passion is fully colored by her cinema-fueled consciousness, and we are in her imagination.

In what becomes an uncanny parallelism in the novel, Carlos celebrates a birthday at the same time as Pinochet. The birthday party that La Loca orchestrates for Carlos is an ornately designed extravaganza, complete with balloons, a merengue cake, party hats and a paper crown, and all of the neighborhood children whom La Loca explains, "Cayeron del cielo"[143] [fell from the heavens] like putti adorning a mosaic ceiling, the angels from her tablecloth come to life. They are a nod to religious imagery in Baroque and Rococo painting. This party represents the pinnacle of her material creation, as opposed to the imaginative creation of the film plot she weaves. The first step toward realizing this birthday extravaganza is arranging boxes in the

[143] Pedro Lemebel, *Tengo miedo torero* (Santiago, Chile: Editorial Planeta Chilena S.A., 2001). 98

center of the room, "como una larga mesa que fue cubriendo con el mantel de los pájaros y angelitos,"[144] [like a large table that she covered with a tablecloth with the birds and angels]. As La Loca goes through her preparations, the narrative becomes like an adrenaline fueled to-do list as she bustles about filling each moment and place with her personal touch. The energy of the party sequence escalates as the chaos of children chirping and the exuberant consuming of decadent cake and hot chocolate are all narrated by La Loca's own fragments of commands:

> Y... el chocolate Carlos que se quema en la cocina. Y pásame un cojín que la Paulita no alcanza a la mesa, mientras yo le doy torta a la Moniquita. Y, ciudado con el chocolate que está hirviendo Carlos, no se vayan a quemar. Y tú Luchin, pásame la corona de rey para que se la ponga el festejado... Y Carlos pásame, y Carlos toma, y Carlos lleva, y Carlos que no coman la torta con la mano... No me abraces con las manos con merengue, no me hagas cosquillas bruto que no aguanto, que me resbalo, que me caigo, Carlos sujétame.[145]
>
> [And... the chocolate Carlos it's burning in the kitchen. And pass me a cushion for Paulita who can't reach the table, while I give cake to Moniquita. And careful with the chocolate, it's boiling Carlos, don't let it burn. And you Luchín, pass me the king's crown to put on the birthday boy... And Carlos pass it to me, and Carlos take this, and Carlos hold this, and Carlos we don't eat cake with our hands... Don't hung me with your merengue hands, don't tickle me I can't stand it, I'm slipping, I'm falling, Carlos catch me.]

Each time she says "Carlos," she is playing at domesticity, building an accumulation of affect, of intention, and of love. It is as if the more she says it, the more it will be true, that he may fill the role as her husband in this fantasy. The ellipses serve here to allow each directive to flow into the next, a continuous flow of dialogue and instruction, all minute details that contribute to the ultimate production of the party. In *El lugar sin límites* a similar use of ellipses suggests words unspoken and desires unfulfilled. But here, the ellipses become signifiers of physical actions occurring in the text, beats that create a certain rhythm in the speech pattern of La Loca. They serve an aesthetic purpose, rather than point to omission.

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[144] Lemebel. 93
[145] Ibid. 98-99

The ebullience and excitement reach a climax and finally die down as the children drowsily file out. The house comes to life as, "la casa bostezó un largo silencio de mamut anochecido,"[146] [the house yawned a great silence of a dusked mammoth] and "no había un sitio donde el merengue no hubiera dejado su huella pegajosa," [there wasn't a single place where the merengue had not left its sticky mark]. This sweet and gummy mess, suggestive of male ejaculate, is a material trace of La Loca's spectacular and excessive show of affection. It also serves as precursor and signal of the sexual exchange later to come.

The party continues for the two of them. La Loca reveals the record player she has borrowed, and we read, indented and in italics, the lyrics of the song she puts on, "¡Tengo miedo torero / tengo miedo que en la tarde / tu risa flote!"[147] This is now their song, to which she has performed her baile español on the hillside, and which will continue to connect them in its role as a clandestine code, until their parting at the end. The sound waves coalesce into tangible material in the air. "Carlos había cerrado los ojos echado sobre unos cojines, dejando que la espuma de esa canción lo adormeciera con ese ajeno placer. Las notas claveteaban el aire con su pentagrama de vidrios lagrimeros, las notas eran tarareadas por la Loca del Frente,"[148] [Carlos had closed his eyes and lain back atop cushions, allowing the foamy song to lull him with unknown pleasure. The notes rung through the air with their pentagram of glass tears, the notes hummed by la Loca del Frente]. The language here is expressive and poetic, sensorial and imaginative, and at times even beyond the confines of language as determined by the Real Academía, through the

[146] Ibid. 99
[147] Ibid. 100
[148] Ibid. 100

invention of adjectives such as "lagrimeros."[149] This song, an actual tune available online for the reader to hear, is an additional real referent in the novel, and links the story to an aesthetic grounded in popular culture. The centrality of this song in the novel not only introduces a musical element to the story, but it also appends the bull-fighting imagery associated with the song, and the figure of singer Lola Flores. Rather than a visual medium represented through text, as in ekphrasis, Lemebel's incorporation of the song is transposed into a written medium, by way of its use in the cinematic imaginary of La Loca.

Persistence of a Photograph

In *Espectros de luz*, Valeria de los Ríos writes about the morbid, deathly quality of photography, drawing connections with the specter.[150] The specter bears linguistic similarity to *Spectrum*, a term used by Barthes in *Camera Lucida* to refer to that which is photographed by the *Operator*, or photographer. Spectrum is linked to the word spectacle, spectator, he who observes it, and Derridian specter. In the discourse on photography, it enacts a haunting, through its innate ability to capture and maintain images from the past. De los Ríos argues that this lurking of death around conceptions of the photograph led to a mix of anxiety and desire during the initial reception of photography. A photograph that haunts the present from the past is based on the arrested image from a past time and place that has been brought forth into a different time and place through the material presence of the photographic image. And while the specter itself may not be material, the representation of the past subject or object through the chemical processing and paper print creates a material proxy. The photograph itself then is endowed with a superstitious power, and it is this surrender to superstition, or at least the human curiosity to

[149] This hybridity in language itself takes aim at any idea of a hegemonic, unified Spanish, and challenges heteronormative or patriarchal systems of power. In Concilio, "Pedro Lemebel and the Translatxrsation. On a Genderqueer Translation Praxis." 469
[150] de los Ríos, *Espectros de luz*. 150

explore it that has consumed writers. For it is not the photograph itself that holds any inherent supernatural power,[151] but the power is granted to it by beholders. The contact zone of such transfer of power between the material object of the photograph, and any believers in the superstitious power it holds, is itself a narrative. The photograph, in a vacuum, holds no such power, but only when looked upon by an audience, does it take on whatever interpretations there may be. There is recursivity in the drive of so many thinkers to philosophize on this question, and so many authors to incorporate textual photographs or photographic encounters into their narratives. Like many rich areas of inquiry, it is a self-perpetuating question that is only enriched by the asking of it. By writing about the spectral quality of photography, we critically articulate a problem that might go otherwise unnoticed.

Dan Russek's recent scholarly work centers on such adoption of the technology of photography through the use of ekphrasis[152] in Latin American literature. He discusses a photograph in *Pedro Páramo*. In this photograph, Juan Preciado carries close to his heart an old, torn photograph of his mother. Russek writes, "The photograph is a prophetic sign, or to borrow the title of Elena Garro's novel, 'un recuerdo del porvenir' [a memory from the future], a fatalistic emblem of things to come. It foreshadows the realm of the dead that Juan Preciado is about to enter. It shows, in the words of Barthes, 'that rather terrible thing which is there in every

[151] Mitchell would disagree, conceiving as he does of images as beings with their own wants and desires. In W. J. T. Mitchell, *What Do Pictures Want?: The Lives and Loves of Images* (Chicago: University Of Chicago Press, 2005).

[152] Ruth Webb addresses the divergence in descriptions of *ekphrasis* from an etymological translation from the Greek as 'a speaking (*phrazo*) out (*ek*),' including descriptions of non-representational arts, to those who understand it as 'verbal representation of visual representation.' In antiquity, *ekphrasis* could refer to a description of a person, or place, as well as to a painting or sculpture. In modern criticism the term refers to a 'description of a work of art.' Ruth Webb, "Ekphrasis Ancient and Modern: The Invention of a Genre.," *Word & Image* 15 (1999): 7–18.

photograph: the return of the dead.'"[153] Russek sees a now dead figure suspended in time and space, in the traditional sense of the photograph as a memory of the dead, or *memento mori* in Sontag's term. Yet it is the functioning of the photograph, from its dilapidated material quality, to the hope placed within the photograph by Juan Preciado, soon to be dashed, that give the photograph a narrative power in the text.

In *Tengo miedo torero*, the two instances of ekphrastic photographs dialogue with the discourse on death and photography, but in varying ways. La Loca del Frente has an old photograph she keeps hidden and pulls out occasionally. When she must quickly pack her belongings to abandon her home, the militant safe house, which has been compromised, she realizes that she has nearly no belongings to bring with her. This photograph is one of the few items she rescues from the piles of *trapos y cartón* (rags and cardboard). This twenty-year old photograph in which she appears in full drag, has an antique quality. It has been lodged between the yellowing pages of a magazine, and mirrors her own aging in its materiality, and sepia color tone, sign of the technological developments since the photo was taken. Her looking at the photo seems to halt the progress of time, transporting her to that moment.

> La extrajo de entre las páginas amarillas de un *Cine Amor* y la puso a la luz para verla más nítida, pero daba lo mismo, porque el retrato era tan añoso que la bruma del tiempo había suavizado su perfil de cuchillo. Se veía casi bella. Y si no fuera por el "*casi*", nadie podría reconocerla forrada en lamé escamado de su vestido de sirena, nadie podría pensar que era ella en esa pose blandamente torcida la cadera y el cuello mirando atrás. Con ese moño de nido que se usaba en los años sesenta, tipo Grace Kelly, con el maquillaje preciso que le daba a su cara esa aureola irreal, esa espuma vaporosa de luz falsa que le confería el desteñido de los años (...) Alguna vez fui linda, se conformó guardando la foto en una bolsa donde iba juntando sus amados cachivaches.[154]

[153] Dan Russek, *Textual Exposures: Photography in Twentieth Century Latin American Narrative Fiction*, 1 edition (Calgary, Alberta: University of Calgary Press, 2015). 91
[154] Lemebel, *Tengo miedo torero*. 188

> [She took it out from between the yellowed pages of *Cine Amor* and put it up to the light to see it better, but it was the same, because the portrait was so ancient that the haze of time had softened her sharp profile. She almost looked beautiful. And if it weren't for the "*almost,*" no one one would have recognized her covered in the scaly lamé of her mermaid dress, no one would think it was her in that pose, with gently dipped hip and the arched neck looking back. With that chignon that was popular in the seventies, like Grace Kelly's, and with precise make-up that gave an unreal glow to her face, that vaporous frothy artificial light that conferred the fading of the years (...) She was once pretty, she granted, tucking the photograph into a bag where she was gathering her beloved knick-knacks.

This temporally distanced image of herself haunts her with its spectral presence, "almost beautiful" and thus only barely recognizable as La Loca. The unreal aura and foamy vapor of artificial light that mark the age and technological properties of the material photograph, also allude to this spectrality. The role of this photograph here is as aide-mémoire, presenting as it does her appearance from long ago. Yet it is not a photograph capturing her everyday self, but rather a made-up and costumed performative self, a living and walking idealization of her self-image. La Loca reminds herself that she was once pretty, and that is enough to steady her resolve to keep packing and moving forward. And yet, while it reminds her of a defunct past, it also permits a rebirth of a present self, the potential to change, or to recapture the spirit of herself from that past time. This hope for a future self is tied into her love for Carlos:

> Tal vez, si Carlos viera ese retrato, quizás si Carlos la mirara espléndida en el glamour sepia de ese ayer, podría haberla amado con el arrebato de un loco Romeo adolescente. Entonces habrían huido juntos rajados por la carretera, a perderse en el horizonte donde el viaje nunca tuvo fin...[155]
>
> Maybe if Carlos were to see this portrait, maybe if he were to look upon the splendid sepia glamour of that yesterday, he would have be able to love her with the madness of a young adolescent Romeo. Then they would have run away torn by the highway, losing themselves on the horizon where the trip would never end...]

[155] Lemebel. 188

She indulges in the ultimate ekphrastic hope, imagining, by way of her looking at this photograph, that if Carlos could only have see her like that, could have experienced the reality of the visual material conveyed in the photograph, they could have had a life together. And yet, she does not show him the photograph, nor does she put the picture on display in her home. This photograph itself is beyond the scope of La Loca's publically visible belongings. Unlike the magazines or record player on display, unlike the embroidered cloths around the home, this photograph is tangibly absent from view, and remains like a coda, signifying material beyond what is at the surface. By keeping the photograph private, she allows her imagination to continue on, knowing at some level that the reality always pales in comparison to the imagined ideal. This photograph does not signal death, or the haunting of a pastness, but rather it promotes a faint hope for the future, the wish of a rebirth and self-betterment. This photograph reflects back to La Loca who she still believes herself to be. A photograph in this sense can operate as a metaphysical mirror, "una tecnología visual" to borrow from de los Ríos. The photograph operates to externalize an imagined self-image (aren't all self-images imaginatively constructed?) La Loca makes this photograph of herself in drag into a repository of her being, not simply a record of what once was. While her body in drag is absent from the diegesis of the novel, going only so far as to don a hat, sunglasses, and gloves during the picnic, in this guarded photograph, her body in drag is made present. The pose of the travesti then, as photographed, does not remain solely a physical expression, but its representation lives on in this picture.

The other ekphrastic photograph in the book is not hidden nor protected like this one, but rather is pervasive, haunting Pinochet with its insistent circulation within his everyday life. The photograph of Pinochet was taken shortly after his rise to power. It gives rise to Pinochet's

description in the novel as, "El Dictador de gafas oscuras"[156] [Dictator with dark glasses] and he is personified wearing the dark glasses at all times. A Spanish newspaper arrives while Pinochet is at his weekend home. His photograph from the first Junta Militar is on the cover, accompanied by the headline, "Asesino," or "Criminal." He has lost his appetite, and examines the coverage, "le extendió el diario español donde aparecía su famosa foto de lentes oscuros con el título de criminal."[157] [he extended the Spanish newspaper where the famous photo of him in dark glasses appeared with the headline of criminal]. Angry, he reminds himself of his wife's reprimand when she first saw the photo, "¿Para qué te pusiste lentes oscuros si estaba nublado ese día hombre?.. No ves cómo los comunistas han usado esa foto para desprestigiarte. Pareces un gangster, un mafioso con esos lentes tan feos."[158] [Why the hell did you wear those dark glasses when it was cloudy out that day?.. You don't see how the communists have used this photo to discredit you. You look like a gangster, a mafioso with those awful glasses.] We hear Lucía Pinochet's voice through Augusto's memory and recall of it. Pinochet is our point of reference, and as reader, we are brought into the inner workings of the dictator's head. This is not an easy or comfortable position to be placed in, as a reader. In the novel he is rarely represented in dialogue with other characters or interacting with the world around him, but rather is perpetually submerged in his own thoughts.

The photograph has an annunciatory relationship to the events in the story. This photo returns to haunt him, to remind him of the past and arrives to his mountain home in Cajón del Maipó day accompanied by the headline, "asesino." The return of this photograph, representative of the blood on his hands and his unrepentant attitude, preempts the attempt on his life just hours

[156] Lemebel, *Tengo miedo torero*. 71
[157] Ibid. 160
[158] Ibid. 160-161

later. I read this use of the ekphrastic photograph in the book as a narrative device to settle scores, permit retribution against the man, and by extension, against what this photograph represents. Just as he was responsible for the murder of many, on the day that he sees the photograph, his own life is nearly taken.

Beyond serving as motif in the text, the photograph has what Barthes terms "analogical plenitude," or an objective link to a referent and attendant power to bear witness. Although it is absent in material reproduction in the novel, the text refers to an actual image of this famous dictator that is available in a simple online image search. This incorporation of reference to an actual photograph as signifying material in the novel folds into the model by Silvie Bernier of "mixed media."[159] The photograph exists outside the bounds of the text, marking a footnote of sorts to a visual source. By incorporating such a specific image as material into the novel, Lemebel harnesses the power of a photograph of Pinochet, in order to invoke the fear and discomfort that as readers, we may experience when we take a moment to actually find the picture. It evokes an effect of the real, a trick to blur the line between fiction and non-fiction in the book.

Smile for the Camera

In the novel there is a narrated photographic encounter. After La Loca and Carlos have arrived to their grassy, hillside destination, La Loca sets up a mantel as a picnic blanket. This is the same mantel present at the birthday party and it has been commissioned by doña Cata, one of Pinochet's top general's wives. Doña Cata intends to dress the banquet table with the hand-embroidered tablecloth at an anniversary dinner celebrating the anniversary on September 11th of the regime. La Loca decides to use it for the picnic because it is so beautiful and she wants to

[159] Bernier's approach permits "mixed texts" or cases in which text and image signify together. In Horstkotte and Pedri, “Introduction: Photographic Interventions.”

impress Carlos with her attention to detail. As Carlos moves about, taking measurements of the area and jotting notes, he catches glimpses of her, and we enter into her head as la Loca imagines herself, "Una loca vieja y ridícula posando de medio lado, de medio perfil, a medio sentar, con los muslos apretados para que la brisa imaginaria no levantara su pollera también imaginaria,"[160] [An old, ridiculous queen posing half-reclined, half in profile, half-seated, with her thighs pressed together so the imaginary breeze would not lift up her skirt, also imaginary]. In this seemingly awkward physical pose narrated, the reader can feel the tension and difficulty in holding still, half-seated and half-reclined, something we may have experienced when holding a position for the camera, that looks attractive but feels wrong.

She is able to see herself as she imagines Carlos sees her. In order to do so, she must displace her own gaze for that of Carlos. It is as though she conjures up a figurative camera angle, from a frame set on him performing his measurements on the grass, to then cut to a shot of herself in the perfect picnic pose. In her imaginary, there is an off-camera jumbo fan providing an ambient breeze, which gives some depth and movement to her hair and imagined skirt, since she is wearing pants. In this moment, la Loca is cinematographer, set designer, and director to her own turn as starlet on the cinema screen. Through her narration there is a perspectival displacement, where as reader our own experience moves between shifting subject and object of gaze, from Carlos back to la Loca, as if on a tracking dolly. The movement figuratively reorients the perspective of the camera, and by extension, the photographer. This perspectival displacement is an incidence of parallax.[161] As the reader of the novel, we become a second level

[160] Lemebel, *Tengo miedo torero*. 29

[161] Hal Foster defines parallax as the "apparent displacement of an object caused by actual movement of observer" cf. W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representation*, 1 edition (Chicago: University Of Chicago Press, 1995). xii

spectator, able to imagine the scene and the tripartite relationship constituting the photographic encounter, an invisible triangle tracing lines between the photographer, subject-model, and spectator. From our position as observer, the parallax occurs as we imagine moving around, as the film camera would pan in a movie scene.

Once La Loca has gotten settled and Carlos has spent some time taking measurements, jotting down notes, and photographing the landscape from different directions, he sees a car approaching in the distance, snaking around the mountainous route. He quickly tells la Loca to hold still, to assume a pose, so he can take her photograph. He frames her with the road and valley in the background, and takes the photo as the car is passing behind her. She has a sinking feeling, "ella sintió un hielo repentino al sonreír para el click de la foto,"[162] [she felt a sudden freeze as she smiled for the click of the photo]. The freeze she feels hints at the violence of the suturing that occurs between two story lines, in this photographic moment. Such stitching together of two sides of a wound weeping blood, may repair it, while leaving a visible scar, tracing a divide between both sides that will lighten with time, but always be perceptible. Carlos and la Loca together with the passengers in the car, who happen to be General Augusto Pinochet and his wife Lucía, from their respective sides of left and right, with much blood spilled between, are sewn together into an elaborate entanglement all initiated by this photograph. This entanglement spans the plotting of actions of Carlos's militant group, to each man's relationship with male homosexuality and specifically effeminate or travesti characters. This stitching constitutes a form of montage.

From the Pinochets' view from the car, Carlos is photographer and La Loca is the perceived object of his gaze and the camera's *look*. Imperceptible to them however, Carlos has

[162] Ibid. 30

made a subtle physical shift in his camera's viewfinder. While he appears to be photographing her, in fact Carlos has set his camera's focus on the car itself. La Loca has an intuitive feeling that something is not as it seems, and she is correct. For it is her own displacement as object of gaze, subject being photographed, that she senses. Due to a physical turn, a movement in which Carlos has shifted the camera angle and has readjusted the focus, La Loca experiences a displacement, or a shifting of position out of the center, to the margin. This margin is literally the margin of the photograph, or perhaps she has been pushed fully outside of the frame of the resulting photograph.

This displacement of La Loca from the resulting image is fitting for a character that as a loca, a poor travesti, is already excluded from society. In this moment, La Loca's body becomes excessive, extra material used as a foil to distract any onlookers from Carlos's actual intention. His actual intention on this day is to conduct surveillance and reconnaissance so as to help his militant group plot the ambush on Pinochet, which will take place on this very site as he returns to Santiago from Cajón del Maipo. The photograph Carlos takes as the car passes behind La Loca is intended to photographically document the exact car that Pinochet rides in, so as to target the proper vehicle during the ambush. The attack is planned for August 30, but is postponed to the following week of September 7, just a few days before the anniversary of Pinochet's coup. The group knows that on that day Pinochet will be traveling with a military motorcade. This photograph then is the group's best chance to know which car to target in order to spill Pinochet's blood. There is no narrative recurrence of this photograph later in the novel, and we never know if La Loca was fully pushed out of it, or if a fragment of her body has been recorded. We may

assume however that the photograph is successful in documenting something, because the ambush is carried out. Pinochet does not die however.[163]

Pinochet and his wife Lucía shift from spectators observing a photographic encounter, to being, without their knowledge, subjects of the photograph. This shift is palpable through a change in narrative perspective. Directly following the click of the camera is a break in the text. When it resumes, the narration has shifted to the perspective of Pinochet and his wife observing the scene from the car. The first lady muses about the young lovers, and takes a style note from la Loca's brimmed yellow hat, commenting idly that Gonzalo, her stylist, had informed her recently that such a fashion was popular in Europe. She goes on that Carlos's sport shirt was chic as well, and uses the young lovers on the hillside as a reason to encourage Augusto to consent to a makeover by Gonzalo. This mention of her stylist introduces a character who is absent in body from the novel, yet who is evoked and alluded to by the Pinochets in various ways. In the case of Lucía it is with authority as not only stylist but designer of her entire being, quick as she is to conflate external appearances with internal value. This judgment extends to her husband whom she believes is fundamentally good, but just appears at the surface a bad ruler, based in part on his sartorial choices. When Pinochet hears mention of the stylist, it is with homophobic dismay, a creeping fear that Gonzalo will sweep him into his aestheticizing project the way he has enveloped Lucía.

Following the moment of the click of the photograph, and La Loca's displacement as subject-model to the margins, she does not simply remain there, feeling the "hielo repentino"

[163] This narrated event is based on an actual attempt on Pinochet's life by the Frente Patriótico Manuel Rodríguez (FPMR) in 1986. Until that point, Pinochet had ridden in the newer of the armored vehicles, but after the caravan unexpectedly acquired a new identical armored vehicle as a decoy, the militants were unable to differentiate between the two and targeted the wrong one. In "El Atentado a Pinochet En Tres Tiempos," La Tercera, accessed October 8, 2017, http://www.latercera.com/noticia/el-atentado-a-pinochet-en-tres-tiempos/.

[sudden freeze] of that moment. Instead, she is invigorated by Carlos's attention to her, and the sense that she is enchanting him. She takes the opportunity offered by his captive presence, to perform her best rendition of glamorous movie star just out for a picnic. We are reminded of La Manuela's 'baile español" as La Loca's performance washes over Carlos:

> Alzando el garbo con las gafas de gata, mordiendo seductora una florcita, con las manos enguantadas de lunares amarillos, y los dedos en el aire crispado por el gesto andaluz... Y fue él quien apretó la tecla de la radiocasetera, sumándose de espectador al tablao, para verla girar y girar remecida por el baile…[164]
>
> [Assuming an elegant poise with cat eye glasses, seductively nibbling a flower, with her hands gloved with yellow polka dots, and her fingers in the air tweaked by an Andalucian gesture... And it was he who pushed the button of the cassette player, joining himself as spectator on the flamenco stage, to see her turning and turning, shaken by the dance...]

The gesture of biting the stem of a flower is a root metaphor for flamenco. This physical act is recognizable from pop culture references and a collective imaginary, and connotes flamenco. The flower itself suggests passion, fertility, virginity, and a corresponding sexual desire. To bite a flower is to draw a visual parallel between the mouth and the flower itself, evoking subconscious associations between this bodily orifice as erogenous zone, and originator of the speaking which constitutes language. The mouth can also create non-linguistically coded sounds, which may signify emotion or base sensory reactions, including pleasure and pain. While holding the flower in her mouth, La Loca makes a gestural allusion to this spectrum.

"Tengo miedo torero" comes on, and it is the first mention of the eponymous song in the novel. Lola Flores is the Spanish flamenco singer and dancer who made it famous. She marked Spanish cinema with her enchanting performances for film, in which men surround her, entranced, as she gyrates and croons. The male counterpart is the bullfighter, or the torero. La Loca's fascination with the song by Lola Flores, and her affectionate naming of Carlos as her

[164] Ibid. 34

torero, plays into her own self image as seductress flamenco singer and her lover as the lithe bullfighter in tight pants. This performance exceeds Carlos's expectations and imagination, and his observation continues:

> Nunca una mujer le había provocado tanto cataclismo a su cabeza. Ninguna había logrado desconcentrarlo tanto, con tanta locura y liviandad. No recordaba polola alguna, de las muchas que rondaron su corazón, capaz de hacer ese teatro por él, allí, a todo campo, y sin más espectadores que las montañas engrandecidas por la sombra venidera. Ninguna, se dijo, mirándolo con los ojos bajos y confundidos.[165]
>
> [Never before had a woman provoked such a cataclysm in his head. No one had ever distracted him so much, with so much madness and levity. He couldn't remember any girlfriend, of the many he had, capable of creating this show for him, there, in the middle of the countryside, and without spectators other than the mountains growing with the coming darkness. No one, he said to himself, looking at him with his downcast, confused eyes.]

La Loca transforms the hillside into a stage for her baile español, the hand gestures, and seductive look that accompany the dance. Through these gestures, La Loca brings to life the flamenco and bolero music she loves. In the 1986 setting of the novel, these songs are from an earlier generation, and give La Loca an iconoclastic charm, preferring to imagine herself in a bygone, idealized world predating her time.

More importantly though, is the fact that La Loca reclaims her position at the center of Carlos's attention and gaze. Having been displaced in the photograph, she refuses to remain at the sidelines. She wrests control of a figurative camera, if the camera is an extension of the photographer and parallel with the spectator's gaze. She makes herself subject-model once more. The flamenco poses she assumes become the method through which she asserts control of the scene, and reframes herself at center.

This moment of spectatorship by Carlos on the hillside, watching La Loca, is mirrored in skewed perspective, by Pinochet's own gaze. This parallel gaze opens an alternative storyline

[165] Ibid. 35

that stitches together with the first in montage. In Pinochet's storyline, the sexualized gestures of flamenco, established first by La Loca, continue to play a role. There are parallels between Carlos and Pinochet's forms of spectatorship and allurement under the spell of the seductive culture of flamenco. Pinochet shifts from his role as mere spectator from the car during the photographic encounter, to becoming second protagonist in the novel. This shift of subject position is similar to the one that makes Pinochet and his wife into the subject-models of the reconnaissance photograph, following Carlos's shifting camera focus.

Throughout the day following the photographic encounter, something no more than a passing scene on the side of the road, Pinochet's mind keeps circling back to this image of the man taking the woman's photograph on the hill. This repetition bothers him, as if the screen of his imaginary is stuck on a film loop, "tan extraña esa mujer como de una foto antigua" [so strange that woman as if from an old photo]. Eventually something clicks about the proportions of her body, a body whose material image he has clearly incorporated into his mind's eye. This recurring memory playing out in his head is a picture, a mental image like a moving film clip, of which he has served as photographer. While he required no camera apparatus, as spectator he has also slipped into the role of photographer, making an image that takes on its own life in his head. As he thinks about it all day long, running through it again and again, it finally becomes clear. In a sense, this image speaks to him. He realizes what has struck him as odd about the image, what has pricked him in the sense of Barthes's punctum, and he says to himself, "un maricón." He continues spewing hate, "dos degenerados tomado al sol en mi camino"[166] [two degenerates sunbathing on my route]. His homophobia takes form here, and continues to reveal itself through

[166] Ibid. 48

his actions throughout the novel, yet it becomes clear that his anti-gay rhetoric is grounded in his own repressed feelings of sexual attraction to men.

While he sits in his office at his home in Cajón del Maipo, a cadet comes in to deliver his breakfast on a tray. Pinochet takes note of his "voz de maricón" [fag voice] as he speaks, while watching, notably, "el sube y baja de las nalgas apretadas al llevar la bandeja"[167] [the rise and fall of his tight buttocks as he carried the tray]. A few minutes later, Pinochet spies from his window, as the cadet sits by a stream with a hand on his narrow waist, "Su cabeza rapada y rubia refulgía como un huevo de bronce al chispazo del sol," [his close-cropped blonde head shone like a bronze egg in the spark of the sun]. Pinochet pretends to read as an assistant awaits his response to a question, but meanwhile continues to spy on the young cadet whose physique he observes has the "figura de flamenco adolescente"[168] [figure of an adolescent flamenco dancer]. The cadet begins to bite the stem of a flower he has pulled from a bush with his watermelon colored mouth, further expressing the gesture of flamenco, specifically the traditionally feminine side of it. This supple young male body is the object of Pinochet's gaze. The imagery associated with his observations, sensuous flowers and juicy fruit of watermelon, all evoke a sensory spectrum with sexual undertones. We imagine Pinochet's secret and delightfully forbidden arousal as he watches, hanging on every movement of the cadet, as if in slow motion.

It is not until this cadet is joined by another soldier, and they begin to flirt, rub shoulders as they walk, whispering in one another's ear, that Pinochet's erotic trance is transformed into a jealous rage. He interrupts his meeting by shouting, "¿Y de dónde salió este pájaro afeminado?" [And where did this femme fag come from?] When he is informed that the young man is the nephew of a colonel, Pinochet continues the line of questioning, asking, "¿Y cómo se les ocurre

[167] Ibid. 155
[168] Ibid. 156

traer a mi casa este tipo de gente? ¿Cómo se les ocurre dejar entrar estos raros a la Escuela Militar?"[169] [And how did it occur to someone to bring that type of person to my house? How did it occur to someone to let those types enter the military academy?] Pinochet's diatribe continues with his accusation that "those types" bring bad luck. He asks rhetorically, who knows what sort of tragedy could await them that weekend? He orders the cadet expelled from the army and removed from the premises. Once more, with the "marxistas controlados y otros bajo tierra" [marxists controlled and others buried under ground], and this cadet ejected from his position, and out of his field of vision, Pinochet feels some semblance of peace. He can continue living in his state of repressed homosexuality. His concern about tragedy serves as harbinger of events to come later that day, when the story lines stitched together in the photographic moment on the hilltop, finally reach their bloody pinnacle.

From Weaving to Montage

The narrative strategy to intertwine this story of the dictator with a story of a fictional loca who falls in love with one of the militants from the historical Frente Patriótico Manuel Rodríguez, the group that carried out the ambush, breathes life into the attack. At the time, it was reported with headlines such as, "CRIMINAL ATENTADO AL PRESIDENTE," or "ATAQUE A TIROS CONTRA PINOCHET," and in a follow up speech given by Pinochet, he used the attack for fear-mongering, "La gente no se ha dado cuenta del peligro que estamos viviendo" ["People have not realized the danger that we are in"]. By stitching together this event with a fictional story of La Loca and Carlos, Lemebel vindicates the other side, and focuses on a character normally excluded from the spotlight. By combining these two storylines, featuring equally important protagonists, La Loca and Pinochet, Lemebel elevates La Loca to the status of

[169] Ibid. 157

literary cinematic hero, even if she does not believe someone like her could ever be the stuff of movies.

Likewise, the role of writer is one La Loca has no access to, as she explains to Carlos when he compliments her affinity for language, "A casi todas las locas enamoradas les florece la voz, pero de ahí a ser escritora, hay un abismo, porque yo apenas llegué a tercera preparatoria, nunca he leído libros, y ni conozco la universidad,"[170] [Almost all locas in love find a flowering voice, but from there to becoming a writer, there is an abyss, because I barely made it to high school, I have never read books, nor am I familiar with university]. And yet, to weave is to write. The imagined film she stars in, while not written down in her mind, is actually the content of a certain cinematic ekphrasis, or narrated film, that the reader has the pleasure of experiencing.

The resolution of *Tengo miedo torero* constitutes the climax of the stitching together of the two storylines. The militant attack on Pinochet's caravan by Carlos's group coincides with La Loca's attending an action film at the movie theater. The two parallel story lines cut quickly back and forth and are time stamped with coinciding hours, as if the events are unfolding in real time on screen. The events begin at 12:00, with La Loca at home and continue at 12:05 at Pinochet's weekend getaway home in Cajón del Maipo. From there they continue, at each hour informing the reader who is doing what and at what time. At 19:10, La Loca is in a theater watching an action film with a winding drive, and at 19:11, Pinochet's caravan is assaulted at a single-lane bypass by rocket launchers and machine gun fire. Parallels emerge which eliminate the potential of chance, seemingly aligning the protagonist into cinematic interconnection with this dictator and Carlos. She has a premonition of Carlos in danger during a violent scene in the film. At

[170] Ibid. 144

19:15 while watching the film, La Loca sees "un velo mugriento" [filthy cloak] cover the face of the film protagonist, and he takes on the appearance of Carlos. In her mind's eye:

> Sólo creía ver las manos de Carlos aferradas al metal de ese cañón tronante. Lo veía o lo imaginaba saltando las piedras, rodar la pendiente y volver a pararse disparando, corriendo, evitando el clavetear de los proyectiles en la muralla de rocas. Un grito ahogado se escapó de su garganta: Cuidado-Carlos-que-te-matan. A-tu-derecha-Carlos, ese-milico-que-te-apunta.[171]
>
> [She thought she saw Carlos's hands holding on tight to the barrel. She saw him or imagined him jumping over rocks, roll down the hill, and get back up to shoot, running, avoiding the thud of projectiles on the rock wall. A muffled scream escaped from her throat: Be-careful-Carlos-they'll-kill-you. To-your-right-Carlos, that-soldier-is-aiming-at-you.]

With help from La Loca, he manages to avoid the line of fire, and, "con la cara sucia, le sonríe desde el telón, agradeciendo el aviso de su loca, su vieja loca, que de lejos, lo acompaña en el apuro,"[172] [with his dirty face, he smiles at her from the screen, thanking his loca for the warning, his own loca, who from far away, is with him in a tight spot]. This play of her imagination is not so far from the events as they are actually unfolding, as Carlos is involved at that moment in the armed attack. The pinnacle of connection in this particular sequence describes La Loca smelling human feces in the seedy, sex-filled theater, at the moment when Pinochet has soiled himself in fear.

This scene edges on the surreal, as La Loca begins to have a conversation with Carlos, who is on screen, and he is able to communicate with her. On the one hand, her imagination is so rich as to be able to conjure his appearance and overlay it atop the film. On the other hand, what she believes she sees, Carlos with a rocket launcher and in danger, does correspond to actual events as they are unfolding. It is the sort of moment that can be written off as "only in movies," something so serendipitous that it edges on the fantastic. Yet if the entire story is in a sense, La

[171] Lemebel, *Tengo miedo torero*. 173
[172] Ibid. 173

Loca's creation, her own weaving of a love story, then it would follow that the fantastic is possible.

In the book, the weaving of a story that La Loca does, becomes literal through her métier embroidering textiles for the wealthy women of Santiago. The tablecloth that recurs throughout the novel, from the picnic scene to the final farewell between La Loca and Carlos, begins as a commission from doña Cata, the wife of a ranking general in the government. La loca goes to deliver the finished work to doña Catita at her home in Santiago. While La Loca is awaiting doña Cata in the dining room, she spreads the mantel onto the long table and begins to dress the table in her mind, choosing just the right cups and plates to populate it. Alone in her imagination, "se quedó embobada imaginando la cena de gala que el once de septiembre se efectuaría en ese altar. Con su florida imaginación, repartió la vajilla de plata en los puestos de cada general,"[173] [she became spellbound imagining the September 11th gala dinner that would be carried out on this altar. With her ornate imagination, she distributed the place settings for each general]. La Loca imagines this space as transformed into an altar, a space used in religious or ritual ceremonies of diverse denominations and spiritual practices. While she considers the tablecloth to have a sacred quality in her relationship with Carlos, it becomes the altarpiece of a different sort of devotional practice in her imagination. It is a devotion to violence and blood that she pictures taking part.

She continues to imagine the dinner party, down to each minute detail, such as the proper position of the wine glasses, to allow multiple toasts. Quickly her imagination delves into a dark and bloody scene. Reflecting that the men will like their meat only half-grilled, almost raw, she pictures it, "cosa que al enterrarle el cuchillo la tajada se abra como una herida,"[174] [the way that upon burying the knife, the slice opens up like a wound]. She begins to evoke an image of

[173] Lemebel, *Tengo miedo torero*. 64
[174] Lemebel. 64

violence, visualized in the bloody raw meat being devoured by maniacally laughing generals. As she allows her imagination to continue, the bloody feast begins to stain her tablecloth, through an accumulation of detritus. "En su cabeza de loca enamorada," [From her love-struck head] she imagines, "el chocar de las copas se transformó en estruendo de vidrios rotos y licor sangrado que corría por las bocamangas de los alegres generales. El vino rojo salpicaba el mantel, el vino lacre rezumaba en manchas de coágulos donde se ahogaban sus pajaritos, donde inútilmente aleteaban sus querubines como insectos de hilo encharcados en ese espeso festín,"[175] [the crashing of cups transformed into the racket of broken glass and bloody liquor that was running down the sleeves of the tipsy generals. Red wine splashed the tablecloth, like a wax seal the wine oozed in stains like blood clots where her little birds were drowning, where her cherubs flapped to no avail like insects bloated in the dense feast.] The men in her imaginings become drunk off of the euphoria of the dinner, of the bloodletting, of pride in themselves. This ritual feasting becomes a metaphor for the violence of the regime, as she refers finally to her mantel, embroidered with love, and converted into, "un estropicio de babas y asesinatos,"[176] [a ruckus of drool and murderers]. The murder is literal, as "el albo lienzo era la sábana violácea de un crimen, la mortaja empapada de patria donde naufragaban sus pájaros y angelitos,"[177] [the white linen was the violet sheet of a crime, the drenched shroud of the homeland where her shipwrecked birds and angels were drowning]. The word *violácea*, referring to violet, can also be understood as a Lemebelian Baroque adjective meaning violation, deriving from the verb *violar*, to violate or to rape. It is her creations, her tiny embroidered birds and putti that are the victims of this bloodletting. The murder evoked by the raw bloody meat, consumed in cannibal frenzy,

[175] Lemebel. 65
[176] Lemebel. 66
[177] Lemebel. 66

positions the generals as if they were feasting on the bodies of the disappeared victims of the dictatorship. What begins as a tablecloth embroidered to earn an income, evolves, through La Loca's vivid imaginary, to be, on one hand, an object potentiating this feast, but on the other, the victim of it, as the putti and birds themselves meet their end.

At the culmination of the story, once the ambush has happened, the militant group warns La Loca of imminent danger, because she has provided them a safe house. They plan to help her escape from the city. Faced with the sudden abandonment of the first home to call her own, she climbs up to the rooftop overlooking Santiago, one final time. She imagines the 180° view as "la escenografía en cinerama para un necio final" [cinema scenery for a wasted ending]. La Loca goes on to wish she could cry in this moment, but rather than use traditional aqueous language of tears, she opts for metaphors of manufactured plastics, as she imagines perceiving, "el celofán tibio de las lágrimas en un velo sucio" falling like "un blando y lluvioso telón sobre la ciudad" [the warm cellophane of tears in a dirty veil... a soft and rainy curtain over the city]. Concerned with the sweeping cinematic power of tears to connote affect, she wishes she could cry not natural tears, but cellophane tears, artificial tears which would cover the city like a theater curtain. She imagines her tears would go unperceived in society, even to the CNI secret police on her trail, "Porque las lágrimas de las locas no tenían identificación, ni color, ni sabor, ni regaban ningún jardín de ilusiones. Las lágrimas de una loca huacha como ella, nunca verían la luz, nunca serían mundos húmedos que recogieran pañuelos secantes de páginas literarias,"[178] [Because the tears of locas didn't have identification, nor color, nor flavor, nor did they irrigate any garden of illusions. The tears of an orphan loca like her, would never see the light of day, would never arouse the damp worlds of literature requiring eye-dabbing handkerchiefs]. The

[178] All of the quotes on this page, Ibid. 195-6

"mundos húmedos" to which she refers are the melodramatic worlds evoked on screen by her starlet idols. In her imaginary, those tears are not invisible, but on the contrary, are so impactful so as to trigger dewy-eyed audiences. She imagines hers would be fruitless, incapable of evoking such response.

Even were she able to cry, she disavows the idea of doing so, adding that locas' tears always appeared faked, utilitarian, or attempting to simulate "la chiflada emoción" [crackpot emotion].[179] Such tears could never give sustenance to the illusions of love she longs for. It is her own cellophane weeping, self-accepting in its artifice, which would express her love. In the end she decides it is better to hold back, lest she risk becoming a trope. As readers, once more we can shift the perspective, zooming out, to catch sight of Lemebel's own literary *guiño* or wink. Though she doesn't see it, her story is indeed one immortalized in the pages of literature, perhaps evoking tears for readers.

After they have escaped Santiago following the ambush, Carlos and La Loca reunite in Valparaíso. They have a final afternoon together on a beach, before Carlos must depart for Cuba where he will seek exile. As he runs off to buy food for them, she prepares a makeshift picnic table by covering a rock with the mantel and adding some flowers she had brought from her apartment. He is once more wowed by her ability to adorn everything she touches.

When Carlos asks her if she would like to accompany him to Cuba, she asks whether he loves her. He doesn't respond, and she answers in song, "Tu silencio ya me dice adios" [Your silence already tells me goodbye]. She knows that if it hasn't happened by now, their love will never happen. As he packs up, she slips away to the shore and puts the mantel in the water, pushing it away into the waves. Despite taking on the role of protagonist in her own cinematic

[179] Ibid. 196

love story, La Loca will remain at the margins, now a political fugitive, in addition to being poor, gay, and travesti. Yet she does not give up on her imagination, as she muses to herself at the end, "Si la vida fuera una película, sólo faltaría que una mano intrusa encendiera la luz" [If life were a movie, the only thing missing would be a hand intruding to turn on the lights].

PART II AT THE INTERSECTION OF MADNESS AND PHOTOGRAPHY

LE CINQUANTENAIRE DE L'HYSTERIE

(1878-1928)

LES ATTITUDES PASSIONNELLES EN 1878

Fig. 2.0 La Révolution surréaliste, Bibliothèque nationale de France, via Wikimedia Commons

Part II examines the representation of madness[180] in works with photo and text, investigating ways in which photography mediates our looking at the subject of madness. *Humanario* (1976), *El infarto del alma* (1994), and *Augustine. La loca de Charcot* (2004)

[180] I will use the term "madness" and its nominative and adjectival iterations and associated terms (madman, madwoman, mad, insane, hysterical, etc.) within the context of the discourse of madness. For an exhaustive lexicon referencing madness in popular culture see Mary De Young, *Madness: An American History of Mental Illness and Its Treatment* (Jefferson, N.C: McFarland, 2010).

variously draw on the infamy of early photography in service of diagnoses of hysteria at the Salpêtrière Hospital in Paris. The three volumes of the *Iconographie photographique de la Salpêtrière* (*IPS*) disseminated incendiary imagery of mad patients that stand today as iconic examples of abuse and exploitation of psychiatric patients for dubious medical gains. These photographs, and specifically the pictures of photogenic patient Augustine Gleizes, served as inspiration to André Breton and Louis Aragon whose *La Révolution Surréaliste* reprinted six photos of her in 1928, to commemorate the "fiftieth anniversary of hysteria." The inextricability of photography with the gestural conventions of madness was clinched by this repurposing of Augustine's image as poetic inspiration. In Latin American literary production, this inheritance takes shape in the writing of Julio Cortázar, whose own experiments with text and image were inspired by the Surrealists, and of Diamela Eltit, who employs a neo-avant-garde aesthetic.

The works in Chapter 3 from Argentina and Chile share a historical context rooted in the events of the 1970s, described by Natalia Brizuela:

> El cierre de este ciclo de Estado nación que quisiera trazar podría decirse que comienza con la caída de los importantes movimientos populistas por los que pasaron muchos países latinoamericanos más o menos a mediados del siglo XX. El cierre comienza a vislumbrarse con dichas caídas porque hay una pérdida de ilusión en torno al nuevo lugar que podía haber ocupado el pueblo en, digamos, el peronismo o el gobierno de Allende. La supuesta participación del pueblo en la creación de estos gobiernos, la relación de representación directa que estos líderes prometieron al pueblo queda incumplida y en algunos casos, brutalmente desilusionada.[181]
>
> [The closing of this nation cycle that I would like to trace starts with the fall of the important populist movements, something many Latin American countries went through around the middle of the twentieth century. The closure begins to take shape with these falls because there was disillusionment around where the people stood under Peronism or the government of Allende. The supposed peoples' participation in the creation of these governments, the direct representation that

[181] Brizuela, "El Pueblo Abyecto: Estado, Literatura Y Tecnología En La Narrativa de Osvaldo Lamborghini Y Diamela Eltit." 44-45.

these leaders promised, remain unfulfilled and in some cases, brutally disillusioned.]

The disillusionment to which she refers, in the case of Argentina, surfaces as a result of a series of military coups. The first was maneuvered to oust populist Perón in 1955. Following his exile, return in 1973, his death, and the presidency of his successor, wife Isabel, there was another coup d'état, which inaugurated the military dictatorship spanning from 1976 to 1983. In Chile, it was the sabotage and over throw of social democrat Salvador Allende on September 11, 1973, and the installation of General Augusto Pinochet as head of state from 1973-1990, with the backing and armed support of the United States.[182]

My approach with the books from Chapter 3 is to conceptualize each as a space of the asylum, or *manicomio* that the reader enters into upon opening the cover. This framework, which I identify as a signifying architecture, allows me to consider not only the photographic and authorial gaze that made the books possible, but also the gaze of the spectator-reader permitted by the text and photographs. The term signifying architecture is based off of the four looks of photography that Victor Burgin designates as constitutive of meaning in a photograph.

I begin Chapter 3 with *Humanario*, photographed in 1966 by Sara Facio and Alicia d'Amico, and published in 1976 alongside an essay by Julio Cortázar and an introduction by Fernando Pagés Larraya. In my discussion I reflect on the difficulty, as reader, moving through this work that confounds categorization and becomes a voyeuristic traipse. The second work I discuss is comparatively pleasant from the outset. Photographer Paz Errázuriz spent several years

[182] Mary Louise Pratt, "Overwriting Pinochet: Undoing the Culture of Fear in Chile," *Modern Language Quarterly* 57, no. 2 (June 1, 1996): 151–63. Pratt provides an in depth discussion of the cultural forces at work during this time, including the expectation for women to serve society as mothers, and "transmit spiritual values" as well as "serve as repositories of national traditions," (152). It serves to note that "Mother" is an economically and societally productive role, being that she rears future workers for the market.

of extended time in the asylum made present in *El infarto del alma*. Collaborating with Diamela Eltit for the textual contribution, the book was finally published in 1994. The poses of love that the patients assume inscribe this book into a familiar space, yet Eltit's challenging multiform text leads the reader to reconsider her comfort with the text. I organize my discussion of both texts into broad sections defined by the vectors in the signifying architecture of photographer versus spectator-reader gaze, understanding this to mean not only the reader of the book objects, but also the authors and critics who conceptualize their own readings.

Chapter 4 approaches the novel *Augustine. La loca de Charcot* that makes creative use of the nineteenth century photographic archive.[183] The themes and forms of narration center around photography, from the female patients who manufacture the poses of hysteria for the camera that the doctors expect of them, to the cannibalized archive, and the authorial intervention into the photographic apparatus of the *IPS*. Published in Argentina in 2004, author Lydia Tolchinsky Pinkus manipulates the archives documenting historical patient, Augustine Gleizes, in order to construct a bricolage novel about fictional Augustine Dupont. The novel incorporates an actual photograph of Augustine, inscribing the work into a corpus of contemporary Latin American novels that contain photographs. These works follow in the wake of W.J.T. Mitchell announcing the "pictorial turn" in 1994, and they make use of displacement and crossing boundaries, especially those between image and text. There is little illustrative quality of the photographs, where in other books they may accompany a segment of text to "show" what the text is "telling."

[183] While Foucault's concept of the archive as system of discursivity is more broad and abstract than the literal way I refer to the archive here, his understanding of knowledge and power as deeply interconnected is key to understanding the implementation of control through the use of photography in the asylum, which both silences the subject, and constitutes a photographic archive. For an overview of disciplinary approaches to the archive, refer to Marlene Manoff, "Theories of the Archive from Across the Disciplines.," *Libraries and the Academy* 4, no. 1 (2004): 9–25.

This lack of correlated captions fits into a canonical breaking with image/text indexicality. Such an understanding of indexicality is different from the specific physical indexicality that Charles Sanders Peirce develops through his system based on the initial sign, specifically a "stimulus pattern that has a meaning."[184] In this system, an icon bears resemblance to that which it represents, as on a no smoking placard, and a symbol anchors meaning more freely, without depending on a correlated physical presence, whether in word or non-word form, like the Star of David. An index is defined by a tactical, auditory, visual, or olfactory input tied to a resulting situation. A photograph is an index of the light as it fell upon the subject photograph, and a hole in the wall is the index of a bullet. Index in Peirce's system bears an actual physical trace. The indexical relationship between image and text that I refer to here, is not physical in the way a photograph is, but rather is based on a symbiotic relationship between image and text. Working together, traditionally, the photograph illustrates what the text or caption describes through words. The movements of the historical avant-garde and the neo-avant-garde blur these clearly designated roles to illustrate or narrate. As an example, Apollinaire's Calligrammes from the first decades of the twentieth century are pictures made up of words of poetry. The questioning of the traditional relationship between image and text is important in all of the works of this dissertation, and specifically in Tolchinsky Pinkus's novel. The uncertainty of this relationship, and about the meaning of a photograph itself, threads throughout Tolchinsky Pinkus's novel.

Photography of Madness

De Young looks to contextualize understandings of madness from within their temporal and societal contexts, writing, "Perhaps it goes without saying that nowhere in any of the

[184] "Icon, Index and Symbol: Types of Signs," accessed February 10, 2017, http://www.cs.indiana.edu/~port/teach/103/sign.symbol.short.html.

iterations of the *DSM* can a diagnosis of 'sane' be found or, for that matter, a description of it. In the *DSM*'s terms, perhaps, sanity is to be understood as nothing more than the absence of everything 'the Majority' included in the most recent addition."[185] She explains the successive editions of the *Diagnostic and Statistical Manual of Mental Disorders* as responsive to such contexts, giving the example of the inclusion of homosexuality as a disorder until 1987.

Nearly from its inception, parallel to its clinical uses, photography was incorporated into the fabric of the asylum. Hugh W. Diamond was an avid photographer and the first to use photography in the psychiatric sphere. Following on the heels of the inception of photography, in 1856 Diamond presented findings, "On the Application of Photography to the Physiognomic and Mental Phenomena of Insanity," to Britain's Royal Society.[186] The very existence of such public discourse as this, in addition to a medical conference in the 1850s addressing best practice for working with images in psychiatric settings, demonstrates that the signifying potential of photography in psychiatric treatment was a concern from very early on in the existence of photography.[187]

Diamond's contributions were a continuation of Lavater's physiognomy, which found a direct correlation between internal state and physical body. Diamond elaborated three principal uses for photography, the first of which was the furnishing of reliable visual evidence of a condition, more specifically, to indicate internal derangement. It was believed at this time that photos were indexical registers, existing without the intervention of an artist, therefore anything plainly visible must be authentic. The second use was to facilitate the treatment of patients, since seeing their own photograph would evoke gratitude, documented by T.N. Brushfield, who wrote

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[185] De Young, *Madness*. 10
[186] Sander L. Gilman, *Seeing the Insane* (New York: John Wiley & Sons, Inc., 1982). 164
[187] Georges Didi-Huberman, *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*, trans. Alisa Hartz (Cambridge, Mass.: The MIT Press, 2004). 44

that patients were pleased with seeing their portraits displayed on a gallery wall in the ward, alongside portraits of other patients.[188] Brushfield recalls a certain patient begging for a portrait of herself to send to her son, implying at least at the anecdotal level a certain regard for the photographs of themselves in the eyes of the patients. The third use of photography according to Diamond was by the doctor in case of re-admission, the argument being that looking at a photograph of a patient's former condition would be more detailed and accurate than reading a written record.[189]

Charcot was among the next generation of doctors, and with the help of the photography studio within the hospital, he developed the diagnosis and identified symptoms of hysteria. Prior to that, doctors had observed "physical causes" such as masturbation, erotomania, alcoholism, and rape, and "moral causes" such as love, joy, and "bad reading habits," without the help of the catchall diagnosis of hysteria.[190] Charcot eventually gained access to four or five thousand women providing him with data to study, or as he referred to it, a "living museum of pathology."[191] One of Charcot's discoveries was masculine hysteria. Yet between 1875 and 1880, the *Iconographie photographique de la Salpêtrière* does not include a single photograph of a male patient.[192] As an omission it may have been accepted in part due to hysteria's original association with a uterine disorder.[193]

Sander Gilman defines certain root metaphors visible in the representation of madness through history, establishing a connection between the actual physical poses of madness as

[188] Gilman, *Seeing the Insane*. 167
[189] Gilman. 164
[190] Didi-Huberman, *Invention of Hysteria*. 15
[191] Didi-Huberman. 17
[192] Didi-Huberman. 80
[193] Didi-Huberman. 73

significant in cultural understandings of madness throughout the ages.[194] These root metaphors take their forms through art, but also through cultural types represented in and influential of art. One such formulation is the Tom O'Bedlam, a stereotypical vagrant type not based on any one person, who had taken shape a few centuries after the establishment of Bethlem Hospital in England in 1247. The appearance of this type out in the streets follows the shift in hospital service from the housing of paupers to the internment and treatment of madmen.[195] In the 1680s Randle Holme writes, "The Tom O'Bedlam has a long staff and a cow or ox horn by his side. His clothing [is] fantastic and ridiculous for, being a madman, he is madly decked and dressed all over in ribbons, feathers, cuttings of cloth and what not, to make him seem a mad man or one distracted.[196] Despite their perceived internment at the notorious hospital, most vagrants referred to as Tom O'Bedlams had never received psychiatric treatment. Nevertheless they were often treated with sympathy, appearing characterized in artistic works of their time, such as Shakespeare's *King Lear*. Some beggars deliberately adopted those specific mannerisms and dress so as to raise more income.[197] As an example of a physical expression that madness has taken through history, Tom O'Bedlam's staff seeps into the images of pathology in the precursor publication of the *IPS,* visible in such photographs as the woman with twisted femur standing beside a chair with staff-like legs.[198] Gilman's interest is in identifying ways in which these

[194] Sander L. Gilman, *Disease and Representation: Images of Illness from Madness to AIDS*, 1 edition (Ithaca: Cornell University Press, 1988). 3
[195] For a historical parsing of this transition see Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*.
[196] Paul Chambers, *BEDLAM: London's Hospital for the Mad* (Hersham, Surrey: Ian Allan, 2009). 21
[197] Chambers.
[198] In 1871 the *Revue Photographique des Hôpitaux de Paris* presented famed cases of pathology, surgery, opthamology, and dermatology. See Didi-Huberman, *Invention of Hysteria*. 36

gestures are contextualized within society, not simply making generalizations based on physicality.

Seen from our perspective today as a pseudo-science, these practices of following root metaphors in representations of madness looked to create a "symbolic language of insanity."[199] Despite technological advances in the 1870s to make reproduction of photographs possible, the medical manuals continued to use lithographic illustrations. They enabled the artist and medical professionals to edit the appearance of the patient, thereby facilitating the impression conveyed to the reader. But even in the poses themselves, this manipulation was evident. The fictive constructs not readily apparent in the illustrations of the patients featured in medical magazines such as the 1869 publication *Revue photographique des Hôspitaux de Paris*, are perceptible when seen alongside their photographic referents. Didi-Huberman provides a useful visual comparison. In one such engraving by H.W. Diamond, a woman appears in a plain dress, looking to the side, visibly upset. Background detail has been omitted. The photographic referent by comparison reveals a courtyard setting and a floral print dress. But in the engraving she appears to be floating in nothingness, and Didi-Huberman asks, "how could her gaze not appear insane, drawn without space or destination?"[200] In another engraving, a patient clasps her hands together in devout prayer. In the original photograph, her hands are clasped together but twisted to one side, along with her face, which tilts to the side with uncertainty. By aligning her posture, we glean the appearance of a devout religious woman, underscored by the caption, "Religious Mania."[201]

[199] Gilman, *Seeing the Insane*. 138
[200] Didi-Huberman, *Invention of Hysteria*. 39
[201] Didi-Huberman.

These physical gestures that Gilman reads as signs can be conceived of as markers of obligatory syntax, as Foucault understands it. In this conception, the syntax refers to a process employed by disciplinary institutions to define and delineate bodies in space, and thus to control them.[202] In the case of the Salpêtrière Hospital, doctors and photographers would suggest movements and gestures, crafting photographic representations to serve a scientific function. In the process of creating the images, the bodies of the patients were controlled, so that they would give an appropriate performance, facilitating the structuring of a treatment. Instead of diagnose and subsequently document, the photographic documentation reflects an inversion in orders of signification, in line with a certain obligatory syntax. These visible signs become legible, once we are privy to this syntax. In Gilman's concept, the signs of illness could be read like a complex text.[203] The photos preceded and influenced the creation of the diagnoses, silencing the individual concerns or traits of the patients themselves.

Poetic Madness

André Breton's formation follows a direct descent from Charcot himself. Breton had studied medicine and worked with shell-shocked victims of WWI, and later in a psychiatric hospital in Paris, La Pitié, under the mentorship of neurologist Joseph Babinski. Babinski had been a student of Charcot at the Salpêtrière after receiving a medical degree in 1884. Breton's experience during the time he spent working under Babinski's guidance, observing hysteria and psychosis, served as an influence for his surrealist experiments, including automatic writing.[204]

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[202] Michel Foucault, *Discipline & Punish: The Birth of the Prison*, trans. Alan Sheridan, 2nd edition (Vintage, 2012). 149

[203] Gilman, *Disease and Representation*. 6

[204] For discussion of the origins of automatic writing, see Joost Haan, Peter J. Koehler, and Julien Bogousslavsky, "Neurology and Surrealism: André Breton and Joseph Babinski," *Brain: A Journal of Neurology* 135, no. Pt 12 (December 2012): 3830–38. 3832. They attribute Breton's adoption of this stream of consciousness production as influenced by the psychiatric technique of

In 1916 Breton worked as a student in Saint-Dizier, an army center for neurology and psychiatric treatment. He later recalled about this time,

> I was sent to a centre for disabled men, men sent home due to mental illness, including a number of acutely insane men, as well as more doubtful cases brought up on charges on which a medical opinion was called for. The time I spent there and what I saw was of signal importance in my life and had a decisive influence in the development of my thought. That is where I could experiment on patients, seeing the nature of diagnosis and psychoanalysis, and in particular, the recording of dreams and free association. These materials were from the beginning at the heart of surrealism.[205]

Breton encouraged writers and artists to turn a focus from the outside world to interior thinking and language, looking to find an answer to a question they were not aware they had.[206] He believed these interior and exterior experiences could be put into dialogue through the staging of a meeting of opposites, of which Caws offers such examples as day and night, up and down, life and death.[207] Madness and sanity fit on the list.

Janet Beizer addresses Breton and Aragon's poetic claiming of Augustine as she writes, "They doubtless found in the hysteric's aphasic murmurings and inarticulate cries a delivery from syntax, a subversion of social and cultural codes, a transgressive poetics, as they discovered in the well-photographed postures and convulsions of the generally female hysterical body an alternative theater, a living erotic art."[208] Yet the poeticizing of these captive subjects as photographed has ethical problems inherent, which Beizer points out, noting that those whom

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Pierre Janet. He would have patients write down any thought coming to their minds, in order to assign 'subconscious fixed ideas.' This strategy predates Freud's writing on the theory of the unconscious.

[205] André Breton, *Conversations: The Autobiography of Surrealism - Translation of Entretiens (1913-1952)* (New York: Marlowe & Company, 1993).

[206] Translator Mary Ann Caws' introduction to André Breton, *Mad Love*, trans. Mary Ann Caws, Revised ed. edition (Lincoln: Bison Books, 1988). xiii.

[207] Breton. xiii

[208] Janet Beizer, *Ventriloquized Bodies: Narratives of Hysteria in Nineteenth-Century France* (Ithaca: Cornell University Press, 1994). 2

surrealists saw as fellow creators in the surrealist mode, the women photographed, were actually suffering an "expressive blockage and constraint."[209] It is clear that the women do not have agency. The mining of this photographic archive for poetic inspiration served a purpose for surrealist thought, specifically appealing to "the spontaneous, the indeterminate, the unforeseeable, or even the unlikely."[210] For the surrealists, whether or not the subjects photographed at the Salpêtrière were conscious of their aesthetic appeal is superfluous.

Mary Ann Caws conceptualizes mad love as a foundational tenet of Breton's surrealism, most famously illustrated in his autobiographical novel, *Nadja*, as well as in *Mad Love* from 1937. She terms this later work an "ars poetica" and autobiographical reminiscence of Breton's relationship with Jacqueline Lamba:

> Of all the notions we retain from the heroic period of surrealism, that of 'mad love' is primary. It returns to the great medieval tradition of courtly love, on all counts opposed to domestic safeness, being governed by its own rules and reason and not by the ordinary rationality of what it conceives of as a duller state of things, always called by Breton - in his most scornful tone - 'bourgeois reason.'[211]

The character of Nadja, based on an actual lover of the same name, is portrayed in the novel as the quintessential surrealist practitioner; she lives from one moment to the next, guided by the laws of chance, and sees the world in a fresh and iconoclastic way. When the autobiographical narrator meets Nadja he is enthralled by her unpredictable behavior and anomalous way of life. Yet she is finally committed to a psychiatric hospital and disappears from the protagonist's life. Caws notes the irony:

> Therein lies the drama, if not from all points of view tragic, at least notable: that the founder of a movement which willed itself the celebrator of what was most mad and most undomesticated should have rejected, finally, a woman not just mad for love, but really mad. 'They came,' reads one notable sentence in the book,

[209] Beizer. 2
[210] Breton, *Mad Love*. 23
[211] Caws' Introduction to Breton. xiv.

> 'to tell me Nadja was insane.' Her casting out from the surrealist mode made her fame within surrealist history for those who read it now, even as it sheds an ironic light upon the very idea of what can be accepted about the unacceptable, and vice versa.[212]

We can read Nadja as a character blurring the line between externally conceived madness and rationality, and she lives on in the world of fiction, despite the congruencies with the actual woman's life. That her poetic representation lives on in the book, without regard to the actual woman behind the prose, appeals to surrealism at its most fundamental, as she becomes a poetic figure idealized by a male gaze, like the subjects photographed at the Salpêtrière.

[212] Breton. xv

CHAPTER 3 SIGNIFYING ARCHITECTURE IN *HUMANARIO* AND *EL INFARTO DEL ALMA*

> Después de todo ¿qué se puede saber de la locura? ¿Cómo pensarla, si a ciencia cierta sabemos que ella, la locura, encarna el extravío, la errancia misma del pensamiento? ¿Qué discurso será capaz de hacerse cargo, de dar cuenta fiel de la cosa irreductible que en la locura excede la posibilidad misma del discurso, quebrando la lógica de su sentido, atravesando los límites de la comunicabilidad con el tajante recorrido de su voz rota y sus murmullos?[213]
>
> -Julio Ramos, "Dispositivos del amor y la locura"

The books of photography and text that make up the corpus of this chapter are not books that are easy or pleasant to flip through. The reading and spectating experience is fraught with feelings of discomfort, unease about regarding the photographs of mentally handicapped people, subjects of madness, who may not be complicit in our looking. However we are not alone. The photographers have gone before, and it is their gaze, which has made possible the photographs we see. Yet there is no single, universal gaze of the photographer. Their forms of seeing are as diverse as photographers themselves. As I discussed earlier in the dissertation, Victor Burgin argues that photographic meaning is made by the interface between the four looks: that of photographer to subject, subject back to photographer, intersubjective, and spectator of final photograph. His idea is productive in this dissertation and in this chapter because it permits me to consider not merely what is visible within the frame of a photograph, but also that which is beyond. There are relations and dynamics that create the conditions of possibility for a photograph, and central among them is the issue of power. The subject of madness in these books has a marginal position in society, and coupled with poverty, lack of family, and government systems unwilling or incapable of helping beyond providing for basic needs - shelter, clothing, food - these subjects appear to walk a thin line with the abject.

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[213] Julio Ramos, "Dispositivos del amor y la locura," in *Creación y resistencia: la narrativa de Diamela Eltit, 1983-1998*, ed. María Inés Lagos, Nomadías / Serie Monográfica (Santiago de Chile: Cuarto Propio, 2000), 111–25.

I understand Burgin's four looks to constitute vectors in a signifying architecture that is articulated by the lines of sight between the subject positions, as if laser beams of light, shooting between subjects and describing the physical space of the photographic encounter. As a method of reading these books, I map this system of vectors, or looks, onto the physical space of the asylums as photographed. The books themselves permit this spatial encounter, and invite metaphors of physical journeys through the book objects by the reader, made possible by the actual documented sojourn by the photographers, and in the case of *El infarto del alma*, also by the visit of author Diamela Eltit. The writers of *Humanario* in contrast never had the opportunity for a first hand visit to the sites of the photographs.

The experience begins before the books have opened. The cover of the first and only edition of *Humanario* has the grainy image of a child's face in close up [Fig. 2.1], an

Fig. 2.1 *Humanario* (1976)

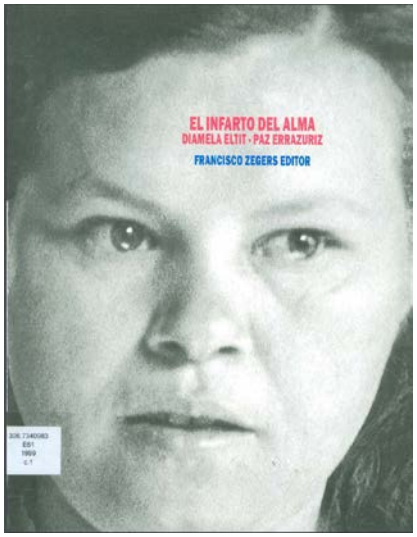

Fig. 2.2 *El infarto del alma* (1994)

enlargement from a photograph within. His face communicates uncertainty, as he looks aside, off camera. The size of the face on the large square format book is much larger than life-size. The mere fragment visible, taken completely out of its contextual environment, is just the first

combination of aesthetic elements, which invite head scratching, and strike the reader as odd. The cover of *El infarto del alma* is similar, with a grainy, black and white photograph in close up of a woman's face [Fig. 2.2]. She looks off to the right side of the camera lens. With jaw slack and mouth slightly open, she looks mentally absent, or at least distracted from the camera in front of her. Her face is larger than life-size and once more, is taken out of any environmental context. The uncertainty of her expression invites curiosity. We open the cover.

The textual portions are imperative for mediating the (at times) uncomfortable spectating experience of reading. In *Humanario*, the introduction by Fernando Pagés Larraya comes first, followed by Julio Cortázar's essay, "Estrictamente no profesional." The last page of Cortázar's essay occupies the left page of a spread, facing a photograph of a woman in a stairwell, at the threshold of a doorway leading outside, with sunlight blasting in, creating the effect of a white tunnel [Fig. 2.3]. She stands there, arms crossed as gatekeeper, protecting the doorway. But her position leaning against the side of the door, suggests she is may be more a stern host, inviting us, perhaps begrudgingly, to follow. As we turn the page, having been eased into the space by Pagés Larraya, who refers to his introduction as the *antesala* [antechamber] to the book,[214] and

Fig. 2.3 *Humanario* (1976)

[214] "Esta cita que podría ingeniosamente justificar mi insólita presencia en la antesala de un libro de belleza," [This quote could cleverly justify my unexpected presence in the antechamber to a book of beauty,] in Sara Facio, Alicia D'Amico, and Julio Cortázar, *Humanario* (Buenos Aires: La Azotea, 1976). 6

Cortázar, whose nautical metaphors suggest a trip at sea, we enter into the *manicomio*, the asylum, and begin a discomfiting journey. Text follows the first photograph in *El infarto del alma*, where a portrait of a man and woman standing on a tiled outdoor walkway, in front of a concrete building, seem to salute the reader in a formal, seemingly official way [Fig. 2.4]. They stand midway between the foreground and background, and their bodies only proportionally constitute half of the height of the frame, making visible the environment around them. The reader immediately understands them within a spatial context. The building behind them has doors and partially covered windows, and nothing inside is visible from our perspective. These windows do not serve the typical function of allowing light in and permitting a view out. On the facing page, nearly blank but for the bottom three lines, is the beginning of the text. We read, "EL

Fig. 2.4 ***El infarto del alma***

INFARTO DEL ALMA / Te escribo: / ¿Has visto mi rostro en algunos de tus sueños?"[215] [SOUL'S INFARCT / I write to you: Have you seen my face in any of your dreams?][216] Unlike Cortázar and Pagés Larraya's contributions to *Humanario*, Eltit's text does not follow essayistic conventions, but rather moves between avant-garde inspired stream of consciousness, travel diary writing, as well as a transcribed testimonial. With her description of the visit to the asylum, with descriptions of endless corridors and staircases, rooms and courtyards, along with the images, we glean a sense of space and are made present as if to accompany Eltit on her pilgrimage, as she refers to it. This trip is made visible and tactile through Errázuriz's photographs of the people within corridors and windowed rooms [Fig. 2.5], as well as in photographs of spaces empty of people, or with people in the distant background [Fig. 2.6, 2.7]. In both of these images, there is a stark contrast between foreground and background, visible through the play of light and dark

Fig. 2.5 ***El infarto del alma***

Fig. 2.6 ***El infarto del alma***

[215] Diamela Eltit and Paz Errázuriz, *El Infarto Del Alma* (Santiago de Chile: F. Zegers, 1994). (N.P.) This book has no page numbers.
[216] All English translations for this book are from the 2009 English edition, Diamela Eltit and Paz Errázuriz, *Soul's Infarct* (Santa Fe, NM: Lumen Books, 2009). 6

tones. The hallway in Figure 2.6 appears to end abruptly, as if a pathway to nowhere. In Figure 2.7 the diverging halls confront the visitor like skewed roads in a dream world where geometry follows different rules and parallel lines bisect. Figure 2.5 places a couple within a hallway, bringing life and light to the otherwise bleak, eerily quiet environment.

Fig. 2.7 ***El infarto del alma***

While these photographs help the reader to visualize the space, most of the other photographs are tightly framed around the subjects and do not allow a wider grasp of the environment around the subject. Nelly Richard addresses the "visual syntax" of the photographs, emphasizing the numerous verticals and horizontals that "hypereducate the eye so that it knows how to measure the way order is formulated through this strict linearity of straight lines that disciplines the look."[217] The disciplined look that the compositions demand echo through the asylum itself.

There are no page numbers. Their absence is a visual element of the book, which complements the lack of captions connected to the photographs. These missing numbers operate at a symbolic level, related to certain subjects who have been forgotten, to the point of having no identity documents and being referred to as "N.N." or "Ningún nombre." This status implies a missing photographic government identification card for these individuals, which Brizuela

[217] Nelly Richard, *Cultural Residues: Chile In Transition* (Minneapolis: Univ Of Minnesota Press, 2004). 168

interprets as a message that in official record, these people do not exist.[218] In direct response to these missing identities, several of the portraits by Errázuriz in the book follow the formal conventions used in government photographic identification. Brizuela argues that in a sense, the photographs by Errázuriz affirm the existence of the individuals, following the tenet that we must see something to believe it.[219] These conventions include front-facing subjects depicted with a serious demeanor, absent of smiles.

Demystifying the Photographer's Gaze

Sara Facio and Alicia d'Amico

In the photographs of *Humanario*, the two photographers disappear. There are no traces of their presence, in reflections, use of flash, or even fragments of their bodies crossing in front of the lens. Even with two photographers working together, there is never a moment in which one of them is caught in the frame of the other. There is a clear boundary, defined by the physical separation of camera and lens, which divides the photographers from the subjects and the setting. The collaboration of two photographers together, in a relationship such as theirs was that yielded many projects, results in a seamless finished product. With the shared authorship of these and other bodies of work, there is no possibility for one woman claiming any single image. Every part of the project is shared. This seamless collaboration in which individual photographers are erased to make way for a unified photographer subject with two bodies, would doubtless impact the way that they would have related to the space of the asylums where they photographed *Humanario*. Rather than there be a single photographer roaming around, the patients present would have been aware of two different people, if they were aware of their

[218] Brizuela, "El Pueblo Abyecto: Estado, Literatura Y Tecnología En La Narrativa de Osvaldo Lamborghini Y Diamela Eltit." 120
[219] Brizuela. 119

surroundings at all. Working together in this way could have facilitated their functioning as a tag team, where one woman would photograph individuals and hold their attention, making it possible for the other to take photographs undetected, or in a more candid way.

Facio and d'Amico always worked together. In an interview, Facio shares that at times one of them would speak with a subject, while the other photographed, but that in the end, "We were always each other's toughest critics. We only included the best in our books, photographs or text, regardless of which one of us had produced it."[220] The dual photographer's gaze permits the appearance of subjects who do not look back at the camera. Although there are many who do meet the look of the lens, the quality of the subjects who look down, or look out of the frame, suggests the subjects' lack of consciousness of the photograph being taken. It suggests they may not have been aware of the camera, as in Figure 2.8 where a man looks off, out of frame, and in Figure 2.9, where a man hides his head under his sweater. The former is out of focus, which suggests that it may have been taken quickly, to catch the man in a candid pose, looking away from the camera, before

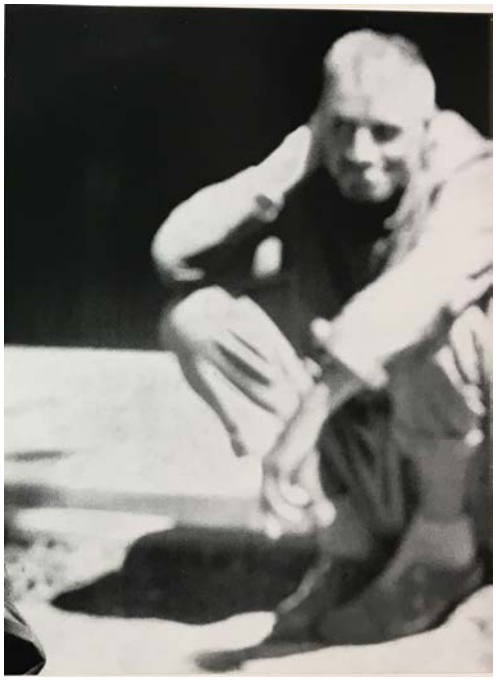

Fig. 2.8 ***Humanario***

Fig. 2.9 ***Humanario***

[220] Sara Facio, Among Friends. Portraits of Writers - An Interview with Sara Facio, interview by Jorge Schwartz, 2006. 253

he became aware of the camera and changed his pose accordingly. In the photographs where the subjects do meet the gaze of the photographer and the camera as in the portrait of a man framed behind a broken window [Fig. 2.10], there is an implicit understanding that a photographer was present. In this image, he appears to gesture with his hands, and offers a half-smile to the camera. There must have been someone to release the shutter and take the photograph. In these cases, the photographer does take shape as a presence in a way that they do not in the photographs of the presumably unaware subjects. Yet this setting of the man photographed through the space where a window is missing is strategic in avoiding a direct line of sight between the camera and a reflective window. Because the man is photographed through an empty space, there is no chance of the photographer capturing her silhouette in reflection.

Fig. 2.10 ***Humanario***

Beyond the disappearance of the photographers in the photographs themselves, there is an erasure of any information about the logistics of Facio and d'Amico arriving to these *manicomios*. Never in the book does the reader learn the locations. There is a complete obscuring of such detail, within the book itself. The way we *do* however glean information, as reader, about the making of these photographs, is through the integration of the writers into the project.

On the provenance of the Julio Cortázar collaboration, Facio shared in an interview that in 1970, D'Amico and she planned to ask Samuel Beckett to write the essay, through an introduction by Julio Cortázar in Paris. However at that moment Beckett had been interned in a

psychiatric hospital. They left the photographs in Paris with Cortázar, where he kept them. On a later trip to Paris, Facio requested the photographs back from Cortázar, and he insisted they must be published. She recalls the exchange:

> le dije a Julio 'devolvéme la caja de fotos, no tiene sentido que las tengas vos', él preguntó: -'¿Qué van a hacer?' –'Nada' le dije, él insistió –'¿y en La Azotea no lo podés hacer?' –'Pero Julio vos sabés que es carísimo imprimir un libro así, perdemos toda la plata, no se va a recuperar nada', contundentemente se comprometió: -'Si lo hacés, el texto se lo escribo yo y no les cobro ni un centavo'. Ya con el texto de Cortázar decidimos hacer el libro, que ahora lo piden de todas las Universidades, no por las fotos, sino por el texto de Cortázar.[221]
>
> [I told Julio, 'give me back the photos, it doesn't make sense for you to have them," and he asked, 'what are you going to do?' - 'Nothing' I told him, and he insisted - 'and in La Azotea [publisher] you can't do it?' - 'But Julio you know that it is extremely expensive to print a book like this, we'll loose all of our cash, we won't recuperate anything,' and with conviction he promised: 'If you do it, I'll write the text and won't charge you a cent.' And with Cortázar's text we decided to do the book, which now is requested in every university, not for the photos, but for Cortázar's text.]

In another interview, Facio explained the unwillingness of publishers to take a chance on this book, explaining that during the dictatorship in Argentina, "no se podía hablar de cosas tristes y feas, porque en la Argentina no pasaba nada malo,"[222] [you couldn't talk about such sad and unfortunate things, because in Argentina nothing bad ever happened.] Fortified by the essay contribution by Cortázar, the book was released on March 26, 1976, two days after the coup inaugurating the official start of the most recent military dictatorship of Argentina. The book was immediately censored.[223]

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[221] Mario Casasús, "Rebelion. '*El Mensaje Es Fundamental Porque La Técnica Sola No Conmueve a Nadie*,'" accessed February 3, 2017, http://www.rebelion.org/noticia.php?id=50573. Interview with Sara Facio.

[222] Stella Maris Leone Garaci, "Arte En Palabras: Julio Cortázar Por Sara Facio," *Arte En Palabras* (blog), August 11, 2014, http://criticadeobra.blogspot.com/2014/08/julio-cortazar-por-sara-facio.html.

[223] Cortázar's involvement was not looked upon kindly by the censoring authorities. His other collaboration with the photographers, *Buenos Aires, Buenos Aires,* was also censored. For a

And while with Cortázar's collaboration Facio and d'Amico knew they could publish a book, they sought out an introduction from a different voice. As a medical professional, Fernando Pagés Larraya's area of specialty in psychiatric medicine was through his ethnographic research on psychiatry in indigenous communities of the Southern Cone. I interpret the choice of the two very different authors as attempting to inscribe this book both within an avant-garde literary tradition, and also as attempting to comment with authority on madness, not in the abstract as poetic inspiration, but as a condition of marginality, whose subjects are consigned to oblivion within society.

Different from the distant, deliberately imperceptible gaze of the photographers of *Humanario*, Errázuriz's gaze as photographer in *El infarto del alma* suggests an intimate engagement of the photographer with her photographic subjects. Laura Kanost addresses this difference in the two books, writing,

> Just as asylum photography tends to authorize the objectifying mode of viewing, then, it also conventionally documents an uneven power relationship in which the photographer flaunts the agency to control the process of representation. A late 20th-century South American manifestation of these conventions... is *Humanario* (1976), a collaboration of Sara Facio, Alicia D'Amicio, and Julio Cortázar that portrays Argentine psychiatric hospitals through photographs and text. *Humanario* depicts psychiatric patients who do not appear to be participating in their own visual representation - many cover their faces with their hands, or are sprawled out on the floor, apparently asleep. … As we will see, while the photographs in *Infarto del alma* allude to the conventional 'sane' viewing

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historical contextualization of the cultural resistance to the military dictatorship in Argentina refer to Francine Masiello, who writes, "Al postular relecturas de la nación desde la obstinada posición de la otredad, esas resistencias estratégicas proveen una crítica de la cultura argentina," [In postulating re-readings of the nation from the obstinate position of otherness, these strategic resistances provide a critique of Argentine culture,] in Francine Masiello, “La Argentina Durante El Proceso: Las Múltiples Resistencias de La Cultura,” in *Ficción Y Política : La Narrativa Argentina Durante El Proceso Militar*, ed. Daniel Balderston (Buenos Aires; Minneapolis: Alianza Editorial; University of Minnesota, Institute for the Study of Idologies & Literature, 1987).

> subject/'mad' viewed object dynamic, specific visual and textual details suggest a more turbulent relationship.[224]

While the subjects do not necessarily participate in their own visual representation in *Humanario*, the gaze of Facio and d'Amico does present this sort of interned madness, combined with abject poverty and social abandonment, in a way that is raw and truthful for the time and place. Such a gaze does not create photographs that make for a pleasant reading experience, something I address in the second half of this chapter.

Paz Errázuriz

El infarto del alma's origin story features Errázuriz visiting the hospital in Putaendo following a rumor that the disappeared of Chile were being sent to this type of asylum.[225] The resulting work was the product of several years of regular visits by Errázuriz to the hospital. After attempting to do the work of writer and photographer, she realized she could not do both well, as she recounted in an interview. She invited Diamela Eltit to collaborate, while Eltit was in Mexico. They returned to the hospital together and the collaboration yielded the book. Paz described the process of making the book through the exchange of fax messages sent back and forth between Chile and Mexico.[226]

Different from the lack of information provided about the asylums in *Humanario*, from Eltit's "Diario de Viaje" [Travel Diary] section, we learn of the origin of the photographs. The setting of the book is the Hospital Philippe Pinel in Putaendo, Chile, named for the 18th Century French scientist and doctor who performed experiments on patients at the Salpêtrière. He is a

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[224] Laura Kanost, "Dissonance on Display: Diamela Eltit and Paz Errázuriz's El Infarto Del Alma," in *Latin American Women and the Literature of Madness: Narratives at the Crossroads of Gender, Politics and the Mind*, ed. Elvira Sanchez-Blake and Laura Kanost (Jefferson, North Carolina: McFarland, 2015). 72

[225] Amanda Hopkinson, ed., *Desires and Disguises: Latin American Women Photographers*, First Edition edition (London ; New York: Serpent's Tail, 1993).

[226] Errázuriz, Interview in Santiago, Chile.

forefather of modern psychiatric medicine, and one of Dr. Charcot's predecessors. That this Chilean hospital in Putaendo would be named for Pinel, speaks to a respect and deference to that history, be it problematic in terms of history of treatment toward patients. Foucault describes Pinel's innovative approach to mental patients, first dismantling his myth of liberation, quoting Pinel saying, "Citizen, I am convinced that these madmen are so intractable only because they have been deprived of air and liberty."[227] However, by shifting the approach from a punishment or confinement of the madman due to his madness, to the establishment of the madman as a human being originally endowed with reason, the blame is shifted directly onto the patient himself. He is guilty for any moral disruption to society. Foucault writes that following the contributions of Pinel,

> freed from the chains that made it a purely observed object, madness lost, paradoxically, the essence of its liberty, which was solitary exaltation; it became responsible for what it knew of its truth; it imprisoned itself in an infinitely self-referring observation; it was finally chained to the humiliation of being its own object.[228]

It seems fitting that this hospital would bear that name, as it is a nod to a European origin, and it represents an approach to mental health care which places the responsibility on the patient, rather than on external factors leading him or her to that state. This particular hospital, Philippe Pinel institution, was built in the 1940s to house tuberculosis patients. It was converted into a state hospital for the mentally ill and indigent after the tuberculosis epidemic had subsided.

Errázuriz's gaze as photographer announces her presence, as most subjects stare straight into the camera lens. They are aware of her, and her camera, and by extension, we receive the message that these are photographic subjects participating in their visual representation. Nelly Richard describes her gaze as "measured," neither compassionate nor indifferent, writing, "The

[227] Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*. 242
[228] Foucault.

circumspect look of the photographer, this look carefully opposed to any sensationalist excess, has been constructed by an authorial will whose conceptual rigor disappoints the cheap expectations of an audience attracted by the clichés of the tragic expressionism of madness."[229] And while the compositions may not betray excessive affect on the part of the photographer, they are nonetheless the result of a long immersion, in which Errázuriz even lived in the hospital.

These photographs of romantic couples were not a result of any predesigned project with externally imposed intentions. On the contrary, the project arose organically [Fig. 2.11]. She explained, "En el caso de *El infarto del alma*, yo no sabía que eso sucedía en ese hospital donde yo estuve tanto tiempo trabajando. Yo lo descubrí porque tuve mucho tiempo trabajando allí... las parejas digamos, hablemos el amor, te fija. Las relaciones de pareja que están estables. No es que fueran para las fotos. Son parejas de estables, de mucho tiempo,"[230] [In the case of *El infarto del alma*, I did not know that that was happening in the hospital where I had been working for so long. I discovered it only because I had been working there so long... the relationships, the love. The committed romantic relationships. It wasn't something just for the photos. They are couples who have been together for a long time.] Further, the idea of *normalizing*, or *expecting* abject photographs, does not stand here, as norms are a symptom of their societal and cultural context. The figures sitting alone or lying on the ground in *Humanario* conform more with our expectations. That is why the

Fig. 2.11 ***El infarto del alma***

[229] Richard, *Cultural Residues*. 162
[230] Errázuriz, Interview in Santiago, Chile.

photographs in this book can be surprising, while also engaging. The conditions of poverty, the gritty interiors, stained clothing, and ragged appearance of the subjects mark them as *other* and marginal. Yet undesirable feelings of being a voyeur in the hospital fall away, as we see the couples in love. On one hand, these poses and by extension these photographs, serve to assuage us of spectator's guilt. On the other hand, they serve as a reminder of other lives lived, and allow us to enter into a different world from the one we know.

Errázuriz made clear that her project was not just a one-sided transaction in which she and Diamela used the patients to create a book that would have no impact on them. The first exposition of the photographs was within the hospital itself, and the patients all received photographs of themselves to keep. Five or six years after they published the book, in an event in the Museo de Bellas Artes in Santiago, Errázuriz was on a panel with other artists, who were all presenting their work to the public. A man raised his hand and identified himself as the last director of the psychiatric hospital where she had done the work, and he told her, "quiero decirte que ese trabajo aportó a todo el equipo médico, muchísimo, un aspecto que nunca nosotros habíamos considerado en el hospital,"[231] [I want to tell you that the work you did introduced to the whole medical team, something that we had never considered before.] While Errázuriz never explicitly explained what it was that he meant, I interpret that the team had never noticed or considered that the patients in the hospital could sustain long-term romantic relationships, or be the photographic subjects of such a book.

Beyond the approachability of Errázuriz to grant me an interview, to speak candidly about her process for this and other books, and beyond the extensive secondary materials available about her and her works, her own photographer's gaze is made evident within Eltit's

[231] Errázuriz.

text of the book. Similar to the way that Errázuriz appears in Claudia Donoso's text in *La Manzana de Adán*, in *El infarto del alma* we are able to visualize Errázuriz not just through her own gaze taking form in the photographs, but as a character interacting with the photographic subjects. As the two women arrive, Eltit is disconcerted by the joy in their voices as they shout to "Tía Paz," and rejoice that once more, "Llegó la tía Paz," [Aunt Paz has arrived], as they kiss and hug the women.[232] Eltit attributes their unrestricted access to the whole facility to the fact that Errázuriz has been there so many times, and to the administrators, no longer requires formal visiting protocol. Finally, Errázuriz makes herself visible in certain reflections, even if subtly. We see her dark form with the vague dark shape of a camera in the large lenses of a man's sunglasses [Fig. 2.12]. There has been no effort to deliberately hide such traces, and in fact, Errázuriz seems content to figure into the text itself and the critical constellation around it.

Fig. 2.12 ***El infarto del alma***

Eltit's text here serves as a testimony of her presence, as author alongside photographer, but also as direct witness to the subjects themselves. Her looking, after the visit, is not just mediated by Errázuriz's photographs (though it is also that, as they continued the correspondence with an exchange of photographs and text via fax machine in order to create the book). But because of her visit, Eltit is able to write from direct experience, bringing her an analogous gaze to that of the photographer's. While she is a live spectator of the photographing

[232] Eltit and Errázuriz, *El Infarto Del Alma*. 10

("Nos esperan y lo que realmente esperan es la lente de Paz Errázuriz para que los capture en sus únicos momentos sagrados,"[233] [They are waiting for us and what they are really waiting for is Paz Errázuriz's lens to capture them in their only sacred moments,]) she also holds a primary gaze within the author-photographer to subject relationship.

Disturbing the Voyeur. *Humanario*

> At the end of Cortázar's essay in *Humanario*, he quotes a poem by Homero Manzi:
>
> *...y a los desesperados que entregan el último gesto frente al paisaje final e instantáneo de la demencia.*
>
> Me di cuenta de que Manzi estaba hablando de este libro, en el que entregar el gesto resume el acto mismo de la fotografía. Sin conciencia de esa entrega, sin interés por todo lo que nos muerde desde adentro a cada página, el sueño de cada uno de esos seres continúa su discurso cíclico, cruzándose con otros sueños en cada patio, en cada cama, en cada una de esas cosas que para nosotros tienen un nombre que ellos no nombran, tienen un puente por el que ellos no pasan.[234]
>
> [*...and the desperate ones who offer the last gesture in front of the final and instantaneous landscape of insanity.*
>
> I realized that Manzi was talking about this book, in which forming gestures constitutes the very act of photography. Without awareness of such gestures, without interest for that which gnaws at us from within each page, the dream of each of these beings persists in circular movement, crossing paths with other dreams on each patio, in each bed, in each one of those things that we name and they don't, a bridge over which they do not cross.]

The gestures to which he refers are that of the subjects themselves, but also those of the photographers, in the very act of photographing. Insanity has its own geography, a landscape and physical place, from which there is no return, described in the finality of this "último gesto." He perceives the analogy of the gesture of the subject in relation to the photographic gesture of the photographer, as a way to locate what they make (the resulting photograph) at some point between the two. This biting, or gnawing from within the page, is the discomfort all but

[233] Eltit and Errázuriz. 18
[234] Facio, D'Amico, and Cortázar, *Humanario*. 18

personified as a somnambulating dream, that nonetheless haunts not the subjects of the book, but the reader herself.

Just as crucial as the photographer's gaze to construct the meaning of a photograph, is the form of seeing by the recipient. In the case of a photograph alone, this is a spectator, yet in a book of photography with text, I understand this as the role of reader. The experience of reading *Humanario* is disturbing, unsettling. Stepping into the *manicomios* of the book, opened by Pagés Larraya and Cortázar, the reader moves through the spaces, often observing without meeting the gaze of the photographic subjects. Upon first steps into the book, a reader might sense the impulse to assign qualitative meaning to the gestures, to categorize the photographs by the root metaphors of their poses, to search for rational explanations and inscribe the bodies into a neat and tidy system of logos.

In that way a confounding scene [Fig. 2.13] can be imagined to appear like an industrial set up, with citations to classical film "Metropolis" and suggestive of productive bodies.[235] Why is the man on a ladder? What are the others doing? Likewise, in a large format portrait a man wears a brimmed hat, with a cigarette resting in his cracked lips, and hand held up in front of his chest [Fig. 2.10]. He appears within an empty windowpane, surrounded by glass panels in the other windows. The photograph is enlarged to fill the entire right page of the spread, and the rectangular frame pours over across the center seam and a third of the way onto the left page. The panel in which the man appears is

Fig. 2.13 ***Humanario***

[235] Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*.

the darkest tone of the image, surrounded as he is by glass that reflects an outdoor scene, with what appear to be trees without many leaves. Perhaps it is fall or winter. His face is lit up, and one eye shines brightly, the other one hidden partially in shadow. His gesture upon first glance offers a casual greeting through a half smile. His hand is raised up as if holding a match, to light the cigarette in his mouth. But his cigarette is already lit, with ash stacked on to the end. His hand, rather than cupping a lit match, seems to hold another long narrow object, a pen. Despite the impulse to assign categories such as wanderer or hobo, in the early twentieth-century sense, this man defies our efforts. He is only pretending to light a cigarette with a pen, and he is not an adventurer, but someone enclosed in an asylum. We press on.

In the photographs of the women, we confront a similar impulse to assign familiar roles and tasks of homemaker, or cook. There is a series of two photographs of a woman appearing to wear an apron around her waist, and a white kerchief on her head, pulling back her short white hair[236]. In the photo on the left, her gaze is directed toward the camera, or at least in the vicinity of the lens [Fig. 2.14]. Her hands are crossed over one another and resting on the ledge of a table, where she is seated. The photograph is taken with a wide aperture, framing a narrow depth of field, creating the effect of a focused background with the woman, and a blurry foreground. There is a white object in the foreground. It is unclear what it is. Confused by the blurry white object in the frame, wondering if it was meant to be there, as reader perhaps we

Fig. 2.14 ***Humanario***

[236] Facio, D'Amico, and Cortázar, *Humanario*. 28-29

begin to explore possible explanations: this white blurry object could be a bunched up napkin or piece of paper. Perhaps this is a desk with someone's writing practice. Or else it is a napkin or rag in a kitchen, part of food preparation, and this woman in a kerchief and apron could be a cook. This self-perpetuating line of reasoning searches for evidence in the woman's assured half smile. She must be aware that she is being photographed. We can rest easy.

Such externally imposed readings, fueled by a drive to categorize the world into quantifiable parts is damaging, as it ignores the significant paucity of signs, strangling any potential for the indefinite, the uncertain, that which does not fit within a rational system of logos. This realization is brought home as we look at the opposite page, where the same woman is photographed, in the same setting, seated at a bench before a table and in front of a window [Fig. 2.15]. Now the framing has changed. This photograph is taken from an angle above the woman, looking down at her, rather than the angle looking up at her as in the first. She has her head down on her arms now, and the depth of field has widened through a smaller aperture, leaving the whole photograph in focus. In this photograph, the woman appears much more obviously unwell. Compared to the first image, the second evokes a strong feeling of discomfort. And yet it is the second, in which this subject's instability is unmasked, the photograph that leaves the reader unsettled, that cannot be ignored.

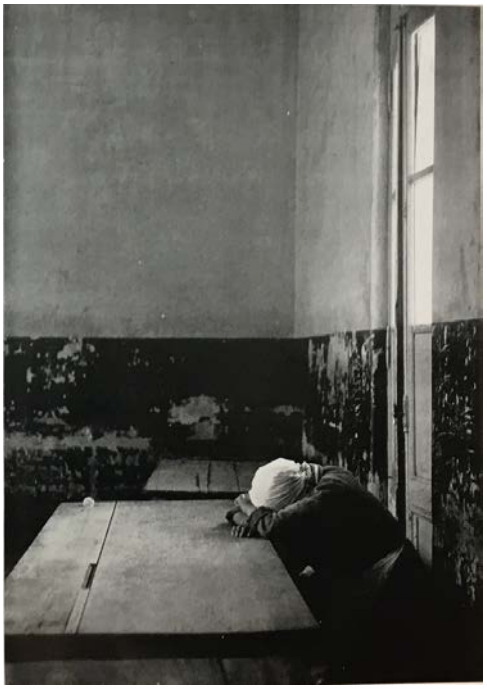

Fig. 2.15 ***Humanario***

This feeling of uncertainty, the sense of not knowing, on the part of the reader, is exploited in post-production for publication. They employ a subtle technique of post-production

doubling that flips film negatives, resulting in images that are mirror images of one another, and rotation on a radial axis, to result in multiples of the same photograph. In one such case, there is a photograph of a child on the grass [Fig. 2.16]. It is reproduced in the book in a spiraling layout consisting of three images. While it may appear to be three different images of a single subject, it

Fig. 2.16 ***Humanario***

is in fact a single reproduced image. Whether the intended effect is to dizzy the reader, or appeal to an impressionistic sense of rhythm and repetition, it stands out from any straightforward conventions of a documentary photo book, which this book never claims to be anyway.

The doubling finds its most subtle manipulation in the series of disturbing photographs of women.[237] The photograph is separated into three vertical sections: on the left is a wall with cinderblocks and stucco, and it occupies the left half of the visual space in the photo [Fig. 2.17]. The dark

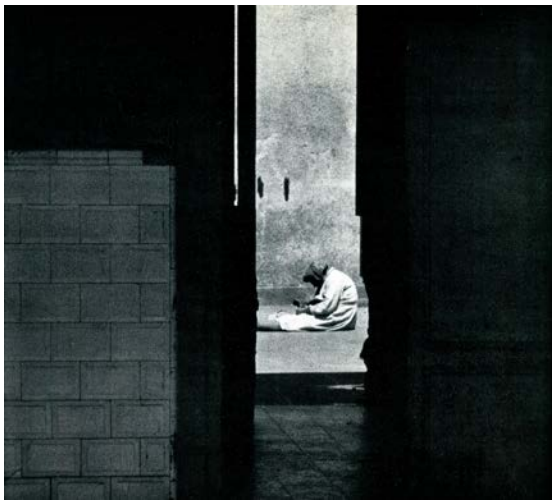

Fig. 2.17 ***Humanario***

[237] Facio, D'Amico, and Cortázar. 21

line of the wall is contrasted by a bright sliver next to it, a view through a doorway onto a patio. On the patio is a woman slumped over, seated on the ground. She appears to have a light robe and her cropped hair is close to her head. Her face is in shadow and her hands rest on her lap. She is situated in roughly the center of the photograph, with a shadowy hall constituting the lower part of this sliver, and the ground of the doorway through which we are looking. To the right of this segment is another dark wall, the right of the doorway, and there are some architectural details such as molding, all dilapidated. The whole place has a worn look, up to the dark marks on the light wall, and in the indent carved out of the right side of the doorway. This indent visually echoes the curve in the woman's back, the photographers having seemingly framed her perfectly within this subtle notch.

Fig. 2.18 ***Humanario***

Flipping to the next page, we enter the asylum courtyard and into one of the most distressing images in the whole book, where ten to eleven women lay on the ground, appearing like corpses without any movement [Fig. 2.18]. On the right side is another scene, which appears as a continuation of the one on the left [Fig. 2.19].[238] Two more women are splayed on the ground, skirt fallen up to display the undergarments of one. In the upper middle right of this image is a lit up vertical panel picturing a woman far away in the background, through a corridor. It is the same woman from the page before, slumped over her legs as spied, it seems, through a passageway.

[238] Facio, D'Amico, and Cortázar. 23

But now she is oriented in the other direction, facing the right side of the photograph, rather than the left, as in the former image. A close inspection of the details in the photograph, such as the indent in the wall, and the two dark spots on the wall behind her, reveal that this is the same photograph as was included two pages before. The orientation of the print has been flipped on a vertical axis. This would have been done in the darkroom, when the print was being made from the original negatives. When printing from negatives, light shines through a negative identically, whether it is on the "wrong" or "right" side. In the case of these two images, the appearance of the woman in the second one tells the reader that either this, or the first one, must have been flipped on a vertical axis. We cannot know which one is the original, or the *real* version, and which is the manipulation, the perception, the delusion.

Fig. 2.19 ***Humanario***

Yet getting bogged down in arguments over the minutiae of the editorial manipulations, may keep us from remembering the woman slumped over in the middle of the courtyard. Regardless of *which* image may be the *real* one, she appears alone and abject. The narrow crack in the wall through which she has been photographed only serves to underscore the guilt we may begin to feel at looking. It becomes difficult to continue turning the pages, moving through the spaces articulated by the gaze of the photographers, without thinking of the visitor galleries at

Bethlem Royal Hospital, where curious tourists could see the madmen and women with their own eyes, voyeurs behind the bars and windows of the cells.[239]

We are not the only reader-spectator of these images. Fernando Pagés Larraya never visited these *manicomios*, although he had experience working in psychiatric settings. His introduction is a reading, and demonstrates his unique gaze as reader of the same images we have before us in the book. His approach when confronted with the corpus, is to locate these images within a larger discourse and history of madness. In his life Larraya published prolifically, held post-doctoral positions all over the world, and was a renowned professor of Comparative Psychology and Psychiatry at the University of Buenos Aires until 1966 when he embarked upon a project of field research on Transcultural Psychiatry in the Gran Chaco Gualamba region of Argentina.[240] This medical ethnographic work contributed to an epidemiological mapping of mental pathology in Argentina, and the publication of the four-volume tome, *Lo irracional en la cultura* in 1982. In the prologue he introduces and orients the work, "Planteamos nuestro trabajo como un experimento psiquiátrico, con la clara comprensión, que la naturaleza particular de nuestra ciencia, que cabalga entre las del espíritu y la naturaleza, sin ser reductible a ninguna de ellas, no puede acomodarse muy bien al rigor lógico del diseño experimental,"[241] [Our work is a psychiatric experiment with the clear understanding, that the particular nature of our science, driven by spirit and nature, without being reducible to just one,

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[239] In "Bedlam," an engraving from the fifth edition of Jonathan Swift's *A Tale of a Tub*, a chained and naked madman throws a bucket of excrement toward the voyeurs behind the bars. Gilman, *Seeing the Insane*. 53

[240] Alfredo Armando Aguirre, "Recordando a Fernando Pagés Larraya," accessed February 7, 2017, http://www.cglnm.com.ar/public/PAC/078/RECORDANDO%20A%20FERNANDO%20PAGES%20LARRAYA.pdf. and Silvia M. Balzano et al., "Dr. Fernando Pagés Larraya (1923 - 2007)," *Interdisciplinaria* 25, no. 1 (July 2008): 121–23.

[241] Fernando Pagés Larraya, *Lo irracional en la cultura* (Fundación para la Educación, la Ciencia y la Cultura, 1982).

does not fit very well within the logical rigor of experimental design.] He perceived a force at work beyond the confines of rationality and science, and it was through his poetic essay in *Humanario* that he was provided the forum to develop this idea.

Pagés Larraya's strategy in writing this introduction, is to demonstrate himself as an active reader, aware of the many intertextual references possible, and in order to do so he articulates a certain canon of representations of madness that he deems preliminary background reading for understanding a work like *Humanario*, that like his own research, he wishes to locate within a larger sphere. He writes, "Nadie recordará, por cierto, como virtuoso grabador a Ambroise Tardieu, que hizo el *Atlas de la locura* para la obra de Esquirol, y se han olvidado felizmente las siniestras galerías humanas de la *Iconographie de la Salpêtrière,"*[242] [Certainly no one will remember Ambroise Tardieu as virtuous engraver of the *Atlas of Madness* for the work by Esquirol, and happily the sinister human galleries of the *Photographic Iconography of the Salpêtrière* have been forgotten.] Such disregarding of these archives as disposable and not long to be remembered, serves precisely the opposite function, flagging these references for future readers. As we will see in Chapter 4, the "siniestra galerías humanas" of the Salpêtrière continue to inspire narratives and artistic attention at the start of the twenty-first century.

Pagés Larraya concludes by inscribing this book into what he sees as a universal humanist reality, writing, "Entonces descubrí lo más importante de esta obra: a través de estos extraños argentinos en exilio se habían podido atrapar, en una secuencia fantástica, los arquetipos del hombre; en un relámpago de genialidad se había logrado realizar el primer *HUMANARIO* de nuestra historia plástica,"[243] [Then I discovered the most important part of this work: in a fantastic sequence of these strange argentinians in exile, they had been able to trap the

[242] Facio, D'Amico, and Cortázar, *Humanario*. 6
[243] Facio, D'Amico, and Cortázar. 7

archetypes of man; in a stroke of brilliance the first *HUMANARIO* in material history had been created.] The exile to which he refers is not the political and geographical one experienced by thousands of Argentinians overseas, but rather an exile of abandonment, banished from life in public society, to the bowels of state run institutions. This exile is an internal one, driven by mental conditions designated as non-normative, not permitting individuals' functioning within society.

The final internal reader of this book, and these photos, is Julio Cortázar. Returning to the line quoted from Cortázar's essay at the start of this section, "lo que nos muerde desde adentro a cada página" [that which gnaws at us from within each page], Cortázar is not afraid to write of the discomfort, and difficulty of viewing the work. He takes a much more reserved position in regards to the photographic content within. This is different from Pagés Larraya, who aims to inscribe the work, and by extension, his own introduction, as an exceptional work about humanity. Cortázar has a more humble tone, acknowledging, as he does above, the frightful, even monstrous quality in the photographs. The title of his essay, "Estrictamente no profesional" immediately announces his outsider status, not as an expert in the field of madness or psychiatric medicine, but as a poet creating an impression.

His strategy is to evoke imagery of shipwreck and the sea, metaphorically surrendering to the uncertainty of the tides and winds to move him along. Rather than enter boldly into the *manicomio,* through his metaphor he navigates the seas around it, making stops at inlets and ports he knows, yet steering clear of the center. The only orientation that the he or the reader can hope to ascertain is through the use of a "bitácora" or compass. Cortázar extends the nautical metaphor by evoking the image of an onlooker leaning over the edge of an aquarium, observing

an octopus, an eight legged creature enclosed in a small space, an image to keep in mind as we turn the pages.

As if confronting the images themselves is too painful, Cortázar pivots his essay into realms of familiarity, meditating on politics and the more abstract binary of *locura* and *cordura* [madness and sanity]. He offers a warning, for readers he perceives as anxious and hopeful about the future, "me parece más necesario que nunca señalar esos grados extremos en que la inteligencia y la cordura se encierran en su propia saturación, se vuelven más peligrosos que la locura del hospicio,"[244] [it seems more important than ever before to identify those extreme cases where intelligence and sanity reach a point of saturation and become more dangerous than institutionalized mental illness.] It is the points of extremism that concern him, rather than madness itself. He writes of infamous figures from history, placing them within this paradigm, "No es por casualidad que estoy pensando en este momento en Adolf Eichmann, tan extraordinariamente inteligente; y sin caer en tremendismos, la forma escogida por la junta militar chilena para *sanear mentalmente* el país, ¿usted la pone del lado de la cordura?"[245] [It's not by coincidence that I'm thinking of Adolf Eichmann, someone who was extremely intelligent; and without going to extremes, the way the Chilean junta chose to cleanse the country of mental illness, would you associate that with sanity?] Eichmann's medical torture was systematized and empirical, even if it rested on gruesome and inhumane foundations. This type of extreme "cordura" is insidious in its rationality, edging to the extreme of reason.

Cortázar arrives to mention madness in a poetic framework, making reference to his own exploration of the topic in *Rayuela*. Cortázar quotes an essay he came upon by Luís María Ravagnan that had made him rethink a position he took in the novel. The choice in question was

[244] Facio, D'Amico, and Cortázar. 13
[245] Facio, D'Amico, and Cortázar. 14

his cognitively dividing dreams from wakeful reality. He writes, quoting Ravagnan, "'Tal vez pudiéramos aceptar,' se dice en la conclusión, 'que en las perturbaciones mentales el sujeto se ha instalado en una persistente ensoñación en plena vigilia, mientras que la persona normal es capaz de retornar plenamente a ella cuando se libera de sus dramas nocturnos...'"[246] ['Maybe we can accept,' it says in the conclusion, 'that in mental perturbations the subject has entered into a persistent wakeful dream, while the normal person is capable of returning to it [life] when they are free from the nocturnal dramas.'] This use of the word "normal" by Ravagnan shines light on the issue of normalcy as defined by mental and social standards, and the inadequacy of the term, for its reliance on a relativist worldview. Cortázar refers to a scene in which Horacio arrives to the idea that the content of dreams taken out of the dream context and into a state of wakefulness, would be considered crazy:

> Larga charla con Traveler sobre la locura. Hablando de los sueños, nos dimos cuenta casi al mismo tiempo que ciertas estructuras soñadas serían formas corrientes de locura a poco que continuaran en la vigilia. Soñando nos es dado ejercitar gratis nuestra aptitud para la locura. Sospechamos al mismo tiempo que toda locura es un sueño que se fija.[247]
>
> [A long talk with Traveler about madness. Talking about dreams, we realized almost at the same time that certain structures we dream could be current forms of madness if they could just continue for a while when we're awake. When we dream we give free rein to our aptitude for madness. At the same time we suspect that all madness is a dream that has taken root.][248]

The madness he speaks of is not the same madness experienced at a corporeal level by the destitute bodies pictured in *Humanario*. Instead, it is poetic madness, the madness inspiring art, the madness of "l'amour fou," or mad love. Cortázar's essay serves to complement the

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[246] Citing Luis María Ravagnan, "Los sueños y la locura," in *La Nación*, Buenos Aires, 1973 in Facio, D'Amico, and Cortázar. 17

[247] Julio Cortázar, *Rayuela* (Buenos Aires: Sudamericana, 1963). Chapter 80.

[248] Julio Cortázar, *Rayuela, English Edition*, trans. Gregory Rabassa (New York: Random House, 1966). Chapter 80.

photographs not by writing directly about them, but by inscribing a separate impression that stands alone as a reflection on madness as an abstract and poetic entity. This approach that keeps its distance from the photographs themselves, respectfully allows them to stand alone, and speak for themselves. It permits the reader to enter into the photographed *manicomios* and come to her own conclusion.

Journeying through the *manicomio*. *El infarto del alma*

Entering into the *manicomio* of *El infarto del alma* is a distinct experience from that demanded by *Humanario*, because the subjects are photographed in poses of love. Many of the images convey a sense of playfulness and performance for the camera, the subjects seemingly aware and complicit in the image making. Compared to the photographs in *Humanario*, these leave the reader feeling hopeful that the individuals have found one another while interned within a psychiatric hospital. In one such portrait, [Fig. 2.11] a man hugs a woman from behind, resting his head on the nape of her neck, as she covers his arms in her own embrace. They stand in partial shadow, with the far side of the face darkened, in high contrast with the light wall behind them, splotched with plaster, chipped paint and dark spots. Their faces, with her mouth in a pout and eyebrows furrowed, seem to communicate a deep affect, a closeness that gives them support. This is an affectionate gesture we have seen before.

The textual portion of *El infarto del alma* is not approachable in the way that the photographs are, and that is precisely why it complements the photographs well. Eltit weaves in metaphors of light and dark, themes around the concern for self and other, and their simultaneous separation and inseparability. She explores this idea within the Siamese twin relationship, by evoking a new mother gestating a fetus, and for lovers who become like one. She experiments

with form and register, borrowing from romanticism and divine mysticism,[249] as well as with visual distinctions in the typeface and layout.

There is a repetition of certain section headings, such as "El infarto del alma," and "La falta," whereas other titled sections occur only once. These markers contribute to a complicated text, adapting a neo-Baroque aesthetic, characteristic of Eltit.[250] In the early twentieth century, there is a revalidation of the historical Baroque, particularly its aesthetic of adornment and excess. In Latin America it is a political movement, contesting classical order and the history of colonialism. This revalidation accompanies, "skepticism toward Enlightenment rationalism and realism with the desire for formal experimentation."[251] Zamora and Kaup point to the subtle move in the New World or neo-Baroque, to carve out a different identity for Latin American cultural production, without denying European cultural influences.[252]

In the case of Eltit, part of this European cultural influence comes by way of Surrealism, and in this book, André Breton. In *Communicating Vessels*, Breton writes of his hope for Surrealism to have permitted a connection, "between the far too distant worlds of waking and sleep, exterior and interior reality, reason and madness, the assurance of knowledge and of love, of life for life and the revolution, and so on."[253] This ethos redefining boundaries and identification of a paradoxical unity in aloneness is at the heart of Eltit's narrative. She

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[249] Julio Ramos connects Eltit's religious language around pilgrimage to economies of representation in Ramos, "Dispositivos del amor y la locura."

[250] For further reading on Eltit as a neo-barroco writer refer to Juan Carlos Lertora, *Una poetica de literatura menor: La narrativa de Diamela Eltit*, 1. ed edition (Santiago: Para Textos/Editorial Cuarto Propio, 1993).

[251] Lois Parkinson Zamora and Monika Kaup, eds., *Baroque New Worlds: Representation, Transculturation, Counterconquest*, First Edition edition (Durham, NC: Duke University Press Books, 2010). 5

[252] Zamora and Kaup. 6

[253] André Breton, *Communicating Vessels*, trans. Mary Ann Caws and Geoffrey T. Harris, New edition edition (Lincoln: University of Nebraska Press, 1997). 86

establishes a border between the patients and the staff of the hospital, and posits Errázuriz and herself as the only ones to walk the divide, to neither remain anchored on one side nor the other. The labyrinthine passageways and rows of doors and windows create the interior spaces that counterbalance the outside world the patients can walk, all while remaining within the outer walls of the hospital grounds.

Critics have debated whether these visiting women could ever actually cross the boundary between patients and staff. Medina Sancho does believe they can, and locates them in a liminal space between subject and viewer, between doctor and patient. She sees them as pioneering new forms of expression in order to combat dominant discourses and to be able to "dar testimonio del olvido social que sufren estos sujetos," [give testimony to the social abandonment that these subjects suffer]. She goes on that in order to get close to these subjects, the authors situate their practices in a boundary region that questions the absolute categories dividing them from the subjects, while remaining, "conscientes de su 'condición específica de mujer, cifrada en un lugar minoritario de la escritura y de lo social, en el contexto latinoamericano',"[254] [conscious of their 'specific condition as woman, encoded in a minoritarian space of writing and the social, within a Latin American context.] But considering the privilege that these two women have, free to enter and exit the hospital as they are, her denomination of otherness through gender is shaky.

Dávila takes issue with this idealized self-positioning, and writes, "Eltit parece plantear este espacio en su escritura como un lugar de riesgo y privilegio, pero sobre todo como un lugar que pretende estar, de cierto modo, un tercer espacio; expulsada del primero por repulsión y del

[254] Gloria Medina-Sancho, "El infarto del alma: Un tributo a la memoria afectiva," *Revista Iberoamericana* Vol. LXXI, no. 210 (March 2005): 223–39. 223

segundo por falta de conocimiento."[255] [Eltit appears to present this space in her writing as one of risk and privilege, but above all as a place trying to be, in a certain way, a third space; expelled from the first by repulsion and from the second by a lack of knowledge.] Eltit's portrayal of the women in a liminal zone between the patients and staff, crossing the divide rather than stay on the side of reason with the institutional staff does not account for the inextricability of language with power. Dávila notes that one of her purposes with her article is to analyze how the language used to describe "la otredad de la locura" [the otherness of madness] in the book, "se encuentra incontestablemente dentro del lenguaje clínico,"[256] [finds itself incontestably within language of the clinic]. Simply acknowledging one's position of privilege does not deactivate its effects nor undermine its power.

Nonetheless, to represent these subjects, to focus their creative gaze on this place, is significant. Tierney-Tello takes this position as she writes, "we come to see how both Errázuriz and Eltit have focused all their aesthetic, professional energies on these subjects, in order to confer a dignity and respect that defy their marginalized status."[257] To simply spend the time and invest that energy in any group of people, confers respect. It may be true that this work confers dignity as well, but we hope these subjects had it before the women came around.

As photographer and writer, creators in different media, the forms through which they work are different. While the photographs provide a first impression, material to flip casually through upon first encounter with the book, Eltit's text, which plays with narrative form and typeface, defies easy categorization. Eltit's text has given rise to a diversity of critical approaches, due in large part to its refusal to be a singular entity. Nelly Richard perceives the

[255] Dávila, “Escenarios inestables: palabra e imagen en El infarto del alma.” 556
[256] Dávila. 556
[257] Tierney-Tello, “On Making Images Speak: Writing and Photography in Three Texts from Chile.” 100

aesthetics of the book as compensating "for their deprivations with the expensive luxury of a mise-en-scene that multiplies around them symbolic analogues to their disorders and irregularities."[258] The words "expensive luxury" do not make sense here. She aims to dissociate the words from a neoliberal system of capitalist consumerism, and reassign them to valorize artistic richness. In this construct, the mise-en-scene is the book itself, the rich text, and by extension the stage of the asylum as she perceives it has been presented by Errázuriz's photographs. Yet the "metaphors and double meanings" that Richard argues are offered to these subjects through the book, while not affecting them directly, do constitute a form of respect and refusal to see the patients as just patients. This is nonetheless an abstract thought, to imagine that *being given* metaphor and double meaning, somehow can improve a marginalized subject of madness, or at least be a show of respect. The emphasis on metaphors and double meanings as adding value to the lives of the subjects has a tone of intellectual elitism. This is Jacqueline Loss's critical position in regards to the text, when she writes that, "Eltit's antitestimonial and neo-avant-garde approach the symbol of literary and minoritarian art, distant from the more penetrable voices of the masses."[259] This does not negate the value of the text for her within the field of cultural studies, yet she makes the earnest point that there are constraints on the circulation of such minoritarian books. This book has value as a work of art and it has the potential to impact the reader through the combination of word and image.[260]

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[258] Richard, *Cultural Residues*. 171

[259] Jacqueline Loss, "Portraitures of Institutionalization," *CR: The New Centennial Review* 4, no. 2 (Fall 2004): 77–101. 99

[260] Kellie Jones writes that the combination of text and photography requires the viewer to spend more time with the work in Kellie Jones, "In Their Own Image (Black Women Artists Who Combine Text with Photography)," *Artforum* 29 (November 1990): 132–38. Cited from Tierney-Tello, "On Making Images Speak: Writing and Photography in Three Texts from Chile."

Eltit creatively harnesses the epistle genre, or letter writing, inspired by Romantic era love missives. There are five sections titled, "El infarto del alma," which are distributed evenly through the seventy-two pages of the book, starting at the beginning, and ending the book. Returning to the first line of the book once more, the text reads, "Te escribo." This initiates a one sided correspondence between a narrator speaking from the first person, writing to an impersonal "you," in tones venturing into the passionate and disturbed, employing vivid imagery evoking the chance encounters of Surrealism as imagined by Breton and Aragon. The effect of this form is a further engagement by the reader, pulled as we are, into the framework and emotional battlefield described by the anonymous letter writer.

Following the centered title, "El infarto del alma," are the words, "Te escribo:" followed on the third line and bottom of the page, "¿Has visto mi rostro en algunos de tus sueños?" The brief text could be a caption for the photograph, discussed earlier in the chapter, on the left side of the spread of a man and woman interlocking arms, standing on an outdoor walkway, dressed in elegant attire. The question is jarring in its intimate tone, as if speaking directly to the reader. It brings up the question, which recurs throughout the text, who is this "I" in the book? What sort of composite, imagined subject, and is there a single one, or diverse "I's" in the text? The recurrence to dreams presages the fever dreams and hallucinatory gestures in the text to come.

The first line of the last section reads, "Nada deseo más que a mi propio deseo,"[261] and in the culmination of these sections, the narrator moves from speaking to a missing lover, who at times is suggested to be a "pálida vidente" ("¿Acaso eras tú la vidente que me habló en una esquina?"[262]), to speaking about the solitary state of desiring. No longer is the speaker writing to

[261] Eltit and Errázuriz, *El Infarto Del Alma*. 78
[262] Eltit and Errázuriz. 30

"you," but in this last section, the "te" is dropped, and the first line reads simply, "Escribo."[263] Perhaps the feeling of emptiness the speaker has been looking to fill with another individual, ultimately overpowers any other person who could fill that gap. Dávila reads this negation of the interlocutor as partaking in an ethos of uncertainty, a move she reads as more respectful than other definitive elements in the work.[264]

This mad love is senseless, cannot be explained by any reasoning, yet is instinctual and follows subconscious drives. It is based around the working of chance encounters as imagined by the Surrealists who laud the, "chance meeting on a dissecting table of a sewing machine and an umbrella."[265] Eltit attempts to ground her experiences and encounters in the hospital in a cultural reference familiar to her and explicitly makes reference to Breton and "el amor loco."[266]

The correspondence comes to its thematic climax near the end of the book, "El amor a la enfermedad," the only section by this title. Eltit cites her literary inheritance in both form and content. The parallels drawn throughout the text to the tuberculosis body suffering and pushed to feelings of passionate love in light of its condition, come to fruition here, and the narrator speaks directly of the experience of love during the era of tuberculosis, most famously a nineteenth century affliction. The first person speaker writes in this section, "He tosido toda la noche y al amanecer un frágil blanca camisa de seda mostraba unas manchas impías." The blood emitted from the mouth substitutes the absent words of erotic love denied to the writer because of her poor health. Language is the only expression of love, through the unanswered letter, and the mouth as voice box and source of the visible signs of illness becomes connected, as she writes, "Con los pulmones asomándose por la boca y en esa boca las palabras más dulces, más extremas

[263] Eltit and Errázuriz. 78
[264] Dávila, "Escenarios inestables: palabra e imagen en El infarto del alma."
[265] Cathrin Klingsöhr-Leroy and Uta Grosenick, *Surrealism* (Taschen, 2004). 9
[266] Eltit and Errázuriz, *El Infarto Del Alma*. 18

como son aquellas interrumpidas por la sangre, cortadas por la tos."[267] This multi-sensory evocation of a Romantic paradigm conveys the emotive tone expected in such communication.

The violence and the illness, coupled with the heartbreak, in this epistolary section attempt to access a feeling of pain. Eltit comments on the patients who share their stories of scars, "se trata de un amor total, único, un amor loco,"[268] [it's about total love, mad love.] The citation is explicit as she continues, "Breton inunda mi memoria y me olvido de mis propios pensamientos," [Breton inundates my memory and I forget my own thoughts.] This influence comes to color the prose itself in part in the poetic writings in the sections of "El infarto del alma," as well as in "El otro, mi otro," [The other, my other] placed at the halfway point in the book. This section alternates between two narratives visually separated by the courier font and a bold sans serif font. In the portions printed in courier font, the narrator offers a distanced critical take on the relationship of the self with the other, and the paradoxical inseparability but simultaneous alienation between the two. The narrator uses the image of Siamese twins to embody this disjunction, and the tone throughout remains even-tempered and observational. The sections set off with bold sans serif typeface in contrast are rife with raw imagery and the desperation of a mother with a fetus in utero becomes palpable. In as much as the sections in courier font nods to Breton's theorizing about Surrealist ethos in *Mad Love* and *Communicating Vessels*, interweaving it with more firm narrative events, the sections in bold bring to mind the chance encounters and word associations at the heart of early Surrealist aesthetics. One such moment of this section in bold reads,

> La madre no es la madre. Es su madre. Es su madre, su padre y su abuela. La madre está más atrás que su padre y que su abuela. Más atrás que la abuela de su abuela. Retrocede vertiginosamente. La madre es sólo una concurrida cadena de

[267] Eltit and Errázuriz. 58
[268] Eltit and Errázuriz. 18

> convenciones que aparecen vociferantes entregándole tantas órdenes contradictorias.[269]
>
> [The mother is not the mother. She is her mother. She is her mother, her father, and her grandmother. The mother is further back than her father and her grandmother. Further back than her grandmother's grandmother. She reverts vertiginously. The mother is only a crowded chain of conventions that show up screaming, issuing so many contradictory orders to her.]

To place a mother as antecedent to a grandmother, and to inscribe the passage into the poetic language that abstracts signifying orders, makes reference to an historical avant-garde aesthetic. Such blurring of boundaries between the mother and her fetus in the section, between Siamese twins separated, and we can infer, between two romantic partners, leaves the unsettling feeling of oneness and yet a sense of incalculable loneliness.

With this blending of register and expert weaving of intertextual and cultural references, Eltit achieves in contributing a highly literary text to the book. It is not a text that strays from her own style and convention however, and in that sense, may not respond directly to the photographs, but instead to her own poetic abstraction. Cortázar's text operates in much the same way, in relation to *Humanario*. When thinking through the logistics of why Errázuriz would seek out Eltit's collaboration for this project, it follows that she would desire a textual component to the book that stood alone, in the style of Eltit's own writing, rather than something that merely responded to photographs.

Nonetheless, Errázuriz would probably disagree, as she sees such collaboration with writers as being that - a collaboration, and not a one sided project. She commented that she loves the process of collaborating with writers, and especially thrived while collaborating with Eltit for *El infarto del alma*. She explained that the process sparks something new, "De trabajar con otra disciplina paralelamente me resulta un diálogo, pero tan enriquecedor. Es como la oportunidad

[269] Eltit and Errázuriz. 34

más grande de discutir, de hablar, de- creo que enriquece para mí, notoriamente, el trabajo,"[270] [Working in parallel with another discipline is like a dialogue, but so enriching. It's the very best opportunity to discuss, to talk, to - I think it enriches me, hugely.] When asked about the particular relationship that she perceives between the textual and photographic registers, especially when the text follows the photography, she responded, "no es que yo ilustre, o que me ilustren. Eso no. No va por allí," [it's not that I illustrate, or that they illustrate for me. It's not that. Nothing like that.] She agreed that it was not an indexical relationship being built, but instead a form of sharing, even if the idea originated with her. When the collaborator is as famous as Diamela Eltit, it may be expected that her spectator's gaze at the photographs, and the resulting textual collaboration, will follow the forms for which she is famous.

As reader and spectator of the book, Dávila examines a set of photographs, which do not fit into the stylized poses of love constituting the rest of the work [Figs. 2.20, 2.21] These three photographs depict a nude woman and a clothed male patient helping her. The woman appears neither conscious of the photographer's presence nor concerned by her nudity. She writes that these photos mark a rupture in the text, continuing:

> Esa 'transgresión' de los límites sociales, ese exceso, vuelve aún más inestable el espacio fotográfico, lo lanza a otros límites, provoca en el que observa la duda sobre las primeras fotos. Ha aumentado el riesgo. Quizá en estas últimas fotos, en este lanzarse fuera de las convenciones sociales, es que se encuentra verdaderamente el sujeto de la locura. Pero estas fotos llegan a los límites del 'respeto'. O no. Quizá son las primeras las que carecen de respeto.[271]

[270] Errázuriz, Interview in Santiago, Chile.
[271] Dávila, "Escenarios inestables: palabra e imagen en El infarto del alma." 565-66

Errázuriz remarked that these photographs of the nude woman depicted something quite common at the hospital. While patients had the option to bathe when they wished, there was a weekly mandatory shower. The grounds of the hospital were expansive and tree-filled and people would

Fig. 2.20 ***El infarto del alma***

undress outdoors before their showers, so it was common to observe nudity. In this case, the male companion of the nude woman is helping her undress before the shower. Errázuriz added that the patients had a high thermal threshold to withstand the cold, even when undressed out of doors.[272] Dávila's distinguishing these photos from the rest of the corpus and call to question whether these ones lack in respect or not, intuits the reality that these photographs represent the patients in a way the others fail to do. This *choque*, or confrontation between this group of photographs and the rest of the corpus, reenacts at a micro scale the disparity between reading experiences of *Humanario* and *El infarto del alma*. These photographs are not easy to view, or to understand. Like the doubling effect that serves to accentuate the inability to make sense of the photographs in *Humanario*, here the content alone triggers surprise.

[272] Paz Errázuriz, A Conversation With Paz Errázuriz, August 19, 2015.

Dávila asks, in a footnote, "¿En qué momento se ejecuta el acto de violencia o de transgresión del respeto contra el otro de la locura, en el momento en que se toma la foto, o en el momento en que se incorpora la foto a un discurso y se manipula su contenido?" [273] [In what moment is an act of violence or transgression against the other of madness enacted, is it the moment when the photograph is taken, or is it when the photograph becomes fodder for discourse, its content manipulated?] Implicit in this question is the resolution that there *is* an act of violence necessarily perpetrated. If we take this assumption to one conclusion, we are faced with the question of whether it is worth enacting this violence in order to make and discuss art that centers around the other of madness. We must be able to risk violence, in whatever nuanced shape it may take, not just to engage with the other of madness, but to walk with marginal subjects from other backgrounds.

Fig. 2.21 ***El infarto del alma***

In the signifying architecture of the photograph, meaning is not constructed by a single constituent element, whether photographer, spectator, or subject, but rather through a complicated exchange in which environmental factors play a role. Violence or transgression against the other of madness is a similarly complex process dependent on the specificities of each constituent actor in the encounter, including the *type* of reading undertaken by the spectator of the photographs, the type of discourse. To center on the word *violence* here, does not allow for

[273] Dávila, "Escenarios inestables: palabra e imagen en El infarto del alma." 566

the nuance and impermanence that may govern the relationship between photographer and subject, or reader and subject of work.

CHAPTER 4 FICTIONAL PHOTOGRAPHS IN *AUGUSTINE. LA LOCA DE CHARCOT*

> The set of the 'bricoleur's' means cannot therefore be defined in terms of a project... It is to be defined only by its potential use or, putting this another way and in the language of the 'bricoleur' himself, because the elements are collected or retained on the principle that 'they may always come in handy'.
>
> -Claude Lévi-Strauss, *The Savage Mind*[274]

The work of an author of historical fiction can be thought of as a task of bricolage, approaching the existing material and drawing on it in a creative fashion. If bricolage is a "mode of interpreting and adapting existing materials to new circumstances or needs,"[275] Tolchinsky Pinkus is a bricoleur in her approach to the textual and photographic archive of the Salpêtrière hospital, and the constellation of fictional texts contemporaneous with it. And yet her approach is not one of mere citation and collage, but rather one of reinscription, or reframing,[276] in order to make something original of the historically based story. The novelty lies not in the events as narrated, as the incidents in the book are drawn mainly from the records available in the *Iconographie photographique de la Salpêtrière*.[277] Her authorial intervention comes in the manipulation of the archive, to change the words of the medical professionals, and to intervene symbolically between the camera and the photographed subjects of madness in the hospital photo studio.

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[274] Claude Lévi-Strauss, *The Savage Mind* (Chicago: The University of Chicago Press, 1966). 17-18

[275] Wendy Knepper, "Colonization, Creolization, and Globalization: The Art and Rules of Bricolage," *Small Axe, Number 21* 10, no. 3 (October 2006): 70–86. 71

[276] I use the word *reframing*, with a photographic referent, to signal the visual aspects of the Salpêtrière hospital. There were hundreds of photographs of patients taken by the hospital photographers and published in the three volumes of the *Iconographie photographique de la Salpêtrière* (1875, 1878, 1879).

[277] Désiré Magloire Bourneville and Paul Regnard, *Iconographie Photographique de La Salpêtrière*, vol. Vol. 1 (Paris: Delahaye & Cie, 1877).

Beyond mere bricolage, I conceive of Tolchinsky Pinkus's work as cannibalizing that archive.[278] Once Tolchinsky Pinkus has had her way with the texts, the distinction between fiction and non-fiction becomes blurred. It becomes difficult to know what is historically grounded, and what is the author's invention. Her play of fiction off of non-fiction, truth and untruth, makes use of the classical modern and post-modern tenet of displacing objectivity to the sidelines.[279] In early twentieth century examples from art and literature, Dada artist Marcel Duchamp presented his famous "Fountain" sculpture as work by an invented R. Mutt, and Surrealist author André Breton published novels such as *Nadja* with actual photographs, fueling the question of how photographs interface with works of fiction.[280]

In the case of *Augustine. La loca de Charcot*, I argue this manipulation serves the purpose of allowing a feminist re-reading of history, namely taking issue with the author's perceived misogyny of the doctors and other men of the late nineteenth century setting. Within the context of the Salpêtrière hospital, this misogyny takes the form of medical professionals who play out their sexual desires through the posing bodies of the hysterical women. Tolchinsky Pinkus's strategy in reframing this historical period from a perspective critical of the abuse of power by the men, is to use the possibilities of fiction in order to give the madwomen consciousness and agency in a way the original subjects did not have. She does this by incorporating photography as thematic, specifically as a bargaining tool for the interned characters in the story; perhaps unlike the historical photographic subjects, these fictional women

[278] Oswaldo de Andrade theorized artistic cannibalization in his treatise, "Manifesto Antropófago" or "Cannibal Manifesto," (1928) originating from ceremonial cannibal practices of indigenous groups in what was colonized as Brazil. He presents the possibility of ingesting another culture or way of life, so as to incorporate it into one's own autochthonous cultural product. Rather than do this at a national level, Tolchinsky Pinkus does it from a feminist perspective.

[279] The incidence of the fictionalized author appearing in a text goes back to *Don Quixote*, where in a metanarrative twist in Book 2, the author as character confronts an imposter posing as himself.

[280] The foremost scholar of Latin American novels incorporating actual photographs, and to whom I make reference later in the chapter is Perkowska, *Pliegues visuales*.

are conscious of the doctors' efforts to diagnose symptoms and create new understandings of hysteria by way of the photographs, which serve as evidence. Therefore, the characters are able to consciously perform the poses of hysteria that are desired by the doctors. Beyond that, is the author's symbolic intervening into the photographic record of the *Iconographie photographique de la Salpêtrière* in order to restage the live demonstrations of madness in the novel. In this case, she shifts content from the medium of photograph and textual accompaniment, to live performance. Lastly, is Tolchinksy Pinkus's intertextual citing of Georges Didi-Huberman's *Invention de l'hysterie: Charcot et l'iconographie Photographique de la Salpêtrière*, in order to situate this novel within the discourse of photography as constitutive of hysteria itself.

Ultimately, Tolchinsky Pinkus creates a narrative in which fiction is intertwined with the historical record, made difficult to distinguish due to the vastness of the published archive, and to the necessary translation from the original French into Spanish. The liberties the author takes with the archives and historical record depend on an overlooking of certain redeeming qualities of Charcot that have been pointed out by critics of other cultural productions taking a similar approach: namely that he was the first doctor to dissociate the symptoms of hysteria from the label of degeneracy, and that his practice saved many patients from entering the penal system. Further, one third of Charcot's patients were men and he was the first to identify hysteria as related to post traumatic stress in men, though he failed to emphasize the tie between past trauma and present symptoms in women patients.[281] These points are left out of the novel and in many contemporary artistic representations of the Salpêtrière, including the 2012 film.[282]

[281] Mark Stafford, "Returning to Charcot," *DIVISION/Review*, Spring 2012, 25–28. 26
[282] Alice Winocour, *Augustine*, Drama, History, 2012, http://www.imdb.com/title/tt2098628/.

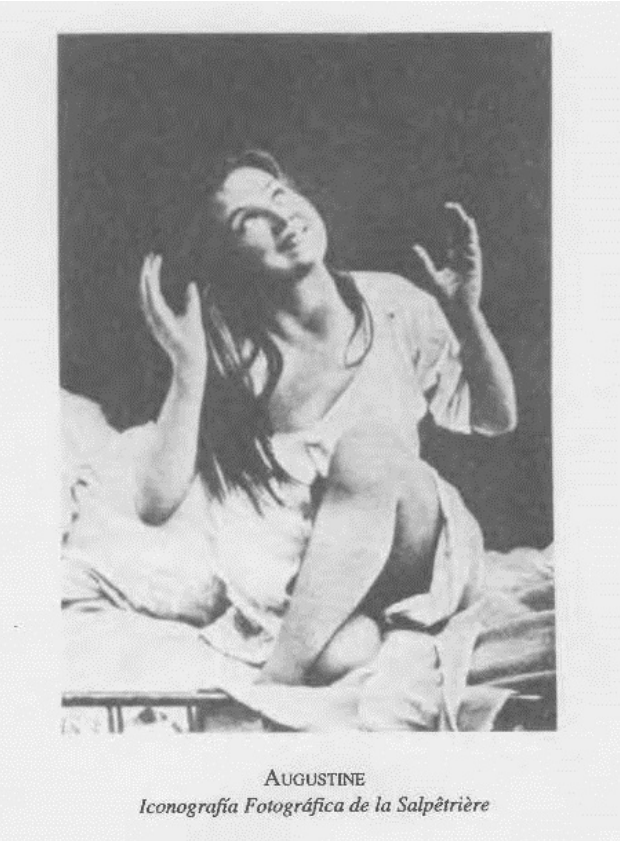

Fig. 2.22 As reproduced in *Augustine. La loca de Charcot*

Facing the title page of the novel is one of the iconic images of Augustine.[283] She sits upon a hospital bed gazing upward, her hands lifted in seeming praise to the skies. With eyes rolled back, her pupils disappear, revealing white sockets. Her mouth is open in a tooth-bearing grin, as if laughing maniacally. She appears to be the perfect madwoman.[284] One of many photos to evoke the grim realities faced by low-income women and those with mental health diagnoses in France in the later half of the 19th century, this photograph is nonetheless the only one to be reproduced in the novel [Fig. 48]. In the array of interpretations possible, she might be mad, out of control with laughter in her pose of divine supplication. Or perhaps she is posing with

[283] This historical patient's name was Louise Augustine Gleizes but in the novel her last name is Dupont. Asti Hustvedt, *Medical Muses. Hysteria in Nineteenth-Century Paris* (New York and London: W. W. Norton & Company, 2011). 148

[284] Didi-Huberman uses this term to refer to Augustine, basing it off of the writings by the medical professionals who were so taken with her.

intentionality, aware of the camera apparatus, and creating the spectacle so as to fulfill the medical photographer's wishes. This photo portrays the sitter in a sexually objectified way, with legs fully exposed and nightdress falling off her shoulder as if in a post-coital glow. While just one possible reading of the photograph, it is productive because it is based on the gender differential between male doctors and photographers and female patients. Augustine is photographed in scant dress, at a time when bearing an ankle was considered indecent. Tolchinsky Pinkus utilizes the narrative possibilities provided by Augustine's place within the spectrum of patient to sex object, crazed supplicant to intentional poseur.

This photograph is part of a series of photographs published in the second volume of the *Iconographie photographique de la Salpêtrière* called the "attitudes passionnelles" or passionate poses. In these photographs, Augustine acts out a dramatic sequence with gestures of prayer, peaceful sleep, and smiling reveries. The exposure time of the wet collodion process that was used by photographer Regnard, is two to three seconds, meaning that Augustine had to have been holding still while the photograph was taken. The photograph included in the novel is the passionate pose subtitled, "Ecstasy." In her study of three of the famous patients of the Salpêtrière, including Augustine, Asti Hustvedt draws

Fig. 2.23 Paul-Marie-Léon (French, 1850-1927)
"Attitudes Passionnelles Moquerie" 1878,
Photogravure, The J. Paul Getty Museum, Los Angeles

attention to the passionate pose of "Mockery" pointing out that it displays Augustine in a pose implying movement [Fig. 2.23]. She holds one index finger above the other, as if brushing them together. While her right hand is slightly blurry, implying some amount of movement, she must have been holding relatively still for Regnard to capture the pose.[285] The quality of performance of Augustine in this photograph and the others, assessing by the engagement of her facial features and full body expression of each pose, coupled with the moving pose held still, convey either a great actor or a very expressive patient. She may have been both, but the area of indistinction here is what Tolchinksy Pinkus takes advantage of in her novel.

Fig. 2.24 Paul-Marie-Léon Regnard (French, 1850-1927), "Hystéro-Épilepsie État Normal" 1878, Photogravure, The J. Paul Getty Museum, Los Angeles

There is no way to fully know what was happening in Augustine's poses, for the camera, but the photographs suggest at the very least, her awareness of posing, and how to sit for the camera. This is evident in the first photograph taken of her after being admitted to the Salpêtrière on October 21, 1875 [Fig. 2.24]. In this photograph, she is sharply dressed and her hair is braided in plaits wrapped on her head. She does not look like someone who has just been

[285] Hustvedt, *Medical Muses. Hysteria in Nineteenth-Century Paris*. 183

admitted to the Salpêtrière with a case of hysteria, especially if we are aware of some of the gruesome images and illustrations originating in psychiatric hospitals at that time. Instead, she follows the classical conventions of portraiture, as if sitting for a *carte de visite*. Her awareness of the camera, and eyes that meet the camera lens, suggest she has done this before, or at least is very comfortable around the camera.

Commentator of the medical photography of the Salpêtrière and specifically, the *Iconographie photographique de la Salpêtrière*, Albert Londe places faith in the photographs as unbiased records of the shifting expressions of the patients. The central role of photography in coalescing medical knowledge is clear as he writes,

> It is a question, in fact, of preserving the durable trace of all pathological manifestations whatsoever, which may modify the exterior form of the patient and imprint a particular character, attitude, or special facies upon him. These impartial and rapidly collected documents add a considerable value to medical observations insofar as they place a faithful image of the subject under study before everyone's eyes.[286]

This idea that the photographs preserve a durable trace of pathological manifestations, when considering the dramatic poses and photographic gestures of Augustine, seems questionable. Augustine was the single most photographed patient during the time of Dr. Charcot's medical practice at the Salpêtrière. She arrived the same year that Charcot installed a photography studio within the hospital. Many of the photographs of her, including the ones I have discussed, were all taken in the studio, evident from the neutral backdrop.

[286] Londe, Albert. *La photographie médicale. Application aux sciences médicales et physiologiques*. Pref. by Charcot. Paris: Gauthier-Villars, 1893 as cited in Didi-Huberman, *Invention of Hysteria*. 48

Londe's argument here suffers more when we consider the manipulation of the patients for the purpose of achieving favorable images, which supported the medical hypotheses. The doctors were not simply responding to symptoms, but rather they used the patients for experiments in which they would hypnotize and *cataleptize* (or make cataleptic) the patients. During these states, the bodies would be pliable and also rigid so as to bend them into various unnatural states such as the iconic image of Augustine standing but with her trso bent backward in a ninety-degree angle, in a wretched looking backbend [Fig. 2.25]. In these contractures and poses the doctors would take photographs.

Fig. 2.25 Désiré Magloire Bourneville (French, 1840-1909) Salpêtrière Hospital "Catalepsie" via Yale Cushing/Whitney Medical Library

Georges Didi-Huberman's critical work published in 1982 was central to the contemporary reinterpretations of Augustine in fine art and literature, including in the provenance of this novel by Tolchinksy Pinkus. His central thesis argues that Charcot was able to develop and define his understanding of hysteria not with the help of the photographs, but because of the photographs. He argues that none of the science or pseudo-science that took place at the Salpêtrière would have been possible without it. Didi-Huberman references early understanding of photography by Talbot as the "pencil of nature" as well as Barthes's early concept of photography as a message without code to help explain why photography carried so much scientific authority and power for Charcot to wield. Didi-Huberman's argument here has become as canonical as the photographs of the Salpêtrière

themselves. His words are taken as truth by scholars of the photography, and it is now considered a given that the photography coalesced and synthesized the physical symptoms of hysteria as it came to be known and recognized following Charcot's practice and the publishing of the *IPS.*

For this reason Hustvedt's argument that Charcot was in fact ambivalent about photography is noteworthy. She discusses the misuse or construal of Charcot's famous statement, "But in truth I am only there as a photographer; I inscribe what I see," arguing that rather than show his support for photography, this statement asserts his *own* ability to act as camera and photographer.[287] In other words, this statement can be read as Charcot telling the medical community that his own powers of observation are such that he does not need the camera. In further support of this argument, after photographer Regnard left the Salpêtrière in 1880, the photography studio was not used as often, and the next time photographs were published in 1888, the word "photography" had been taken out of the title of the publication, "Nouvelle iconographie de la Salpêtrière." Hustvedt locates Charcot's hesitance toward photography as a medium in its tendency to draw attention to the idiosyncrasies of the individual rather than elucidate about a general condition, something he was attempting to do with his experiments.[288] This is a contribution to the scholarship of the specific photography of madness in the Salpêtrière because is deemphasizes Charcot as a figure so crucial in the linking of the two. Despite critique, in contemporary criticism and production, of Charcot as a misogynist doctor looking to play out

[287] Hustvedt, *Medical Muses. Hysteria in Nineteenth-Century Paris*. 185
[288] Hustvedt. 186

his sexual fantasies through the diagnosis and photography of the mostly female patients, to disconnect his intentions from the photographic project itself complicates the field. It complicates it because suddenly there is no single visible perpetrator or responsible party for the abuse that the patients undeniably suffered. There are records of patients being forced to smell toxic chemicals, and perform humiliating tasks, all under the pseudo-science of hypnosis.

Whether or not Charcot was a believer in the photography, the photographs that were produced under his watch nevertheless served to perpetuate the gestural stereotypes of madness, as well as create new referents that would, and continue to, serve as reference points for artistic production.[289] Sander Gilman addresses these poses of madness, inscribing them within a larger tradition of artistic representation of insanity, making the point that the time and place play a role. He writes, "The visual environment in which the madman is portrayed is in itself the expression of an attempt to understand the insane. The resulting image of the madman is therefore the sum of the root-metaphors applied to him and his world."[290] The specific gestures Gilman discusses include nakedness, and a clenched hand. One of the iconic artistic representations of madness is Cibber's statue of raving madness, sculpted in the seventeenth century, and originally outside of the Bethlem Hospital in London [Fig. 2.26]. This figure is naked and chained up, evidence of the

Fig. 2.26 Cibber's "Raving Madness" via Wikimedia Commons

[289] The novel by Tolchinsky Pinkus is one example of work inspired by these photographs, along with the film already mentioned, two short films from 2003 and 2005, choreography by Fleur Darkin and Narelle Banjamin, and a play by Anna Furse. See p. 211 in Hustvedt.
[290] Gilman, *Seeing the Insane*. xii

association between madness and criminality common at the time. His clenched fist is a signal of both frustration, and aggression, and it is something that appears in Hogarth's series of paintings about a man's descent into madness, "Rake's Progress," as well as in photographs of Augustine [Fig. 2.27]. Gilman's term, root-metaphor, serves me in analyzing these photographs and specifically this novel, to understand physical poses not as one-off movements, but as poses that recur, that have a history and common origins, or *roots*.

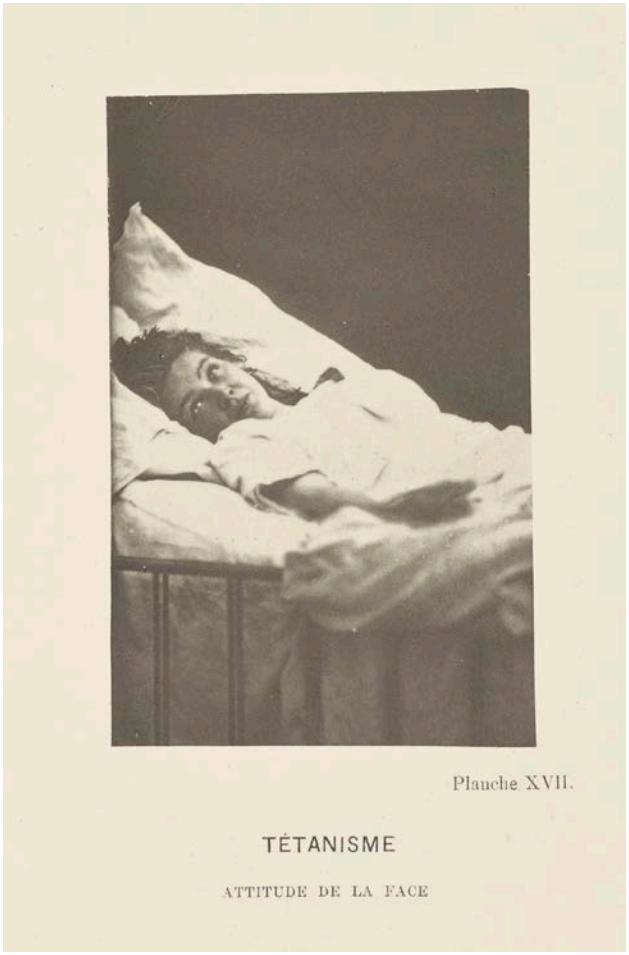

Fig. 2.27 Paul-Marie-Léon Regnard (French, 1850-1927) "Tetanisme," 1878, Photogravure, via The J. Paul Getty Museum, Los Angeles

Perhaps because these poses are identifiable, and have root origins, they can be manufactured or manipulated. If there already exists a canon of gestures with a commonly understood set of signifiers, then to trigger association with the cause, one need only mimic the pose. This idea is at the center of Tolchinsky Pinkus's novel, and in the novel, photography is the way these poses are made concrete. The novel takes stock of the photographic archive, without ever explicitly narrating the photographic studio or the actual photo encounters between doctor-photographer and patient-model. Yet the photographic archive is there as a historical reference and in the book. Tolchinsky Pinkus aims to bring down simple and reductive labeling of Augustine as mad, by giving her self-awareness as a photographic subject. So despite the existence of this photographic archive, and the poses that

cite the root-metaphors as delineated by Gilman, the characters in the book have internal lives that push us to question the validity of these root gestures. Though the preponderance of the same root gestures throughout centuries in artistic representations of madness is a real phenomenon, Tolchinsky Pinkus makes it clear that she does not believe them to be founded on any actual internal pathology (and Gilman would agree).

It is notable that this novel includes a photograph, apart from the underlying photographic archive not included in the book. Such inclusion inscribes this novel into a larger genre of Latin American novels with photography, or as Magdalena Perkowska calls them, *foto-novelas*, different from the fotonovela genre of comic books with photographs. Her book poses important questions around how photography and verbal discourse relate in a text, whether it is through collaboration, confrontation, or questioning.[291]

The particular tradition that *Augustine. La loca de Charcot* belongs to is one that Perkowska discusses as located temporally around and after W.J.T. Mitchell's announcing of the pictorial turn in 1994.[292] This turn identified the picture as "postlinguistic, postsemiotic" and in Marjorie Perloff's approach, the goal was transgression, displacement and a crossing of boundaries.[293] Other works with photographs or foto-novelas in this canon include *Tinísima* by Elena Poniatowska, *Fuegia* by Eduardo Belgrano Rawson, and *Shiki Nagaoka: una nariz de ficción* by Mario Bellatin. These works are all published in the last decades of the twentieth century or start of the twenty-first, and they all enact a play between image and text in various ways. For example, in Bellatin's work, actual photographs from a Japanese family, lent to photographer Ximena Berecochea by a friend, help to illustrate the life of a fictional man with a

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[291] 56
[292] Mitchell, *Picture Theory*. 16
[293] Marjorie Perloff, "The Demise of 'and': Reflections on Robert Smithson's Mirrors," *Critical Quarterly* 32, no. 3 (1990): 81–101. Cited in Perkowska, *Pliegues visuales*. 15

Cyrano-like nose.[294] By incorporating such photographs, Bellatin brings up questions of what it means to represent photographically and how the relationship between text and image may be complicated.

In the case of *Augustine. La loca de Charcot*, the photograph stands as a portal, a gateway between the world of the historical hospital, and the fictional asylum in the pages of the book. Positioned at the very front of the book, it is the first thing a reader sees upon opening the cover. The photograph in the book functions within Liliane Louvel's understanding of the "poetics of the photographic visual,"[295] with its privileged relationship to language and by extension, fiction. The photograph is activated by its inclusion in the novel, rescued from other contexts or slumbering archives, in order to spark reflection, and pave the way for a new narrative. It has very definite ties to the historical archive from where it came, yet it aids the reader in imagining the protagonist as vibrant and dynamic.

Bargaining for Agency

The photographic apparatus, conceptualized by Georges Didi-Huberman as a subjective apparatus operating between real and imaginary space, functions also as an apparatus of subjection.[296] It not only had the power to create an image separated from reality and the imaginary, emanating from an intermediary non-space, a new space ruled by photographic representation itself, but also in creating this image, it usurped any autonomy, voice and individuality of each photographed subject, leaving only silent representations of types and symptoms. Sander Gilman explains that historically, after seeing their own image, many patients began to feel and learn the correct ways to respond during exams and medical presentations. The

[294] Dávila, "Burla Velada Y Fotografía En Shiki Nagaoka: Una Nariz de Ficción." 188
[295] Liliane Louvel, "Photography as Critical Idiom and Intermedial Criticism," *Poetics Today* 29, no. 1 (Spring 2008): 31–48. 32
[296] Didi-Huberman, *Invention of Hysteria*. 63

patients started to behave according to perceived expectations of the doctors, creating and sustaining norms identified by the medical professionals. The hysterical women were "suggestible," resistant to manipulation and institutional control.[297]

Nonetheless a certain self-awareness of these photographs displayed in the hospital and in the medical journals is a fictionalized element of Tolchinsky Pinkus's novel. No matter the level of access of patients to their own photographic representations, the posing itself in the medical photo studio with a stage and hospital bed, contributed to a general awareness of being photographed. The hospital infrastructure developed under Charcot's tenure at the Salpetriere included an onsite darkroom and a photo studio with lighting apparatus. "The whole thing was put into place when a 'devoted and able' photographer, Paul Régnard, was able to settle in for good at the Salpêtrière and indulge his predation at any opportune moment."[298] No longer would they miss chances to capture the patients' attacks while a photographer was being summoned from outside of the hospital gates.

The strategy that Tolchinsky Pinkus employs to attack the validity of the photographic archive of the Salpêtrière, is to write characters who may reclaim their own agency when confronted with the prospect of becoming photographic subjects of the *IPS*. Fellow patient Marie confides a secret to Augustine upon her arrival, advising that she must behave well as a diagnosed hysteric, and that she should have attacks, and become an interesting case for the doctors.[299] This performance she must embark upon is one with which Augustine is familiar, having feigned sleep-walking at the home of her employer Master Tarcot, so as to avoid his nocturnal attacks. Marie continues, "de otro modo te enviarán a casa. Y supongo que allí no

[297] Gilman, *Seeing the Insane*. 200
[298] Didi-Huberman, *Invention of Hysteria*. 44
[299] Lydia Tolchinsky Pinkus, *Augustine: La Loca de Charcot* (Buenos Aires: Ediciones Simurg, 2004). 70

querrás regresar, al menos ninguna de nosotras quiere volver a su destino anterior," [if you don't they'll send you home. And I'm guessing you don't want to go back there, at least none of us want to go back to where we were before]. Initially, being contained inside the hospital for each woman, feigning or not feigning attacks of hysteria, is preferable to being outside in the world, in each ones previous life environment where they have been subject to violent rape and abuse.

As Augustine learns more from her fellow patients, she comes to enjoy being photographed. She comments about the photography being preferable to sitting for drawings, "Me alegré, posar para los dibujos me tenía harta,"[300] [I was thrilled, I was sick of posing for the drawings]. These medical illustrations were the dominant medium in the late nineteenth century, especially suitable to mechanical reproduction for the dissemination of medical textbooks. Even once photography practices had been introduced, publishers continued to create etchings based on the photographs, because they could be more easily reproduced. These etchings also provided a means for the artist and doctors to make necessary changes to the posture of the subject, in order to emphasize certain qualities or downplay others. Augustine describes this very phenomenon of having individual traits erased in the drawings, when she comments in the narration, "a todos nos hacía la misma cara de loca,"[301] [they gave us all the same madwoman face]. She describes the frustration and physical exhaustion of sitting for an artist doing a drawing, "haciéndonos contorsionar o repetir un ademán durante todo un rato que le llevara copiarlo,"[302] [making us contort or repeat an expression for whatever time it took them to copy it]. From her description of this deliberate freezing of gestures, it is clear that the process this character describes in the first person narration, is one of recreation or construction of a

[300] Tolchinsky Pinkus. 91
[301] Tolchinsky Pinkus. 92
[302] Tolchinsky Pinkus. 92

predetermined pose. Her comments here serve to delegitimize any claims of medical recording of *actual* phenomena that these illustrations made. The illustrations on the contrary served to confirm the symptoms already designated externally. Augustine finally asks, "¿Cómo iban a estudiar algo que no era real?"[303] [How were they going to study something that was not real?]

On the next page of the novel following these reflections by Augustine is an excerpt from Didi-Huberman's book, one of several in the novel. In this quotation, he notes that all of the poses, from the passionate poses, crucifixions, ecstasy, delirium, all are evident and visible within the photography of the *IPS*, and he makes his point, "Todo parece estar ahí porque la situación fotográfica cristalizaba idealmente el lugar del fantasma histérica y de un fantasma de saber," [304] [Everything appears to be there because the photographic situation perfectly crystallized the ghosts of hysteria and knowledge]. The citation continues as he describes a mutual seduction that occurred between the patients and the doctors. Yet this mutual seduction does not seem so mutual, as it was the doctors hungry for images who got them, while the hysterics simply got to consent, and emulate one another in a "teatralidad de sus cuerpos" [theater of bodies]. By including this quotation at this particular juncture in the novel, Tolchinsky Pinkus allows Didi-Huberman to drive her point home. Her citation of him throughout the book moreover indirectly articulates a position she takes toward the image production at the Salpêtrière: that it was abusive toward the women and that the photography was central, not peripheral, to the entire medical project. The message communicated by these characters, conscious of the posing itself, is to instill in the fictional subjects agency to have at least temporarily determined their fate, in whatever small way possible.

[303] Tolchinsky Pinkus. 92
[304] Tolchinsky Pinkus. 93

From the *IPS* to the Tuesday Lectures

Beyond quoting Didi-Huberman extensively in the novel, Tolchinsky Pinkus dialogues with the resulting photographs and text from the *IPS* in order to insert herself into the photographic encounter, through the narration. She cites and writes from the recorded scenes from the *IPS*, specifically the medical histories and detailed descriptions of patients experiencing attacks, and hallucinating. This is an intertextual narrative form, which works in the intermediary space of photography and text. The second and third volumes of the *IPS* consist of photographs, as well as many pages of medical reports and transcribed scenes from the hospital rooms. Bourneville was the writer of this journal, and Charcot originally hired him for the job, though he was not the top of his medical school class, nor did he have any major accomplishments, other than being a journalist. His writing experience served him as writer of this journal and several others after he left the Salpêtrière.

The way that Tolchinsky Pinkus intervenes into the space between photography and text is by way of this photographic journal. The text of the journal is transcribed from the patients' own words, yet it is meant to accompany, as a supplementary addition, the photographs, whose own central role is evident in the title of the journal, *Iconographie photographique de la Salpêtrière*. The first volume of the journal in fact did not have text at all, but rather was only images. The transcribed text, from the outset, does not stand alone, but rather it is an addendum to the photographs. The text in fact does serve a very different role however, from that of the photographs, which created the spectacle of the hysteric woman's body. The text of the *IPS* includes information on Augustine's abuse, and transcribes her hallucinations and outcries when she is speaking about her past rapes and mistreatment. It is through the text then that we are

afforded a direct line, though still mediated by Bourneville's transcription, to the patients themselves.

Tolchinsky Pinkus cites heavily from the *IPS* in the novel. Yet in placing the quotations and narrative from the journal into her own narrative, she breathes a different life into the words, and places them into a new functional context. Specifically, these words as transcribed from the *IPS* become dialogue in the medical demonstrations she stages in the book, fictionalized versions of Dr. Charcot's Tuesday afternoon lectures. Words that originate as accompaniment to photographs, become the dialogue in fictional stagings of hysteria before a live audience. Her book acts as the device processing the words into the final novel we hold. The citations she makes are not all faithful to the written archives, and I discuss this complexity in the following section.

By quoting heavily from the archives, and from writing a novel so deeply grounded in photography and a history of photography, Tolchinsky Pinkus attempts, even if only through fiction, to symbolically reframe the photographs and contest the "doctors' darkroom misogyny." This expression from Ulrich Baer, is central to his explanation for how feminist scholars have dealt with the legacy of the Salpêtrière. He explains that critics like Elaine Showalter, have focused on the textual archives in order to avoid reproducing the medical gaze in discussion of the photographs. Yet Baer does not agree that reproducing this abuse is inevitable, and in turn, does face the photographs and attempt to reinterpret narratives by looking differently. In order to do so, he rejects the contextualizing of photographs as freeze frames in a continuum of history, mere points on an inevitable linear narrative. He challenges this Hegelian avowal of the marching progress of history, and chooses to view individual photographs as momentary flashes in a non-linear universe of atomically scattered chaos. Within this alternative paradigm, each

photograph's subject has diverse and mutually exclusive futures.[305] Baer attempts to encounter the subject on her own terms, rather than within Charcot's vision. Yet in order to do so, he does believe we may have to align our own gaze with that of Charcot.[306]

Tolchinsky does just this, by bringing to life in the form of a novel, the written record from and surrounding the Salpêtrière. What is initially a textual component in a photographic journal, becomes the dialogue in her fictional staging of Charcot's Tuesday afternoon lectures and medical demonstrations for the Paris elite.

The events in the book follow two different chronological timelines. The first is from Augustine's childhood through her internment and until her escape, and the other is from her narrative present as a thirty-five year old woman working in a milliner's shop. This provides the stage for the start of the novel. She receives news of her mother's death and this sends her on a trip back through her memories. Her recollections accumulate and she seems to recover her memory in a way that she had not had access to prior. The past life begins erupting into scenes of the present. Adult Augustine pieces together an album, a scrapbook of memories. As they bubble up, as if signs from the unconscious returning in dreams and daydreams, she shares them with the reader.

There are lapses when she is not able to remember events. The narration trails off, and the author uses ellipses to demonstrate something happening. It is usually the moments when she has gone into an attack. But our only access to the past is through Augustine's memory. There is no omniscient narrator of events. If it is a moment where Augustine has passed out or had an attack, there is no memory there. Like a blank recording, there is no material, no content there. As the

[305] Baer, *Spectral Evidence*. 5-7
[306] Baer. 28

readers we are left to infer. The official record is there to uphold the institution of the asylum itself, to fill in the gaps where the patient has faltered, fallen through the cracks.

While Augustine narrates her memories of arriving to Tarcot's home as a teenager and the events leading up to being raped, her first person narration is interrupted by a quotation from the *IPS*,

> *¿Y tú te llamas mi madre? ¿Y mi padre te perdona? Si pegarle a la madre estuviera permitido. ¡Cómo puedes estar con él! Dices que arruino tu trabajo con mis mentiras. ¡Yo te digo que no eres más mi madre! Cuando sucedió, él debió ir a la cárcel. Yo no dije nada: ¡por el cuchillo!*
>
> Iconografía Fotográfica de la Salpêtrière*, Tomo II (*I.F.S.*, T.II)*[307]
>
> [*And you call yourself my mother? And my father forgives you? If only hitting your mother were allowed. How can you be with him! You say that I ruin your work with my lies. I say that you are no longer my mother! When it happened, he should have gone to jail. I said nothing: because of the knife!*]

This quotation succeeds narrator Augustine's recalling of the death of Tarcot's wife. She comments, "Cuando me escapé de la Salpêtrière y me mejoré, lo recordé con todos los detalles."[308] This quotation is like a memory bubbling up unexpectedly from her unconscious, and she is aware that her access to this recollection is new, that it is a newly revealed memory that has been repressed until that point. It breaks with the narrative because it takes us away from the timeline of events being narrated at Tarcot's home, and to an archival citation of words included in the photographic journal alongside pictures of the hysterical patients

In the published journal, these become sensationalist words, perhaps not originally intended to be, but practically becoming, forms of entertainment. Bourneville was critiqued for just this. Apart from the looking at the pictures, the words evoke rich imagery as well. When Tolchinsky Pinkus quotes the words out of the IPS she transforms them. We are brought into the

[307] Tolchinsky Pinkus, *Augustine*. 34-5
[308] Tolchinsky Pinkus. 34

room, we are transported to the scene. Yet the original readers of the *IPS* would have been transported into the scene as well, and in that sense, the words as quoted here are no different. But what does differentiate them in the novel, is the framing of the words within a larger story, rich with inner thoughts and reflections, and a character with self-awareness. Read in the late nineteenth century, these words in the *IPS* would have been void of much context, apart from the spectacular photographs.

Returning to the text, in her first appearance on the medical stage before a viewing public under the direction of Dr. Charcot, Augustine plays the part of hysteric on stage as she has practiced beforehand. Having obtained copies and read the *IPS*, Augustine and the other women have memorized the expected behavior on stage. The archival citations are set off in italics and indented, between lines of text that appear in non-italicized type and without the indents. Charcot narrates the behavior of the patient in explanations such as, "*He aquí el período epileptoide, que se subdivide en fase de movimientos tónicos...*" [*I have here the epileptic period, which is subdivided in phases of tonic movements...*] Augustine's internal narration follows. Checking off a list of requisite poses, Augustine narrates, "Mover los brazos en círculos amplios. Aguantar la respiración, 1, 2, 3, 4, 5, hasta sentir el desmayo. Caer al piso, los ojos hacia arriba,"[309] [Move arms in wide circles. Hold breath, 1, 2, 3, 4, 5, until feeling dizzy. Fall to the floor, face up.] After several of his explanations leading up to the "*período de los grandes movimientos*," [*period of large movements*] she continues, "Contar diez segundos. Contorsionarse. Retorcerse." [Count ten seconds. Contort. Twist.] He comments to the crowd, "*Vean. Vean el arc de cercle,*"[310] [*See. See the arc de cercle*.] The arc de cercle is one of the most spectacular of the poses captured in photography at the Salpêtrière, and a simple image search online yields numerous photos of

[309] Tolchinsky Pinkus. 80
[310] Tolchinsky Pinkus. 81

patients including Augustine, in positions of backbends on beds with a varying array of facial expressions. Narrating her actions, Augustine comments, "Lo más difícil. Me arqueé hacia atrás. Más y más. Me dieron ganas de gritar. Supongo que debido al esfuerzo. Muchas ganas; de gritarles que pararan, que ya no daba más,"[311] [The most difficult. I arched backwards. More and more. I had the desire to scream. I suppose due to the effort. Wanted to so badly; to scream at them to stop, that I couldn't bear anymore.]

Moments later, she is overtaken by a scream, "Ahora sí, el grito. Un aullido. Un miedo atróz: había perdido el control. Separada las cosas. Espectadora de un drama caótico en el que yo era protagonista, autor y víctima. Las palabras salían de mi boca sin que yo las provocara,"[312] [This is it, the scream. A howl. A terrible fear: I was losing control. Separating things. Spectator of a chaotic drama in which I was protagonist, author, and victim. The words came out of my mouth without my saying them.] This scream, sheer material, exceeds the system of signs or logos defining reason and language. A diatribe spews out, but Augustine does not narrate it internally. Instead, from an archival citation we read, "*¡Cerdo! ¡Cerdo! ... Me dijo que me mataría... Yo no sabía qué era lo que me mostraba... Me separaba las piernas... Yo no sabía que era un animal que me iba a morder...*"[313] [*Pig! Pig! ... He told me he would kill me... I didn't know what it was he was showing me... He separated my legs... I didn't know that it was an animal that would bite me...*]

By using the textual citations, Tolchinsky Pinkus transforms the register of the original words (and manipulating them at times too), from historical document, to dialogue in a scene enacted before an audience. The intervening actions narrated by the protagonist, including her

[311] Tolchinsky Pinkus. 81
[312] Tolchinsky Pinkus. 81
[313] Tolchinsky Pinkus. 82

comments on the motions she is performing, serve to distance her as a conscious and self-aware character, from the extreme action her body is undergoing. These moments serve as opportunities for the author to narrativize, to elaborate the subjectivity of a fictional character, whose historical referent did not have the opportunity to speak for herself, apart from being quoted and framed in the clinical language of the doctors around her.

Cannibal Citations

There are cases in which the words as quoted in Tolchinsky Pinkus's book do not coincide with the official documented record. Beyond the quotations from the *IPS* that are manipulated and made to serve the narrative of the story, the author also changes the words attributed to other medical professionals quoted in the novel, even swapping the words of two historical doctors. It seems apparent, but I will reiterate to be clear, that by incorporating these quotations into her own novel, Tolchinsky Pinkus changes the context and intended recipient of the words. No longer are the words, as quoted, regardless of their historical veracity, destined to the mostly male audiences of the Tuesday afternoon lectures, nor to the elite readership of the *IPS*. Rather, their words have been ripped out of their original context, translated into Spanish, made part of a feminist re-framing of a historical figure, authored by a contemporary Argentinian psychoanalyst. Thus when speaking about the words of the medical professionals as they appear, the "we" who read them, is not the "we" who originally heard them. So to think that they are speaking to "us" is a problem. Their words are no longer their words, despite the quotation marks, italics, and the attribution. Their words have become material in the novel by Tolchinsky Pinkus.

The three central medical citations in the novel are from a section titled, "Mentiras de histéricas" [Lies of hysterics], a title that offers a fairly good idea of the victim shaming to

follow. We are made to understand that according to some authority or perhaps in reality, the hysterical patients lie. Appearing at a middle point in the book, it is meant to evoke within the novel, the opinion of the hospital and its authority figures. This section opens with an epigraph:

> *Todos saben que la necesidad de mentir, a veces sin interés, por una especie de culto del arte por el arte; otras por llamar la atención, excitar la piedad, etc..., es cosa común en particular en la histeria.*
>
> J. M. Charcot, 1884[314]

> [*We all know of the necessity to lie, sometimes without personal interest, by some sort of worship of art for art's sake; others for the sake of attracting attention, rousing pity, etc..., it is a particularly common thing in hysteria.*]

There is no further information about the source, nor is there a list of works cited at the end of the novel. Tolchinsky Pinkus does not wish us to verify the historicity of quotations such as these. The difficulty of acquiring the historical texts, due to gaps in the digital archiving, coupled with the language barrier making revision of the French texts out of reach to many, as well as the vastness of written archives, makes verification a daunting task. The way the quotation reads, we can imagine, if it were real, that it was lifted from one of Charcot's published works based on public lectures. I suspect that these words have been exaggerated in the service of the project of the novel, which aims to paint Charcot in the worst light possible. His words smack of pomposity nearing on the ridiculous, especially knowing what we do about the medical debunking of hysteria as a treatable condition through his methods.

If writing provides a form of retribution by living writers to offenders of the past, Tolchinsky Pinkus does a fine job catching Charcot in a bind. If we are to read these lines as historical, and even if not, we imagine that the intended audience for them is his sympathetic reader. But through Tolchinsky Pinkus's narrative cannibalizing, these words have been taken

[314] Tolchinsky Pinkus. 63

out of context, made something new. The difficulty in verifying the actual words in fact supports the act of retribution, for the contemporary reader is not being asked to verify, and therefore Charcot will never be able to speak back, and clarify what he *actually* said. Through this act of decontextualization, the archive is quieted, while the fictional scenario grows louder.

The above quotation introduces a section that includes two more citations from doctors of Charcot's contemporary time. These citations are used surrounding the narration of Augustine's attempt to confide in her mother that their common employer and her mother's lover, Monsieur Tarcot, has been chronically raping her at night. Her mother Louise seeks medical help outside of the home, diverting attention from the potential rape allegations and back to Augustine's own mental and physical health problems evident in her seizing attacks. Rather than create fictional dialogue to carry along the narrative, Tolchinsky Pinkus introduces quotations (fictitious as they variably are) from nineteenth century doctors, adopting their words to fit her novel. The authority of the archive tricks the reader into believing that these are actual quotations.

Set off in indents and printed in italics, these quotations echo the format of the epigraph at the start of the section discussed in the previous paragraph. I have replicated the italics here as they appear in the book. The doctor responds:

> *Un hombre excelente y perfectamente honorable, padre de familia, justamente honrado y absolutamente incapaz (actuaré gustoso como su garante) de ninguna acción ignominiosa, se dejó sorprender en una trampa de este tipo.*
>
> Dr. Alfred Fournier, *Simulación de atentados venéreos en niños pequeños*, 1880.[315]
>
> [*An excellent and perfectly honorable man, the father of a family, precisely honest and absolutely incapable (I'll gladly act as his guarantor) of any ignominious action, was left surprised by this trick.*]

[315] Tolchinsky Pinkus. 63

This fictionalized Dr. Fournier uses his public voice to assure his readers that the accused man is an innocent, honorable father of a family. That he was honorable in the eyes of a doctor and father of a family may have been sufficient to clear his name. There was little publicly acknowledged understanding that an individual's apparent moral character does not actually prevent one from committing sexual abuse. Use of neutral language, like "acusación" instead of "trampa," would lend some respect to the accuser, creating a more even playing field and permitting that she may have reason to make that accusation. But use of the word "trampa" forecloses any possibility of legitimacy in the claim.

Dr. Fournier's words complement the fictional scenario of the novel, however they are not actually his words, nor is this an actual published text.[316] Dr. Paul Brouardel is the forensic psychiatrist of the time who described the perpetrators of child sexual abuse as "excellent family men."[317] The meaning that Tolchinsky Pinkus has made from this, is that he in the story, Dr. Fournier, who speaks the words, is somehow excusing the men, or clearing their names, because they are good family men and cannot have perpetrated such abuse. This quotation does fall under the section titled "Mentiras de histéricas," and it fits the book that a doctor would collude with the rapist to allow the abuse to continue, and to leave the situation as it is, in its status quo.

The historical Dr. Paul Brouardel was a lifetime advocate for children who were victims of sexual abuse, and in fact he believed that more attention needed to be paid to the links

[316] This is based upon the research completed to the best of my abilities, which also involved translating the Spanish into French, as that would have been the language of publication. This process inevitably presents difficulties.

[317] Masson writes that Brouardel is most concerned not with the victim but with the accused rapist, in Jeffrey Moussaieff Masson, *The Assault on Truth: Freud's Suppression of the Seduction Theory* (Penguin Press, 1985).

between adult trauma and incidence of child sexual abuse.[318] When he spoke of these "excellent family men" he was actually making the point that often times child sexual abusers had externally upstanding guises, potentiating further abuse. He was a doctor of forensic medicine, supported by his record of publication.[319]

With this citation by Dr. Fournier, the author swaps two famous French doctors contemporary with Charcot, and additionally she manipulates the words as originally spoken by Brouardel, in order to support the development of the novel, which positions Augustine as a victim within a misogynist system that dismisses what she says as lies. Within this fictional context, the aggressor is aristocratic Monsieur Tarcot, a man highly regarded in society and among the Parisian public to attend Dr. Charcot's Tuesday lectures. In the novel, Tarcot is the father of a family and considers himself altruistic for having taken in Augustine's mother, Louise, to be a housemaid. Without a record of work and most likely a prostitute, she feels indebted to him. We know from the *IPS II* and *III*, especially the appendix specifically about Augustine in the third volume, that Augustine's parents both worked for this man, who is referred to in the medical records as "C." While in the novel her mother acquires the job with Tarcot when Augustine is a young adolescent, historical Augustine's parents had worked for their master as servants since before she was born.

Continuing in this scene, Louise responds to fictional Dr. Fournier's quoted words asking why such a well-raised girl would behave this way, accusing an honorable man of rape. The response comes in the form of another quotation set off with indents and italics:

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[318] For information on Brouardel's ongoing legacy as an advocate for children, see May Benatar, "Running Away from Sexual Abuse: Denial Revisited," *Families in Society* 76, no. 5 (May 1995): 315.

[319] "BROUARDEL Paul Camille Hippolyte," accessed October 13, 2017, http://cths.fr/an/prosopo.php?id=184#.

Las niñas acusan a sus padres de ataques imaginarios contra ellas... a fin de obtener libertad para entregarse al libertinaje.

La pequeña ha fraguado un cuento y ahora está impregnada de él; el placer que experimenta al representar un papel, al verse rodeada de un interés lleno de compasión, hace que sea inquebrantable en sus afirmaciones... encuentra un auditorio dispuesto a escucharla... y por nada del mundo admitirá que ha engañado a su familia y a las personas... Su mentira será tanto más difícil de desentrañar cuanto que la niña miente sin preocuparse por los aspectos inverosímiles que uno halla en su relato... Las histéricas no dudan en inventar historias ficticias con el propósito de llamar la atención y hacerse las interesantes.

Paul Brouardel, *Causas de error en los informes relativos a los atentados al pudor*, 1883.[320]

[*Young girls accuse their fathers of imaginary attacks against them... in order to obtain freedom and turn themselves over to libertinism.*]

[*The young one has forged a tall tale and now imagines herself pregnant by him; the pleasure she feels at representing this role, seeing herself surrounded by compassionate interest, makes her unbreakable in her affirmations... she finds an audience disposed to listen to her... and she will not admit for anything in the world, that she has tricked her family and others... The more the girl fills her story with lies, the more difficult it will be to disentangle... Hysterics don't hesitate in inventing fictitious stories in order to get attention and make themselves interesting.*]

Read from our twenty-first century perspective, these words are reprehensible, deflecting the accusation toward the victim for betraying her family and others. He claims that there is pleasure that the girl experiences in filling the role of hysteric, "al verse rodeada de un interés lleno de compasión." Beyond that, this is not a text I was able to find, nor are these words attributable to Brouardel. As we know from above, historical Dr. Brouardel was an advocate for children and dedicated his life's work to issues of public health. Dr. Fournier was a dermatologist who specialized in venereal disease, specifically the incidence of congenital syphilis, occurring

[320] Tolchinsky Pinkus, *Augustine*. 65

when children of patients afflicted with it, were born.[321] The name of this source did not yield any results of actual historical texts.

Beyond these cases of manipulated and fictionalized medical citations, is the bending or massaging of Augustine's own words as recorded in the *IPS*. As Augustine's recounting of the time at Tarcot's home continues, there is another interjection in italics, this time with no origin cited. It reads, "*¡No! ¡Me hace daño! / ¡Aleja de mí esa serpiente!*"[322] [*No! It hurts! Get this snake away from me!*] At this moment in the book Augustine still has not been raped, but again her impending violation becomes clear. We are transported between the recounting from adult Augustine, who recalls her time as an adolescent with the filtration of her identity as an adult and the knowledge of what would later happen to her, and the archival words of a historical patient. As an adolescent, in the novel she has a sexual relationship with two of her brother's friends, who end up being friends to her as well. But in the *IPS* volume two, Augustine is quoted as having addressed the two men, Georges and Emile, during a delirium, with similar language. She is quoted saying, "Ote donc le serpent que tu as dans ta culotte..."[323] [Get that serpent in your pants away from me...] While in the novel, Augustine cries out against her rapist, we know from the historical record that it was many different men from her life whom she spoke to and about during her deliria.

Fact and Fiction

The words of Charcot become fodder for fiction here. Following Augustine's outburst set off with "¡Cerdo!" and within the same italicized section of the text, is a response coming from a

[321] For an overview of Fournier's medical contributions, see Arthur M. Silverstein and Christine Ruggere, "Dr. Arthur Conan Doyle and the Case of Congenital Syphilis"," *Perspectives in Biology and Medicine* 49, no. 2 (2006): 209–19.
[322] Tolchinsky Pinkus, *Augustine*. 36
[323] Bourneville and Regnard, *Iconographie Photographique de La Salpêtrière*. 151

voice we can assume to be that of Charcot. Immediately following the outbursts and cries of the patient, he comments in an even-tempered tone, "*Escuchen cómo gritan las histéricas. 'Much ado about nothing', como diría Shakespeare. Mucho ruido y pocas nueces* ["*Listen how hysterics scream. 'Much Ado About Nothing', as Shakespeare would say. All talk.*"] His trivializing of the cry witnessed by the imagined spectating audience of his Tuesday lecture permits their disregard of the content. This patient is no more than a universalized hysteric, individuality and medical history negated. I do not believe that Charcot uttered these exact words however. He is on record saying similar messages, but never about Shakespeare. It reads as a quite modern nod by the author to our contemporary sensibilities of language.

Didi-Huberman notes that while the intake records of the patients of the Salpêtrière included remarks on their medical histories, none of those incidents were included in Charcot's official published findings, nor were the deliria of rape photographed.[324] Didi-Huberman goes on to ask, "How did [Charcot] manage to evade the meaning that Augustine incessantly shouted through the halls of the asylum: 'Get rid of the snake you have in your pants... It's a sin'?"[325] He argues that Charcot's diagnosis was based on the visible signs and symptoms perceptible by his observation alone, even at the cost of evasion of fact.

While this may be the case, there have been critics publishing more recently that have attempted to acknowledge certain merits of Charcot's contributions to society in Paris at the time. While his practice relied on methods that can be considered torture, and depended on the subjugation of patients to the medical experiments and whims of the doctors, he "did not believe (unlike his contemporaries or post-Charcotians) that hysteria was a symptom of degeneracy."[326]

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[324] Didi-Huberman, *Invention of Hysteria*. 160-161
[325] Didi-Huberman. 161
[326] Stafford, "Returning to Charcot." 26

His work therefore kept people out of jail, although the prison of the hospital was not a great alternative.

The words from the *IPS* that are interjected into the narration complement the episodes that the narrator begins to describe. Augustine faints for the first time while in the room of Tarcot's recently dead wife. Her mother catches her and begins to yell and shake her, as she screams back. But this scream, which begins with Augustine's own intentional claim, "Yo grité," soon changes to be a disembodied scream that she is experiencing. She narrates, "Un largo grito resonó en la habitación mientras las piernas y los brazos se retorcían y las paredes se alejaban, se alejaban..."[327] ("I screamed. A long scream resounded in the room while my legs and arms twisted and the walls moved father away, farther away..."). The narration trails off in ellipsis and resumes again following a line break with Augustine's mother inclined over her while she lies in bed. This moment of the attack eludes narration. Having no memory of this moment, all there is to describe is the faraway feeling of the walls and the perception of a body out of control. This is the first of many attacks that begin to occur.

At each successive occasion the narration is truncated, leaving only silence and blank space on the page. The expression of these attacks exceeds the possibility of language. The reader is left with as much obscurity about the events as the protagonist herself. This stylistic decision by the author to narrate these moments from within does not permit an external gaze toward the protagonist, as would be provided if an onlooker described the attack. The visibility of such attacks in the photographs of the Salpêtrière is undercut, by centering the narration from within the subjectivity of the patient herself. We are forbidden the voyeurism welcomed by the photographs, finding ourselves within, like subjects photographed. While we can look externally

[327] Tolchinsky Pinkus, *Augustine*. 41

at these images, the ones we are directed toward are the ones we can imagine through the reading of the text. The unreliability of photography itself to be an index of reality or demonstrate objectivity, is brought to mind, as we face the absences, and uncertainty in the text.

The narrative, which follows an aesthetic of uncertainty and truncation, especially around the areas of trauma, saves the reader from the most disturbing part of the entire story. We do know from the medical records that Augustine's mother sold her as a sexual favor to her master, "C," which helps to explain how he was able to pull the thirteen year old into his bedroom, tear her clothes off, drug her, and rape her, all while Augustine's parents were under the same roof.

When we wonder how it is possible that a mother could sell her daughter, Hustvedt suggests that the maternal and paternal bonds that exist today did not exist in the same way France at that time.[328] Newborn babies were sent away to wet-nurse in the countryside. Augustine was sent away as soon as she was born and did not return until she was thirteen. That is when her mother sold her to be raped. Her father knew about it, but did nothing, and never spoke out against it. Augustine's father does not figure into the novel. Tolchinsky Pinkus's narrative seems merciful as compared to the history as recorded. She writes Augustine's mother, Louise, as a troubled character in denial about her daughter's rape, but not as someone complicit in it. Perhaps such a character would be inaccessible to our contemporary sense of humanity.

We come to imagine a different Augustine, with a voice and a future, an alternative to the historical figure whose existence as a medical case ends at her relapse, imprisonment in solitary confinement, and escape in the disguise of a man.[329] There is a footnote to the third volume of

[328] Hustvedt, *Medical Muses. Hysteria in Nineteenth-Century Paris*. 153
[329] Didi-Huberman, *Invention of Hysteria*. 276

the *IPS* that elaborates that since her escape, it had been discovered that she was living with her lover, whom she had met at the Salpêtrière.[330]

[330] Through her exhaustive research for the book, Asti Hustvedt obtained medical records for Augustine, who spent six days at La Charité Hospital after her escape. The registry lists her address as 19, rue du Sommerard, in the 5th Arrondissement. Hustvedt found no trace of her but I'll have to see for myself. In Hustvedt, *Medical Muses. Hysteria in Nineteenth-Century Paris*.

CONCLUSION

"For those of us who love literature, there's no doubt that language always offers a universe for interpretation. Photography is an immediate visual universe that, when it's most effective, integrates with language and produces a totality."[331]

-Sara Facio

In this dissertation I have presented two subject groups from Latin America and have centered on how they relate to the photographer and spectator within the photographic encounter while carving out a space permitting movement between these positions. I have relied on the pose as device in order to theorize the relationship between these subjects of the photographic encounter. While the duration of the pose varies, the pose itself entails a process of becoming. The presence of the camera and the attention through the gaze of the photographer, and spectator if one is present, may prompt the posing subject, but ultimately the posing is an individual process of becoming.

Within the field of Latin American literature and photography studies this research innovates a new approach to mixed medium works of image and text. By focusing in on the pose as analytical framework and device, I have established a new way to write about these books. I have demonstrated that the pose is a productive framework through which to read these multi-media works of image and text. The pose can be both gesture in an image and intention by author, subject, or reader, and as such, I have demonstrated that the only way to fully understand the dynamics between this array of poses, is to examine mixed medium works of image and text. This is because to read a poetic and literary mixed medium work with image and text we must

[331] Facio, Among Friends. Portraits of Writers - An Interview with Sara Facio. In *Photography and Writing in Latin America. Double Exposures*. 256

put stereotypes or preconceived notions aside and be sensitive to the push and pull between the two registers. Any assumption we may have about a person in a photograph could be questioned as the subject-model is given the opportunity to speak for themself. In cases of textual photographic images, we are privileged to enter into the mind of fictional characters and examine how and why they are posing. There is no place for binary understandings or hegemonic narratives that might silence alternative readings or voices.

The types of works that best demonstrate this complexity of the pose between subject positions are those centering on subjects normally relegated to marginal positions in society. For the travesti prostitutes in *La Manzana de Adán*, the experience of being subjects in the book brought a certain level of cult fame, propelled further by the adaptation of the book into a stage play under the same title by the Teatro La Memoria in Chile. The proceeds of the play went to the book's subjects, in addition to any increased cultural capital. We may directly connect the gestural poses that prick the viewer in the book with the change in life and experiences that resulted from such poses, even if these changes were short-lived. Yet it was not only the pose of their bodies, but also the forms of self-presentation in the testimonials, that constitute this process of becoming. Merely having the attention of another, aware of being watched, is enough to prompt the sort of self-production that may lead to a realization of a desired way of being.

In *La Manzana de Adán* the travesti prostitutes are the clear protagonists as recipients of the photographer and writer's gazes. Yet such posing occurs as well even when the gaze of the other is only imagined. In *Tengo miedo torero* La Loca del Frente woefully reflects that a loca like her will never be the protagonist in a love story fit for the silver screen. She feels relegated to be an outsider, to never be on the receiving end of such attention like a film starlet. And yet she continues to pose, in her forms of dress, in her flamenco dancing, in her singing of love

ballads during conversations, because these actions help her to become that starlet, if only in her own imagination. Despite her character's triple or quadruple marginalization, as homosexual, cross-dressing, poor, and eventually as a political fugitive, she does become the protagonist in a love story, the star of a movie romance.[332] The type of pose that La Loca strikes is not merely gestural, but takes shape through her words, her linguistic inventions, and through the cinema imaginary that she weaves. Like the subjects of *La Manzana de Adán*, La Loca del Frente is inseparable from her time and space, which is a fictionalized present that corresponds with the photographic timeline of *La Manzana de Adán*.

This becoming does not only refer to the photographic subjects in their own lives. This process is one that unfolds between the reader and the subjects during each reading, as these poses of the odalisque, contrapposto, or the uncertain poses in male attire, all contribute to the reader's own understanding of who these subjects are in their particular time and place. This understanding is colored by the cultural associations and knowledge of representations in art of certain poses by the reader-spectator, making the relationship between reader and subject a changing one. Despite the different types of reading possible based on the *pose* of the reader, there are elements in the process of becoming that are not variable. These are not female expressing transvestites who could be from anywhere at anytime, simply replaced. The subjects from *La Manzana de Adán* exist within the political climate of Pinochet's dictatorship in Chile in the 1980s, with the political repression, cultural conservatism, and economic troubles that they entail. Moreover their concepts of gender and sexual identity are based on experience, rather than any reading of theory or knowledge of twenty-first century political debates governing juridical practice and legal rights.

[332] As of the time of publication, the film adaptation of *Tengo miedo torero* is underway, set for release in 2018.

In my approach to *Humanario* and *El infarto del alma* I focus on the reader's experience moving through the space of the asylums as they are photographed. Through the geometric and architectural photographs of *El infarto del alma* and the diverse interiors in *Humanario* we gain a sense for the space, and are permitted to imagine walking through them, meeting the subjects along the way. The experience can be disturbing, especially in the photographs where the subjects do not look back. If the pose here entails a process of becoming, for the reader it is an uncertain process. In *Humanario* it is through the texts that the reader has access to the authors' different poetic and humanistic approaches, and it is evident in the texts that each author has struggled with the task of writing about such a corpus of photographs, yet through their writing, they have found new ways of thinking. Whereas in *El infarto del alma* the poses of the subjects themselves provide a way of entry in for the reader. In this book, as many of the subjects look back at the camera, aware of the presence of the photographer, there is a performance visible, and a traditional sense of the pose. From my interview with Errázuriz it is clear that these poses originated from the subjects themselves, with a consciousness of the act of posing itself. From what Errázuriz shared, and from Eltit's narrative describing how the patients loved the photographer, her presence in the asylum and the act of photographing them was an impactful experience. This photographer's gaze permitted them the chance to become photographic subjects in whichever way they wanted, in many cases, in poses of love, no matter the effort or self-production that the poses may conceal.

In *Augustine. La loca de Charcot* the reader is invited into the photographic and textual archive of the Salpêtrière Hospital from the 19th century, yet it is nonetheless a book grounded within the genre of contemporary Latin American literature with photography. The author's manipulation of the archive and translation of hundred year-old documents into Spanish, which

she draws on to craft the fictional narrative, pits fact against fiction, taking part in a lineage of post-modern fiction that questions the basis of truth. While authors typically have the ultimate voice in a novel, this narrative strategy places the author in a position of power above the voice of the archive, which becomes muted. Through the narrative the subjects gain consciousness of the effects of their actions and poses, learning how to manipulate the doctors and photographers to their own advantage, limited as it may be.

In the progression from theory to practice, a creative idea undergoes changes that depend upon the medium, context, and audience. The concept for a modern dance performance necessarily transforms as it takes shape through bodies in a space filled with sound or silence. A story as imagined takes on its own life as it becomes a narrated text produced by a writer and consumed, debated, or overlooked by readers. A similar consolidation occurs as a photograph goes from theoretical abstraction in a discourse, to being an actual image visible by a viewer. While speaking about photography in abstraction, we may argue whether it signifies fully without text or how the addition of text alongside it may change its meaning. But I take Facio's statement quoted at the start of this conclusion about the immediacy of photography's visual universe a step further to say that photography is already integrated with language as soon as it moves from abstraction to actuality. As soon as a photograph is looked at and considered, it enters into thought and therefore language. In this way then, there is no possible photograph independent of language. For as soon as a photograph is made or recovered from the archives, it is visualized. The intervention of printed language in the form of a caption, accompanying poem, essay or narrative text alongside a photograph, builds upon the initial meeting between image and language that occurs first in the mind of the viewer.

My research here is a result of my tapping into an ongoing intimate relationship between photography and text particular to the history, and cultural and political identities in Latin America. Photography was imported to Latin America from France, first through the Daguerreotype that toured the continent in the mid nineteenth century, discussed by de los Ríos and Cortés-Rocca, as well as in the introduction to *Photography and Writing in Latin America. Double Exposures*. Thus photography arrived to Latin America as a medium adopted from Europe. But photography and specifically photography in literature, as theme and obsession, quickly helped to carve out and define a uniquely Latin American literary voice. Twentieth century Latin American literature revolutionized form and one way it did so was through the meeting of photography in literature. Literary works of image and text dating back to Cortázar's *La vuelta al día en ochenta mundos* from 1967 and *El libro de Manuel* from 1973, arose in the same *ámbito cultural*, seeking to create forms of art in reaction to European and North American neocolonial economic dominance in the region in the post WWII period. These works and those studied in this dissertation, have not only stood in reaction to the North, but stand on their own, and have continued to break with form, and innovate in a way unlike anywhere else.

The same is true for the critical work that has come out of the last fifty years in Latin America. Unlike in the United States where anti-intellectualism has reached a new pitch, in Latin America authors, artists, and critics still play the role of public intellectuals, and people from all backgrounds, not just the *cultural elite*, read literature, and talk about art. In places like Buenos Aires, with the highest per capita rate of bookstores in the world, art is inclusionary in its scope and reach.

This rich culture of debate has given rise to voices in scholarship that have continued to advance theoretical discussions alongside the art, sometimes even produced by the same

individuals. As Schwartz and Tierney-Tello state in their introduction, "in Latin America cultural theory is often produced by the very practitioners of culture, blurring the theory-practice divide that seems to hold sway in cultural studies in Europe and the United States."[333] This dissertation has examined closely the chosen texts, but has also aimed to locate them within the critical camps in which they exist, while articulating my position in regards to the question of the image text relationship. In order to develop this further, this project would benefit from working laterally in related fields such as disability studies, or expanding geographic scope to include travesti subjects in Cuban literature and in traditional Andean *cosmovision*. Further, it would be a natural step to move from cinematic ekphrasis and the pose as gesture in a photograph, to consider movement in actual film, and ways in which film aesthetics have provided an analytical language for thinking through *otherness*.

The question from above that remains to be answered asks, what is the relationship of a photograph alongside text? Sara Facio perceives photography as complementing language as literature, offering a way to feel and absorb the written ideas, to embody them, in an immediate way. She continues in the interview quoted above, that literature accompanied by photography "takes on a new identity," and as if to not mince words she clarifies, "not that it's improved or diminished, but it simply completes the ideas."[334] Yet to complete an idea implies an improvement to the work as a whole. This dissertation makes the case that photographs and text are improved, made richer, and more complex through the meeting staged between them.

At the end of her interview Facio makes plain that a good photograph needs no text, and a good written work requires no photograph yet if they do benefit from one or the other, it adds to the reader-spectator experience. Word and image together always have the potential to be better

[333] Schwartz and Tierney-Tello, “Introduction.” 15
[334] Facio, Among Friends. Portraits of Writers - An Interview with Sara Facio. 256

than one or the other alone because of the potential for the reader-spectator to construct meaning and take a stake in the creative process. A photo seen on its own may inspire wordless awe, as I felt when looking at Irving Penn's portraits of people in old world professions, *Les métiers*, at the Metropolitan Museum of Art recently. Certainly the images evoked by García Márquez or Carpentier in their prose provide picture enough. Yet it is through the meeting of image and text in a creative work that an interpretive space is opened up to permit a different sort of intervention by the reader-spectator.

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APPENDIX

Interview with Paz Errázuriz in Santiago, Chile
August 19, 2015

Interview by Lauren Shigeko Gaskill

In August of 2015 I had the opportunity to visit Paz Errázuriz in her home in Santiago, Chile, where we spoke about her approach to photography and her works of photography and text.

Lauren: Recientemente usted estuvo incluida en el Biennale de Venecia. Para usted, ¿cómo fue la recepción allá, comparado con cómo se ha recibido su trabajo aquí en Chile?

Paz: Bueno, de partida, ya entra otra categoría. Entonces estuvo muy buena, buenísima recepción. Fue considerado de los mejores pabellones. Se habló mucho en los diarios, tengo muchas cosas que se recogieron en los periódicos. En España también, porque después de eso yo recibí el premio Foto España. Ahora hace poco.

L: Felicitaciones.

P: Cosa también curiosa porque aquí en Chile, ¿cómo decirte? Mi trabajo es... no le gusta, no le gusta a la gente mi trabajo. Es como, "qué feo" y que nunca tendrían una foto mía. O sea, yo estoy acostumbrada a esto ¿no?

Y de repente, empieza a valorarse desde el arte. Tiene otra mirada ya. Y es muy interesante, porque el premio Foto España es muy prestigioso y es el tercero de Latinoamérica solamente. Entonces, son cosas que pasa después de tanto tiempo que uno trabajaba de fotógrafo... treintaicinco años.

L: Lo que usted dijo de no tener buena recepción aquí en Chile, esto me sorprende porque cuando yo vi las fotos por primera vez, por supuesto desde mi mirada, desde los Estados Unidos, para mí tenían mucho que comunicar y mucha estética tal vez que no cabe dentro de la categoría de belleza estereotípica.

P: Claro, eso es el criterio en países nuestros donde no hay mucha información. No sé, pero de hecho, eso para mí siempre ha sido una ventaja maravillosa, porque podía yo ser muy independiente y también, a pesar de todo, podría lograr vivir de la fotografía sin hacer nunca fotografía comercial.

Entonces, lo del Biennale fue como una experiencia también... yo nunca había estado en un Biennale, entonces no sabía lo que era. Muy interesante la relación que se produce con otros artistas, con curadores, con el mundo que tiene su mirada allí por un momento.

L: Yo leí el ensayo de Nelly dentro del catálogo. Hablaba de la necesidad de considerar todos los binarios de Norte y Sur, todo lo que se podría usar para categorizar al arte y el hecho de que no se puede categorizar tan fácilmente. Y que hay un poco de un lío, un conflicto... ser de una parte como Chile, por ejemplo, ser de Chile pero estar considerado dentro del mundo de arte.

P: Claro, lo global. Porque también el curador general del Biennale es una persona que quiso que se integrara. Que se hiciera esta globalización. Y él ha puesto un acento muy grande en África, por ejemplo. Él es africano, pero ha hecho un hincapié en eso. Así que es muy, muy interesante para uno verse en ese contexto tan internacional.

L: Pero sin querer ser estereotipada.

P: Claro, por supuesto. Y también, sin querer serlo, pero también serlo orgullosamente. Porque yo pertenezco a esto. Soy parte de esto.

L: ¿Cuál es su posición acerca de esta cuestión de no caber dentro de un tipo?

P: Me siento muy cómoda. Súper cómoda. Porque, también lo que me llamó la atención allá, yo dije, a lo mejor no hay nada de fotografía. Como con esta costumbre que aquí la fotografía tiene un lugar menor.

L: ¿Sí, aquí?

P: Dentro del arte. Sí, por mucho tiempo. Yo creo que todavía hay prejuicio así. Entonces, fue muy estupendo ver tantas muestras, tantas cosas de fotografía, cosas buenísimas.

L: Y entonces en el Biennale, ¿cuánta fotografía vio usted comparada con otros medios?

P: Vi bastante fotografía. Hubo instalaciones de videos sobre todo. Fue el medio de mayor representación. Pero mucha fotografía... o sea, no mucha, pero bastante. Y fotografía de todo orden. A veces mucho más documental.

L: Tal vez podemos seguir con el tema de documental. En los libros de *La Manzana de Adán*, de *El infarto del alma*, y de hecho, todo el trabajo que yo conozco de usted, tiene una mirada hacía sujetos reales. No son modelos contratados.

P: Exacto. En ese sentido yo estoy pegada como al documentalismo social por decir algo. Pero también con mucha libertad, porque no es un reportaje. Es algo que yo lo desarrollo desde mi sensibilidad y le puedo dar un acento muy particular. En el caso de *Infarto del alma*, por ejemplo, yo no sabía que eso sucedía en ese hospital donde yo estuve tanto tiempo trabajando. Yo lo descubrí porque tuve mucho tiempo trabajando allí. Entonces eso es para mí fascinante.

L: ¿Quiere decir, las relaciones?

P: Claro, las parejas digamos, hablemos... el amor. Las relaciones de pareja que están estables. No es que fueran para las fotos. Son parejas estables, de mucho tiempo.

Y también me sucedió algo muy curioso. Yo siempre quedé muy sensible a ese tema, porque no quería que fuera mal interpretado. Y después como de tres años o más, casi de cinco años, me encontré un día en el museo de Bellas Artes, donde había una conferencia de personas que tenían trabajo en el museo, que las sacaban (las obras) de lo subterráneo para mostrarlas al público. Entonces aparece una foto mía o dos de ese tema y había que recorrer con el público y contar cada artista sobre su trabajo. ¿Entiendes lo que te digo?

L: Sí, ajá.

P: Y en ese momento había mucha gente. Yo veía a un señor que estaba muy interesado, que quería así levantar la mano, que quería hablar. Yo dije <<me viene todo, todo de nuevo>> dije <<me va a interrogar, sí>>. Y fíjate que me dice: <<yo soy el último director del hospital psiquiátrico y quiero decirte que ese trabajo aportó a todo el equipo médico, muchísimo, un aspecto que nunca nosotros habíamos considerado en el hospital>>. Entonces me quedé muy impactada con todo lo que habló, porque habló muy largo de esto y la alabanza de este trabajo que hicimos con Diamela. Y bueno, es como el

apoyo más importante que yo puedo haber recibido. Eso, más que artículos como crítica en general ¿no? Porque de alguna manera, uno quiere devolver algo ¿no es cierto?

L: Sí, que haya cambio, por causa de su trabajo.

P: Claro. Porque yo, por ejemplo, la primera exposición sobre ese trabajo la hice en ese hospital mismo, para ellos. Para los enfermos, digamos. Entonces fue muy bonito eso. Claro, estaba todo ya bien. Ellos quedaron con fotos. Pero esta información que da este médico fue valiosísima para mí. Después se lo conté a Diamela, por supuesto, porque no estaba ella en eso.

L: Y entonces, para crear ese libro ¿vinieron antes las fotos? o ¿era un proyecto entre ustedes dos, al principio?

P: No. Primero era mío. Yo estaba trabajando en eso. Y fui a [Mezcla]. Diamela estaba en México. Estaba de [promotora] Cultural en ese tiempo. Entonces yo la fui a ver. Y bueno, entre todas las cosas me dice, ¿en qué estás ahora? Y yo le conté de este trabajo y nos pusimos a conversarla. Diamela me dijo <<lo encuentro maravilloso>> que << yo quiero escribir, ¿por qué no hacemos algo?>> Entonces, todo el trabajo lo hicimos por fax. [*laughter*]

L: ¡Wow!

P: Entonces las cartas iban y venían. Yo le mandaba fotocopias de las fotos. En fin, todo iba y venía. Entonces, cuando ella ya vino a Chile, ya estaba como terminada.

Yo también había hecho algunas grabaciones. De las muchas cosas que grabé... conversaciones maravillosas... hay una que está en el libro, que es un sueño.

Entonces ahí Diamela, cuando vino acá, yo la llevé al hospital para que conociera y viera cómo era en realidad. O sea, esto es la historia de ese trabajo.

L: Es fascinante saber sobre todo el 'atrás' no? De lo que -

P: Claro, exacto.

L: - produce el libro. Y bueno -

P: Perdón que te interrumpa-

L: Sí -

P: Antes de cambiar del tema de ese libro... es muy curioso cómo esas poses son. Vienen de parte de ellos. Yo no les pedí que se pusieran de esa manera. Era como una cosa, ya, instintiva. De que ante la cámara, hay que ponerse de esa manera ¿no? Es muy interesante eso de la pose. O, que lo convierte en... bueno, hay gente muy vulnerable, muy desposeída. Entonces a lo mejor habrán visto alguna fotografía y que la fotografía tiene que ser así ¿no?

L: Sí, hay este sentido de performance.

P: Sí.

L: Y entonces con ellos, por ejemplo ¿cuál fue su proceso? Por supuesto, les había conocido a ellos muchas veces. Pero ¿cómo salió todo? ¿Fue muy orgánico?

P: Mira. Yo iba por.. ¿cómo decirte? Por... no es cerca de Santiago, entonces yo iba a un pueblo que queda como a dos horas de acá. Y yo rentaba una pieza en ese pueblo. Y trabajaba todo el día en el hospital y volvía ahí a la tarde. Entonces, como que yo fui conociendo. A mí ese ambiente me fascinaba mucho. Yo necesitaba conocer mucho y que ellos vieran que yo andaba con cámara, pero yo no tomaba fotos. Y después, como que empecé a tomar de a una. Hasta que empezaron a mostrarse ya más ellos.

L: Sí -

P: Y allá aparecen... aparecen como parejas. Y después al final, yo ya alojaba en el hospital. Porque al comienzo no podía. Es muy fuerte obviamente, tremendo.

L: Me imagino...

P: Entonces al final, ya decidí alojar allí, como vivir sin tanta angustia. Entonces fue como de mucha cercanía. ¿Te fijas? Ellos siempre querían llevarme el trípode... o llevar mi bolso... o llevar mi lente oscuro. Querían todo. Yo era como la tía. Era como una entretensión para ellos, yo creo, ¿no?

L: ¿Entretensión?

P: Entretensión. Así como entretenido. No es cierto. Porque, claro, conversaban... me contaban cosas prohibidas para ellos, como era yo de mucha confianza. Entonces, muy bonito toda la experiencia para mí. Preciosa.

L: Sí. Tiene un sentido de etnografía... un sentido de una antropóloga que está muy metida en un campo.

P: Claro. Y eso es un poco lo que he hecho con otros trabajos también. Es como informarse... que ellos sepan lo que yo hago, en la medida que puedan saber, o en la medida que ellos puedan comprender.

Y luego ya uno empieza a formar parte de... Ojalá fuera completamente parte de, pero por lo menos lo más posible, ¿no? Entonces de esa manera, es como yo me siento cómoda para trabajar también.

L: Sí. Al final del libro, hay una foto, una serie de la mujer que se desviste. ¿No? ¿Cuál es la historia tras esta?

P: Mira. Dentro de todo lo que sucede allí, este es un hospital enorme... gigantesco. Entonces hay días que se bañan. Por ejemplo, todos los sábados hay un baño obligatorio para las mujeres y para los hombres, dividido. Porque les ponen un montón de cosas para cuidar la piel, o para piojos... todas las cosas que pasan ahí porque son pobres. Entonces ellos sí pueden ducharse todos los días que quieran, pero eso nadie sabe si se hace.

Entonces ese es un baño obligatorio, que está como un poco al aire libre. O sea, está como en un gran bosque también. Entonces, están los baños allí. Pero todos andan caminando por el bosque, esperando para el baño. Se desvisten afuera. Y mujeres mayores, muy viejas... jóvenes... todo en ese sector. Pero hay una cosa con el cuerpo allí, que yo creo que sucede en todos los hospitales psiquiátricos. Que el cuerpo es muy... como decirte... el cuerpo está presente... el cuerpo desnudo es parte... se ve mucho de repente... alguien desnudo que no le gusta usar ropa. Y es una característica de un tipo de esquizofrenia donde es imposible que usen ropa y tienen una salud de fierro, no se enferman nunca de frio. ¿Entiende?

Bueno, entonces esas fotos en particular, son de una pareja estable, de quienes tengo otras fotos. Y que a ella le tocaba la hora de ir al baño y él la está ayudando como a sacarse la ropa. Eso es una rutina. Entonces es muy, muy natural para ellos verse desnudos. Es muy interesante eso. Yo quedaba muy impresionada siempre.

L: Me imagino, caminando por el bosque así.

P: Sí.

L: Y usa el cuerpo usted, en otros trabajos, el cuerpo desnudo ¿no?

P: Claro. Lo he hecho en otro libro mío, a ver, déjame mostrarte [*gets up*]. Claro, esto. Sobre todo, son gente mayor, que me interesó mucho. Tuve la posibilidad de tener acceso a ese grupo de gente mayor que aceptó ser fotografiado desnudo. Pero es otro desnudo. Es también otra pose. Porque allí, también para mí era experimental, esta situación - porque era de verdad, sí, como otro desnudo. Nada que ver con el trabajo del *Infarto del alma*.

L: Sí, seguramente. Como tomó lugar en un estudio...

P: Claro. Es todo luz natural. Pero era, era un lugar que yo elegí, donde podía haber privacidad. Porque eso era lo que más les importaba a ellos. Fue una oportunidad para mí, muy bonita, de hacer ese trabajo, porque como, entender el cuerpo de uno. Yo siempre me veo muy identificada en ese otro que fotografío. Y fue muy bonito hablar de los pudores, de… En Chile el desnudo no es, no sé, como en los Nórdicos, te fijas, que aquí hay una cosa [sexual] con el cuerpo. Es un país, más pudoroso, no sé, más complicado con su cuerpo. ¿Te fijas? Entonces esa parte me interesó mucho, de poder estar frente a esos cuerpos. De verlos. Y que ellos también aceptaran las fotos. ¿No?

L: Sí. Y sobre su sentido de identificar con estos otros, tengo una pregunta sobre su propia identidad. ¿Cómo piensa en las ideas, en los conceptos para fotografiar? y ¿cuál es la inspiración? ¿Cómo se relaciona con, o se identifica, también, con los trabajos que está fotografiando?

P: Mira. En el fondo, no es que diga, <<Oh, yo voy a trabajar sobre el cuerpo desnudo.>> Es como un encuentro. Es como que, te llega la necesidad de trabajar, por ejemplo, están, puede ser muy autobiográfico. A mi edad, de cómo resolver una cantidad de preguntas, no sé, de información que uno necesita. Y curiosamente sí te da una oportunidad, sí, o sea yo creo que hay cosa instintiva de encontrarse con estas respuestas. ¿Te fijas?

No es que yo la ande buscando, así como <<dónde, dónde, dónde>>. De repente, aparece. O uno trafica por ese, por esa ruta que te lleva a tu propia respuesta. Así, por ejemplo, ese trabajo sobre la etnia Kawésqar, que es del extremo Magallanes, es la Patagonia occidental, claro chilena. Yo iba mucho a Magallanes, y de repente empiezo… Estaba trabajando algo sobre la mujer chilena. Y llego donde una mujer indígena vivía muy perdida en… fue un lujo de haber llegado adónde ella. Pero era la búsqueda más bien simbólica de mujer indígena. Y llego donde ella, y ella me abre el camino para trabajar sobre esa etnia. Y yo cambié de trabajo. [*laughs*] De *switch*, así, me fui a dejar todo mi trabajo de la mujer así como en un *pause*. Entonces son momentos que llegan, a lo mejor uno está en una continua búsqueda de esas respuestas, yo creo que todos estamos ¿no es cierto? Por eso leemos, por eso escuchamos música. Pero de repente si tú estás atenta también con mucha visión, la visión en tu interior, vas a dar con eso.

L: Como atraerse a cierto rumbo.

P: Sí. Claro.

L: Sí. Esto es fascinante. Especialmente porque ahora que tengo más interés en la fotografía, me siento que cada persona con quien cruzo, tiene algo de interés, o es fotógrafo, o tiene como, *amateur*, es donde miro, parece que hay, por todas partes. Pero me imagino que es por, también, mi propia interés.

P: Claro, yo creo que es así. Cuando tú te quiebras un brazo, ves a miles de gente con brazo quebrado. Sí. Yo esperaba a un hijo y de repente vi que todas las mujeres están embarazadas. ¿Cómo puede ser? Como, es un sesgo. Una forma de *bias*. Uno es *biased*, continuamente.

L: Y si una es fotógrafa, va buscando - las puertas abren para guiarte.

P: Son caminos que se abren solos. Hay que estar atenta ¿no es cierto? [*laughs*] cuando parece.

L: Y me parece, que, como usted ha dicho, ha cambiado, tiene que estar abierta a cambiar también.

P: Pero dime "tú" no me digas "usted."

L: Ah, okay. Bueno. [*laughs*]

P: ¿Y tú vas a estar mucho tiempo por acá en Chile?

L: En Chile, no. Una semana. Fui ayer a la Universidad La Católica, el campus Oriente.

P: Sí, yo vivo cerca.

L: Sí, para reunirme con una profesora, Valeria de los Ríos, y ella trabaja ese tipo de texto, libros con fotos. Y bueno estoy aquí para ver la ciudad, para ver Santiago, y quería conocerle a usted, a conocerte. Y creo que voy a ver unas cosas- me interesa mucho también la historia de la dictadura, espacios de la memoria. Voy al museo de la memoria.

P: Organizamos una exposición muy estupenda en el GAM.

L: Ah, en el GAM.

P: Porque ese es el, mira, es un trabajo que hicimos con Susan Meiselas. Durante la dictadura, un grupo de fotógrafos, hicimos eso. Y ella logró sacar ese libro maravilloso que se llamaba *Chile From Within*. Entonces yo organicé el año pasado, que por fin se hiciera en Chile. Un poco como un homenaje a Susan. Que nunca nadie, nunca le dimos <<gracias, gracias, chau.>> Entonces acabamos de inaugurar esta exposición que quedó maravillosa con un libro estupendo.

L: Qué bien. Entonces estás en la exposición y hay otros de aquí.

P: Somos quince. Quince fotógrafos que formamos durante la dictadura una asociación que se llama AFI, Asociación fotógrafos independiente. Entonces, bueno, trabajamos en la calle, te fijas hicimos unos más cerca del fotoperiodismo, otros menos, pero con mucho material. Y entonces Susan, que vino como justo a fines de la dictadura a hacer un reportaje, la conocimos entonces ella logró que sacáramos este libro.

Si quieres, te lo muestro?

L: Sí, me encantaría verlo. Gracias.

P: Mira, este, el que sacó Susan, con Norton en Nueva York. Y entonces este, que acaba de salir, que hicimos en castellano y que tiene un texto de un historiador, con premio nacional, para introducir y contextualizar el trabajo.

Entonces esa es una exposición. Si tú quieres ver algo relacionado con la dictadura. Es el momento.

L: ¿Entonces ahora está?

P: Sí.

L: Qué buen *timing*. ¿No?

P: Sí, muy buen. Y hay un video con algunos fotógrafos hablando.

L: Entonces ¿cómo fue este periodo para ti, como fotógrafa? Sé que en Argentina había… sé más sobre Argentina … he pasado más tiempo en Argentina. Pero asumo que hay mucha gente que tuvo que exiliarse aquí también.

P: Por supuesto, es una dictadura feroz. Fue más larga que en Argentina.

L: Sí. Y entonces ¿cómo lograste manejar tu posición con mirada social?

P: Eso, mira, yo no sé cómo, pero yo hacía dos cosas. Yo tengo mucho… yo hice mucho… cubrí, como se dice, mucho en la calle.

L: Las marchas…

P: Las marchas, sobre todo, todos los movimientos de mujeres. En fin, todo lo imaginable te fijas. Pero yo no trabajaba en ningún medio.

L: ¿Como en el periódico?

P: Otros trabajaban en periódicos. Yo de repente vendía a las agencias o colaboración para revistas.

L: Entonces tu nombre nunca salió.

P: Claro. No. Pero entonces, yo tenía mis cosas paralelas te fijas, muy fuerte, que era Manzana de Adán, o los Boxeadores. Todo ese material. Mira. En la misma exposición ahora en el GAM, hay unas vitrinas, unas mesas con mucha información y las revistas, para que tu veas cómo era la censura. Libros que salían clandestino. O sea, creo que es una exposición que te puede servir [y ser impactante].

L: Me encantaría comprar este libro también.

P: Yo te lo puedo conseguir, también te lo puedo conseguir más barato. Este no, porque es mío, pero el viernes tengo que buscar unos que son míos.

L: Bueno, tal vez podemos coordinar después por email.

P: Claro. Yo te lo puedo conseguir porque sale mucho más barato que la librería. Tu sabes que el impuesto en libros aquí es muy caro.

L: Ah, me han dicho esto.

P: Es horrible. Entonces, vale casi el doble.

L: Wow, esto es mucho.

P: Es impresionante.

L: ¿Podemos hablar un poco sobre Manzana de Adán?

P: Sí.

L: Bueno, entonces, para mí, el tema es fascinante, las fotos me encantan, especialmente las fotos que muestran el antes y el después, de vestirse de hombre, para salir.

P: Sí.

L: ¿Puedes hablar un poco sobre la experiencia? Pero también no se puede separar la obra de su contexto político, el conservatismo del gobierno, todo esto. ¿Cómo puedes comentar sobre el contexto?

P: Sí. Mira. Es también un trabajo que terminó siendo con texto de Claudia Donoso. Pero lo que sucedió fue que yo pensaba que yo era capaz de todo. Entonces, hacía fotos y tenía mi grabadora. Y la ponía allí. Pero mira, era imposible hacer las dos cosas.

L: Fotografiar... y [grabar].

P: Claro. Porque tú te das cuenta que era tan fascinante la una como lo otro. Entonces uno se distrae. Y trabajé un año sola. Y allí, invité a trabajar a Claudia Donoso, como para que hiciera la parte de texto.

Y, mira. También, o sea, desde varias puntas de vista, te fijas, tiene que ver el origen de este trabajo con inquietudes e intereses muy personales. Tenía que ver con la prostitución, mi gran interés, te fijas, las mujeres sobre todo. Entonces, yo trabajé con ellas, hice muchas fotos. Fui muy amiga. Pero era un momento también tan difícil. Y ellas me dijeron, que por favor nunca mostrara estas fotos. Te fijas, porque su mamá, o la abuelita, o el hijo en fin.

Y ahí yo conocí a estos amigos travesti de ellas, del mismo prostíbulo. Y que eran un encanto. Y divertido. Y las fotos total para ellos, lo mejor, te fijas, así. Como, como que significaba un gesto también cariñoso, este, de fotos. ¿No?

Entonces ahí surgió esta amistad. Y yo entonces conocí a la mamá, porque está dedicado a la madre de dos de ellos. Dos prostituta, dos travestis prostituta. Y que era una mujer para mí fascinante. Que lograba tener un ambiente tan estupendo. Que todos los amigos, todos los travestis la amaban. A la mamá de su amigo. Que tú ibas y tomábamos té, te fijas. Y todo muy pobre, muy restringido, pero de una generosidad sí extraordinaria.

Entonces de ahí, yo empezaba a trabajar este tema. Que parte, en realidad, con mi fascinación de esta madre con dos hijos travestis. Y en ese momento caótico, violento, de una violencia, pero, exageradamente terrible contra travestis. Específicamente para los militares, lo que significa un travesti, es como la amenaza más grande, te fijas, como concepto de vida, como concepto de identidad y de lo uniforme, militar.

Entonces, duró mucho ese trabajo. Fue muy largo. Tuvo como cinco años prácticamente. Porque primero era muy difícil. En la dictadura hay muchos toques de queda. *Curfew*, que se llama. Entonces, tú no puedes salir, después todo va en contra.

L: Y esta pasa de noche.

P: Claro. Y también, sin ningún apoyo, te fijas, económico. Porque primero aunque fuera en cualquier otro tiempo, yo sé que nadie me iba a apoyar para eso.

L: No podías sacar una Fondart para esto.

P: Bueno, no existían. El Fondart es producto de la democracia, supuestamente.

L: Y ¿cuáles eran los años? ¿Qué años era esto?

P: Era de la ochenta y uno que empecé, el ochenta y uno y el primer libro salió el ochenta y nueve. Y también en ese momento hicieron una obra de teatro muy bella basada en este libro.

L: Ah sí, no sabía.

P: Sí. El Teatro de la Memoria, que dirige Alfredo Castro. Es una obra emblemática de ese grupo. Y está basada absolutamente en el libro.

L: ¿Y se llama?

P: Manzana de Adán. Mucha gente me decía, ah así que tus fotos son de la obra. [*laughs*]

L: No, al revés.

P: Claro.

L: ¿Y montan esta obra todavía?

P: Esta obra, claro entonces, todos los derechos de autor de la obra iban a los travestis a buscar en la noche su… porque se le ha pasado a ellos. ¿Ves?

L: Wow, todos los…

P: Toda la ganancia que puede haber. ¿Te fijas?

L: ¿Han hecho una renovación de la obra de teatro? ¿Desde ese entonces?

P: Después no, no se ha hecho, pero quedó así como mito, sí, esta obra porque claro, era una forma de mostrar ese mundo. Bueno, de hecho el circuito reducido. Y, bueno, me desvío de un poco de te cuento como la historia pero ¿yo no sé si tú quieres hacerme preguntas concretas? Que veo que hablo, que me distraigo.

L: No, para mí, todo esto es fascinante.

L: ¿Qué tipo de problema o desafío usted y Claudia Donoso han tenido que enfrentar tomando en cuenta el contexto político? Ya mencionaste los toques de queda.

P: Y en un tiempo Claudia no quiso trabajar más. Entonces estaba sola, después bueno, en fin. Tiene todo esto, pero yo, como una obsesión de llegar o sea, porque estos son trabajos que ¿cuándo terminan? Es muy dramático también dar un fin a un trabajo. Eso me pasó con El infarto del alma. Me sentí tan culpable. Es como un abandono que uno hace. Porque ya se establecen una relación muy cercana. Entonces, con estos también empezó, bueno, hubo ciertas circunstancias, como de momento que fue posible ir terminando. Uno de ellos, uno de los hermanos terminó preso en Alemania, por tráfico de droga. Después otro... ah, otro… cosas así locas, como, [como tu quieras] el Papa vino a Chile. Entonces, uno de ellos muy cercano a mí, que todavía somos muy amigos, hizo una promesa a la virgen [y al Papa] que iba a salir de la prostitución.

Entonces empieza como terminarse… Y lo otro muy grave, muy grave, es que empiezan el SIDA en ese momento ¿te fijas? Estaba en un momento muy terrible, que la gente no estaba muy educada para el SIDA. No había educación ni control. Entonces, mucho de ellos mueren… casi todos, menos uno, murieron de SIDA.

Y en fin, es como, trágico. Un final… yo, yo lo que me tiene siempre muy contenta es que hay unos de ellos, que es muy inteligente y que logró manejar el SIDA bien, controlarlo. Está enfermo, tiene muchos problemas. Pero hablamos mucho por teléfono. Yo lo voy a ver cuando puedo.

L: ¿Está en Talca?

P: No. Está en el sur, sur. Pudo… estaba muy mal acá en Santiago. Volvió donde su familia, que lo recibió de vuelta. Esto es un logro muy grande, me alegro, es muy bonito para mí, saber que está tan bien, te fijas, porque es protegido. ¿No es cierto?

L: Y después del rechazo.

P: Pero, por supuesto que ya ellos a los treintaicinco años, se encuentran que ya están muy viejo para trabajar y ya están fuera. ¿Te fijas? Eso pasa mucho con casi todas las prostitutas que conocí también. Hay una cosa terrible con la edad. ¿No es cierto? No tiene… no pueden seguir trabajando, porque no tienen clientes.

Dentro de ese mundo tan pobre. Porque si tú te mueves en la prostitución acá de barrios altos, [donde se puede] operar, estupenda, regio, mucho dinero. Pero esos sectores que yo trabajé, no es así.

L: Esto es todo fascinante. Acaba de salir esta nueva edición, entonces…

P: Mira, es tan fascinante lo que pasó, mira. Hay una cosa cultural también en este país. ¿Te fijas? Chile entró con la dictadura al neoliberalismo, donde el dinero es todo. Entonces hay poca gente con mucho dinero. Uno de esas pocas personas con mucho dinero es un joven millonario millonario que tiene recién treinta años, y que es coleccionista de arte. Y por suerte, en vez de continuar en el mundo así farando, todo lo que estaba, que él continua con esto del arte. E hizo una fundación para dar becas a artistas jóvenes. Entonces estaba muy feliz, él se llama Juan Yarur. Es un misterio. Entonces esta fundación dio la vida para que él me propusiera... él estaba enamorado de este trabajo... es gay por supuesto ¿no es cierto? gay de *high society*. Farando de todo. Y enamorado de este trabajo mío de fotografía. Entonces me compró fotos. Yo vendo muy pocas fotos. Como que contaban ¿no es cierto? Entonces, él es un amante de mis fotografías.

Y me dijo <<yo quiero hacer un libro. Yo quiero hacer un libro pero total, así, sin límite>>. Entonces yo me puse a abrir mis negativos y todo, y encontré todas esas fotos en color. Que no, [esta entrega] que eran unas [diapositivas] que en ese tiempo, en esos años, de ese trabajo acá, nunca había película. Te fijas era una escasez tremenda. Por ejemplo para ese trabajo en una película había un rollo de treintaiséis fotos para el día. Entonces uno usaba muy bien esas treintaiséis fotos. La más un *shot* de eso, y eso es la foto. No hay otra.

L: Y esto fue por causa de...

P: Claro. De la cosa económica, durante Pinochet. No había acceso. No existía el boom de cámara fotográfica acá. Nadie tenía una cámara. Entonces, era un lujo. Yo por eso sobreviví mucho. Como fotógrafa haciendo fotos de niños. Y de familias, porque las familias no tenían cámaras, te fija. Era una tradición.

Bueno, entonces Juan Yarur me pone un diseñador, un diagramador. Y yo empiezo a buscar todas estas fotos... que tenía diapo. Porque de repente se me acababa la película blanco y negro. No había más en Chile. Y había un rollo para color y ya, lo que haya. ¿Entiende?

Entonces había mucho material que yo tenía y que cuando hice la primera edición, no era posible, era muy caro el color. Las fotos no estaban muy bien. Y porque la película estaba vencida. Cosas así.

Y entonces recuperamos todo ese material, y el diseñador estaba feliz. Dijo este color es ochentero.

L: Sí ¡de verdad!

P: El color extraño que no es digital, te fijas.

L: Sí, tiene. No, hoy en día... no sé, para mí, tiene mucha relevancia hoy en día este libro, pero también tiene una mirada desde como hace treinta años. Entonces es como ante su tiempo.

P: Claro, hace treinta años. Entonces aquí está la FAMA (es la Fundación AMA) de Juan Yarur. Y acá [*pointing*] él escribe un, no sé- esto. Entonces, es como el primer libro que hace Juan Yarur. El primer libro, porque es muy joven.

L: ¡Sí! Pero qué buen uso de su dinero.

P: Pero mira tú la historia.

L: Sí. Es fascinante. ¿Y piensas que este libro va a salir en editoriales en otros países?

P: Mira, no hay distribución. No hay...

L: Para libros es imposible.

P: Mira, yo, yo tengo. AMA es muy generoso. La mitad de la edición es mía. Entonces, yo los tengo aquí. Y no sé, una librería, unas personas, es pesado el libro también, entonces, a mí me encantaría poder que fuera a los Estados Unidos, que fuera a la universidad.

L: A Nueva York.

P: Claro.

L: La universidad, sí.

P: No sé cómo hacer eso.

L: No sé, el MoMA. Bueno tenemos que pensar.

P: Y entonces, esa es la historia. Y la recuperación de todas estas fotos en color. Que muestran una parte que creo que quedó muy bien. Yo ya con estas fotos quedé feliz. No las había visto, no las conocía. Nada más que fue mirando, como [te veía cómo quedó allí].

L: No sé, creo que parece una obra ante su tiempo. En la época en que se fotografió tal vez no se entendió. Pero ahora, hoy en día, es muy presiente.

P: El libro original, cuando salió hicimos un evento en una librería. Se vendió uno.

L: ¿Qué?

P: Las librerías no lo querían tener. Nunca lo tuvieron. Por miedo. La censura quedó pero impresionante. Y fíjate que el editorial que lo sacó era un amigo joven. Nació y murió con ese libro. Se acabó.

L: En la Universidad de California Irvine donde soy estudiante tienen una copia de la primera edición y de El infarto del alma también. Yo, por eso, pude leerlo. Pero no sabía donde comprarlos.

P: Claro. Imagina. Yo soy... Me gusta mucho la fotografía en libro porque es mejor, donde puede quedar, la exposición es un trabajo enorme.

L: Y ahora, ves gente caminando sacando fotos, fotos. Y después, que tienen las fotos malas, por teléfono, para recordarte de algo bello ¿no? Y aunque quiero hacer esto cuando voy, para recordar, intento no hacerlo. Es mejor comprar el catálogo.

P: Claro. Sí.

L: ¿Puedes hablar sobre los libros? El tema de los libros. Más sobre el texto con la foto. Esto es la relación que tanto me fascina. ¿No? ¿Cómo narran fotos en si mismas? ¿Y cómo cambia esta relación entre fotos mismas cuando añades texto?

P: Sí.

L: Por ejemplo, en Manzana de Adán, hay citas. De gente hablando, hay cartas.

P: Sí.

L: Correspondencia. Pero también hay cosas más periodísticas...

P: Reflexivas...

L: Sí, pero más creativas también.

P: Bueno mira, eso, por supuesto que hay una parte muy personal que es la persona que escribe pero yo también soy la que armo ese trabajo. Entonces a mí me... también opino. ¿Entiendes? De que vaya ciertos texto y unos sí y otros no. Yo creo que también esas como citas, como narraciones son citas en realidad. Son tan válidas porque no es solo anecdótico. ¿Te fijas? Hay una historia importante. Historia del momento. Que habla de la dictadura constantemente. Y que yo creo que hace falta. O sea, curiosamente, antes que saliera el primer libro, no sabíamos cómo publicar. Nadie quería por supuesto ser integre, tú comprendes.

Yo hice un viaje a los Estados Unidos y conocí a Susan Sontag. Y le llevé entonces... cómo decirte... algunas fotos como un librito así como que había hecho a mano para mostrar unas fotos y un poco de texto, traducido. Y ya como una opinión. Bueno, ella era mi referente máxima. Entonces era una oportunidad, imagínate, que opinara sobre eso.

Entonces cuando ella vio eso me dijo <<saca el texto>>.

L: ¿Sí? [*laughs*] ¿Susan Sontag te dijo sacar el texto?

P: Sí. <<Dejarlo pura foto. Son magníficas.>> Y que no.

Te lo cuento como una anécdota. Cosa que yo no podía hacer. Te fijas, imposible. Porque ya la cosa era de la doya. Cerrada ya casi.

L: Ah, okay.

P: Pero te lo cuento porque es la opinión de una escritora, de una ensayista en fotografía que pueda decir eso.

Y por otro lado a mí personalmente me encanta. Sobre todo lo de El infarto del alma o por [Maluvio] la de Maluvio es poeta, que esto de la disciplina. De trabajar con otra disciplina paralelamente me resulta un diálogo pero tan enriquecedor. Es como la oportunidad más grande de discutir, de hablar, de... creo que enriquece para mí, notoriamente, el trabajo.

Nunca he tenido problema. Eso lo de estar con la Nelly o creo Andrea Junta que es la que escribe sobre mí en lo del Biennale.

L: Sí.

P: Que curiosamente yo no tengo problema como de... porque tampoco no es que yo ilustre o que me ilustren. Eso no. No va por allí.

L: No es algo indéxico.

P: Claro. Es como compartir, puede ser, a pesar de que la idea es mía. Eso no, yo no tengo ningún problema. Te fijas.

L: No. Y también me parece que da la habilidad de los prostitutas travesti para hablar por si mismo. ¿No? Una habilidad de, para que aparezcan en sus propias palabras.

P: Sí, como una voz, que sale su propia voz. ¿No es cierto? Sí. Yo creo que y de hecho, yo estoy preparando otra, otro trabajo. Y que lo primero que pienso es en la escritura. O sea, primero pienso en cita que yo busco.

Estoy haciendo un trabajo ahora sobre la ceguera, *blindness*, de la acromatopsia. La ceguera. Entonces, hay muchas cosas fascinantes escritas sobre la ceguera.

L: El libro de José Saramago.

P: Claro. Infinidad, de ensayos. Bueno. Y entonces estoy en contacto con un amigo escritor que... yo quiero que él haga el texto para eso. No quiero que le cuento, yo le paso el material para que él lo lea, lo vea y también aporta mucho. Pero que sea su parte de nuevo. ¿No?

L: ¿Y piensa que va a ser algo más poético, o más prosa?

P: Mira, él es un escritor muy fantástico pero además es biólogo. También tiene ese tema.

L: Ah, perfecto.

P: Claro. Por eso falsó tan bien, porque él tiene una idea muy personal de neuro, arte y una cantidad de terminología que son nueva que hay mucho escrito. Y yo quiero que hagamos un libro. Solamente. No tengo un interés en exhibir eso.

L: ¿No? Entonces esto es interesante que lo vas a hacer con el fin de producir un libro.

P: Claro, ahora un libro desde este punto de vista. ¿Te fijas? No hacer un libro científico. Pero hacer un libro...

L: De foto con esto.

P: Claro.

L: Sí, bueno. Esto fue una de mis preguntas, porque para mí es un género muy fascinante, pero que no he visto mucho. Y siempre hay como, foto, foto, foto y tal vez un ensayo o ilustración, una relación más ilustrativa.

P: Claro.

L: Pero de esa, prosa, poética, algo creativo junto con foto...

P: Es que, es difícil. Es difícil encontrar exacto a la persona. ¿Entiendes? En ese sentido yo estoy también extremadamente feliz que haya sido Diamela. O sea, ese ya no más no puede haber sido otra persona. ¿Entiendes? Y claro yo he visto que hay otros casos de otros fotógrafos que han tratado de hacer algo parecido a lo mío. Pero no está, está como dices tú. ¿No? Ya es un escritor o una poeta o no sé quien y no se produce esta relación, es que es una relación independiente también ¿no? Hay algo que todos caminan por su cuenta.

L: Sí, como palabras que ilustran y fotos que narran. Como entrecruzar estos roles...

P: Sí...

L: tradicionales.

P: Exacto. Como quebrar esa rigidez. ¿No?

L: Sí. Tienes, has [tenido] influencia, de fotografía pero también de literatura. Porque me parece que hay mucho que ver con la historia de *La nueva novela*. Por ejemplo.

P: Ah, de Juan Luis Martínez. Sí.

L: Sí, de Chile. Entonces si tienes influencia de literatura de este ámbito de la vanguardia, la historia de toda la tradición que empieza en el medio del siglo veinte con libros de imagen y texto.

P: Es que yo creo que hay una cosa de mucha simultaneidad con eso. No sé... Juan Luis Martínez... trabajamos... es posterior creo.

L: Ah okay.

P: Yo creo que hay una coincidencia de libertad artística también que puede haber sucedido en ese tiempo. Porque... no sé... yo hoy en día leo a Sebald que es un gran escritor y que me llama la atención. Esas fotos que incluye en su texto... que encuentro fascinante lo que hace.

Pero eso conozco ahora. Yo no tengo influencias como... de dónde... es simplemente probar que yo puedo hacer lo que yo quiero. ¿Te fijas? En este sentido, yo creo que ha sido siempre mi actitud un poco *stubborn*. Así porfiada y no me importa que no le guste, que no pase nada. Y creo que si ya encuentras tú un par que esté de acuerdo que diga <<hoy esto ya está listo, no está tan mal, experimentar>> ahora yo no creo que estos sean las primeras cosas en Chile, no tengo idea de quién más ha hecho. ¿Te fijas? No conozco. Pero eso tiene que estar hecho en muchos lados.

Yo nunca estudié fotografía tampoco. Entonces hay todo un campo así de auto-didacta que me he educado yo sola entonces, que tengo mucha cadencia ¿no?

L: Sí y bueno esto me hace pensar en algo que he leído de creo que Mitchell, WJT Mitchell sobre ¿qué tiene una foto? ¿Qué hay de magia? Y cuando estás tomando una foto, cuando decides que has encontrado algo muy interesante, que vas a sacar una buena foto, que va a salir una buena foto... y aunque las personas te digan que esta foto está fea ¿qué te dice que es una buena foto? Y esto me interesa separadamente.

P: Claro, es como creer en lo que tu haces. Mira, no te podría decir pero es como la valentía de poner en duda esa otra opinión. ¿Te fijas? Porque finalmente no me afecta que no le guste. No me afecta. Porque yo estoy... no es que esté segura de que sea bueno o bonito... no... estoy como muy convencida en que estoy en algo importante, para mí. Y después, después se vio que sí, me resultó que era importante.

Yo creo que esa capacidad de poder medir hasta donde esa influencia de afuera, te pasa de largo. No podría responder eso.

L: Sí tal vez hay algo también no sé... subconsciente. Algo de... un poder.

P: Porfiado, así como... Mira claro porque no puedo decir, <<oh estoy convencida que yo tengo la razón.>> No es eso. Ni que encontré lo correcto. Tampoco. Todo es un poco...

L: Me parece como más intuitivo.

P: Claro, es algo intuitivo. Y que con el tiempo también se te da la razón. Pero eso, lo sabes mucho tiempo después. Entonces...

Ese Mitchell no lo he leído yo.

L: Tiene, bueno WJT Mitchell. Tiene, escribe mucho sobre la fotografía, y creo que es profesor en Chicago tal vez. Y él habla sobre el giro pictórico.

P: Lo voy a buscar. Bueno eso es como, por ejemplo, a mi me falta, yo siento que me falta mucha información. Porque aquí no hay nada. Te fija. Aquí en Chile, las escuelas de fotografía, es toda la técnica.

L: La estética.

P: Claro. Entonces, es como que hay que ir llegando a todos estos textos que aparecen.

L: Sí, seguramente.

L: Sí, bueno. Yo tomé un curso en la universidad, porque yo estudio como sub-estudio, Visual Studies, es como la historia de arte, Art History, pero es más basado en Cultural Studies. Fue interesante saber que había gente que hablaba sobre ese poder, como subconsciente, por qué nos interesa mirar imágenes.

P: Sí.

L: Por qué es fuerte? Por qué tenemos interés en lo visual.

P: Yo le he dado ¿cómo decirte? siempre... es difícil los temas que yo he hecho. Requieren mucho tiempo. De mucha, como, serenidad, poder... lo del Infarto del alma me dejo infectadísima. Entonces yo estoy acostumbrada de que yo tengo tantas cosas que sabía que quiero hacer. Yo estoy cuidando estos tiempos para poderlas hacer. Porque tiene que ser el momento exacto.

Por ejemplo lo de la etnia Kawésqar no se puede hacer en invierno porque no hay luz, porque llueve todo el día, porque ¿qué se yo? Entonces, como que, me tengo que programar con mucha dificultad

para esas cosas. Entonces siempre estoy como carente de este, de mucho ensayo fotográfico. Como, tiempo de estudio tengo poco.

L: Oh sí, seguramente.

P: Y que me hace mucha falta, porque es un tema para mí, fascinante. ¿Te fijas? Y siempre me contacto. Y ahora, en este libro yo junté unos textos que han escrito personas de mi trabajo y que nunca han sido especialistas en fotografía.

Esto es mi contacto. Con poetas, con escritores. Con, por ejemplo, bueno, Nelly Richard, la Diamela, tengo un texto que escribió para mí hace mucho tiempo, Enrique Lihn, que es uno de los poetas más grandes de este país. Otro poeta, Hernando River, otro poeta, Nicanor Parra. Todos estos están allí.

Entonces, mi relación con la escritura, para mi trabajo, siempre es de otro artista.

L: Ajá, en vez de una crítica, por ejemplo.

P: Claro. Te fijas.

L: Interesante.

P: Entonces...

L: Yo he leído varios artículos sobre tus trabajos.

P: Bueno, ahora recién Andrea Junta escribe pero hasta ahora eso es porque ahora ya estoy más vieja, porque ya sucedió muchas cosas. Pero en general mi único contacto es con creativos. ¿Te fijas? Y que eso a mí me enriquece muchísimo, ser tan amiga de ellos. ¿Te fijas?

L: Porque se alimentan.

P: Claro, y mi... yo he tenido siempre... yo tengo más relación con escritores o poetas que con fotógrafos.

L: ¿Ah verdad?

P: Yo con fotógrafos, no sé qué hablar. Porque la técnica, no sé. O sea mínimo. Lo que necesito.

L: Esto es muy interesante, sí.

P: Y los fotógrafos, lo único que quieren saber, es cómo has... quieren la *recipe*. O sea... esto es el punto.

L: Sí.

P: Entonces los alumnos, es lo mismo. Es una falta de... para mí, muy poco interesante.

L: Sí. Y me parece que para ti no es solo una receta pero depende de una relación que tienes con los sujetos.

P: Claro.

L: Esto es diferente. No es como llegar a un pueblo, sacar unas fotos, y chau. Me voy.

P: Claro. Lo mío es... tengo que establecer una relación.

L: Sí. Esto es mucho más como a una antropóloga.

P: Claro. Yo creo que tengo...

L: Visual anthropology.

P: Ocupo mucho método antropológico. Te fijas.

L: Sí, como obra de *field work*. Un tipo de *field work* con algo visual.

P: Sí, entonces. Te fijas, como es más ambiguo. Nunca puedo responder claramente.

P: Claro. Pero mira, yo espero que haya, que te haya respondido...

L: Muchísimo. Me ha servido muchísimo. Pues muchas gracias.