

Uncomfortable Homes

Since the meaning of cultural products depends not only on the context in which they were created, but also on those in which they travel, it is important to attempt to do the impossible, that is, to assess them from multiple perspectives simultaneously. For instance, what could be viewed as containment in one place and time—a representation of Reinaldo Arenas during a particularly reactionary period in the United States ends up creating more of a burden in another context, Castro’s post-Soviet Cuba. As discrepant cosmopolitanisms acknowledge their relation to the maneuverings of the market economy, they are able to address the enclosures and strictures on which disciplines are constructed. This chapter considers the echoes of the institutionalization of critique within the institutionalization of madness. Following the paradigms of intellectual and artistic figuration set forth in the previous chapters, we can begin to analyze unusual sites of conformation and contestation. Our focus throughout this book shifts from intellectual self-fashioning in itself to the interpretation of these authorial maneuvers in diverse contexts. It increasingly considers the significance of diverse visual cultures on the literary realm. The episode before us manifests the ethical parameters of cosmopolitanism, of embracing the flexibility that such a position assumes, as a way of coming to terms with certain disciplinary limitations. The visual and textual rendering of insane asylums suggests peculiar overlappings of nationalism and globalization. The intricacy of contemporary trade associations and agreements makes difficult the intellectual process of identifying the “monster” that José Martí and José Enrique Rodó, among many others, have associated with the United States. As our previous encounters with both Arenas and Eltit have demonstrated, enunciating a singular way out from beneath mutating and oppressive forces is even more so.

The way in which globalization and the disintegration of steadfast ideologies claim subjectivity and citizenry is a topic of investigation in Eltit's more recent novels. Unlike her earlier ones, in her most recent *Mano de obra* (2002a) there is no principal writer/artist figure through which other characters may envision hope. The question of how to construe agency in a world in which oppression is no longer incarnate in the body of an authoritarian leader—Augusto Pinochet—but rather distributed throughout society in insidious ways is in the forefront. The force of the market is totalizing—the worker of a *super* (market) is converted into its products through his labor—labor from which customers are blinded, but which supervisors incessantly observe. At the same time that the desires of the worker are nullified and supplanted by those of the supervisor, *Mano de obra* suggests that the global market is the principal driving force. However, interruption to rapid consumption does not take place on the level of aesthetic difficulty, as it had in the previously analyzed texts of Eltit. A negative review by a Chilean critic touches upon this point. In “Perdida en el supermercado” (Lost in the supermarket), Álvaro Bisama declares:

Diamela Eltit ha terminado por transformarse en la Marcela Serrano de los intelectuales y alumnos de literatura. Una especie de autora top cuyo éxito no se mide en libros vendidos sino en los trabajos escritos con su obra como tema . . . la Eltit es una marca que se lleva para demostrar precisamente, que no se llevan marcas; sosteniendo el mito de que a la autora más avant garde de Chile se le comenta más que se la lee. (Bisama 2002)

[Diamela Eltit has ended up becoming the Marcela Serrano of the intellectuals and literature students. A kind of top author whose success is not measured in books sold but rather in works written in which her work is a theme . . . Eltit is a brand that is worn to show precisely that you don't wear brands; sustaining the myth that the most avant-garde author in Chile is commented upon more than read.]

The aesthetic paradox of all this, he continues, lies in the fact that “mientras más difícil es la obra de Diamela Eltit, más atractivo literario tiene. Eso hace que *Mano de obra*, su última novela sea, por ende, un texto poco interesante” (the more difficult Diamela Eltit's work is, the more literarily attractive it is. This means that *Mano de obra*, her last novel, is not very interesting) (Bisama 2002). Rivera Westerberg jumps into this discussion, by asserting that Eltit is “profundamente chilena” (deeply Chilean) (Westerberg 2003). Against Bisama's claims,

she evidences none other than the fact that Casa de las Américas dedicated its “Semana del Autor” to her (Westerberg 2003). National value is acquired through a cosmopolitan institution, other than the conglomerate of publishing houses in Spain. To the extent that Bisama asserts that Eltit has become a sort of brand name of marginality, customary links between originality and textual content, on the one hand, and authenticity and international reception, on the other, still need to be investigated, but not without recalling the current Chilean context of fierce commodification of even the most significant and political cultural objects. As Sophia A. McClennen (2001) delineates, the “big business” aspects of publishing in Chile, with the Spanish Planeta at the fore, are crucial to the creation of a true national movement.

As did the success of Schnabel’s film impact the reissuing of Arenas’s novels by Tusquets in Spain and Penguin in the United States, the critical success of Eltit’s novels has meant that they too have been picked up by Seix Barral in Spain, one of the principal forces behind the cosmopolitan promotion of Latin American letters in the 1960s. Using a medium that is less challenging to readers than her previous novels, *Mano de obra* narrates the physical, ideological, and spiritual disintegration of subjectivity by neoliberalism. The novel’s self awareness toward a local–global dynamic elucidates our discussion on the selling power of Eltit for “theory” as well on the role that her own critique of neoliberalism plays with respect to the academic market. While it does not convey a means to overcome the more degrading consequences of living in today’s world overrun by capitalism, it constructs an archive through which to recall other periods in which subjects often collectively resisted. The novel’s chapter headlines reference important resistance efforts in Chilean history, situating them geographically and temporally. In the present sociopolitical climate in which the disposability of objects is esteemed, Eltit projects what we may call the “stains of hope” inherited by the past—instances of those broken ideological dreams that still merit remembering.

Where Did the *Marlboro King Size* Go?

First, through chapter and section titles, *Mano de obra* remembers a history of workers’ solidarity and revolt. The first section title—“Iquique, 1911”—recalls the massacre of more than 2,000 miners in the school of Santa María de Iquique in 1907 who have been commemorated in a song made popular by a folk group called Quilapayun, originally written by Luis Advis, in 1970, when the Unidad

Popular came to power. That important year also serves as the basis for the title of the second half of the novel—"Puro Chile, Santiago, 1970"—that cites the national anthem. Each of the chapter titles in the first section coincides with the names of workers' newspapers from the first few decades of the twentieth century, but the extent to which workers are subjugated is captured by the protagonist's complete lack of utterances. "No odio a la turba, no tengo fuerzas ni deseos, ni más voz que la que está dentro de mi cabeza" (I don't hate the mob. I don't have any energy or desire, nothing more than the voice that is within my head) (Eltit 2002a, 59). The most intimate detail about this character that is revealed in the first section is the pain that he endures on account of job-related ailments, a metaphor for overall societal harm afflicted on docile bodies by the nation in cahoots with the market. Unlike in *Lumpérica*, where the author-figure and the lumpen meet in the city square, an emblem of national monuments and rebellion, in *Mano de obra*, the margins sustain central commerce. More than through an artist/intellectual figure's travel to the margins, this novel's principal tactic of critique involves immersion in historical and subversive documents.

While the descriptive techniques utilized by Eltit echo those used in *Lumpérica* and *Por la patria*, the worker who is unable to exteriorize his voice can also be associated with El Mudo (the little Mute) of José Donoso's *El obscuro pájaro de la noche* (1970). In the words of Adriana Valdés, the little mute is "un ser desesperadamente excluido de sus propias fantasías" (1996, 103) (a being desperately excluded from his own fantasies). Parallels can be drawn with the figure of the *imbunche*—a child whose orifices are all sewn up by a witch in Chilean myth—that is later revamped by Donoso in the fictional representation of Chile's class system, provincialism, as well as global capitalism. The act of wrapping objects reflects the intensity with which characters are engulfed by forces larger than themselves in both Eltit's text and Donoso's masterpiece. "Envuelto en la nebulosidad de mis adversas condiciones, el único recurso que me resta es implorarlo a esta (última) manzana que, por piedad, me devuelva mi salud perdida" (Enwrapped in the nebulosity of my adverse conditions, the only recourse that is left to me is to beg this last apple for pity, that it returns my lost health) (Eltit 2002a, 59). *Mano de obra*'s protagonist is not only enwrapped, but he also wraps. Because wrapping is his principal duty at the market, he invests a great deal of time in practicing this activity even at home, and under the observation of his housemates.

Gabriel, mucho más que iracundo, ensayaba, en las noches, múltiples maneras de envolver. Desplegaba una capacidad manual que nos maravillaba cuando lo observábamos en su absorto empeño por consolidar sus paquetes imaginarios. Unos envoltorios con los que buscaba incrementar su precisión en el súper. Sus manos lo conducían hasta una delicadeza difícil de concebir. Pero su cara, su expresión, la comisura de su boca denunciaban esa parte de su carácter que odiábamos y que nos mantenía en estado de alerta, pues por ese hilo casi invisible de saliva depositado en su torcida comisura, se deslizaba un sentimiento fóbico a las colas, a los supervisores, a las borracheras, a los uniformes y a las casetas de los guardias. Fóbico a los clientes, a los paquetes. Fóbico a sí mismo. (Eltit 2002a, 136)

[Gabriel, much more than angered, rehearsed, at night, multiple ways of packing. He revealed a manual capacity that made us marvel when we watched him in this absorbed exertion consolidating his imaginary packages. Some packages with which he sought to increase his precision in the supermarket. His hands drove him to a delicateness that is difficult to imagine. But his face, his expression, the corner of his mouth denounced the part of his character that we hated and that kept us in a state of alert—through an almost invisible drop of saliva deposited in the crooked corner of his mouth was revealed his phobia to lines, to supervisors, to drunkenness, to uniforms and to guardhouses. Phobic of clients, packages. Phobic of himself.]

The saliva that dribbles out from the corner of Gabriel's mouth also implies that which will not be contained. The disdain that Gabriel's housemates and coworkers feel toward this inkling of irrationality suggests its potential as threat, and as such, we may come to see the subversive potential within irrationality. There is just something about Gabriel's face that betrays the manner with which he ingratiates his boss and exposes the remains of his reactions to the systemic oppression.

A similar dynamic of wrapping is true for *El obsceno pájaro de la noche* where the lower-class characters reinvent their worlds through repackaging the leftovers of the upper social classes. This formulaic wrapping, associated with contamination and the demarcation and blurring of spatial categories, pervades Donoso's monstrosity of non-realistic representation. La Rinconada, one of the two macroplaces in the novel, houses those abnormal creatures known as monsters. There they are no longer the exceptions—it is a world that is created by the aristocrat Don Jerónimo de Azcoitia to correspond to his Boy: “Mandó sacar de las casas de la Rinconada todos los muebles, tapices,

libros y cuadros que aludieran al mundo de afuera: que nada creara en su hijo la añoranza por lo que jamás iba a conocer” (Donoso 1970, 240). (He ordered all the furniture, tapestries, books and paintings that suggested the outside world taken out of the houses at La Rinconada; nothing was to stir a longing in his son for what he was never to know.) (Donoso 1979, 187, trans. St. Martin and Mades.) Recreation and consumption is everything in this barrage in which there is “Nada de porques ni cuandos, de afueras, de adentros, de después, de partir, de llegar, nada de sistemas ni de generalizaciones” (Donoso 1970, 254). (No whys, whens, outsides, insides, before, afters; no arriving or leaving, no systems or generalizations . . . Boy must live in an enchanted present, in the limbo of accident, of the particular circumstance, in the isolation of the object and the moment without a key.) (Donoso 1979, 197–98, trans. St. Martin and Mades.) Donoso’s severe critique of the values of the Chilean bourgeoisie and their provincial aspirations toward cosmopolitanism culminates in the garb of one of the monsters—polo shirts with emblems of Marilyn Monroe and Ché Guevara. The old systems in place convert all of these recently dead humans into T-shirts so few years after their deaths. Donoso’s fiction replicates the world of the *imbunche* in a grandiose and almost liberating manner. This fiction is not only closed off from the outside, but is also a product of creative grafting that, however dystopic, is home to a beautiful monstrosity.

Cultural asphyxiation can be the result of an excess of mandates and an excess of capital. Donoso’s characters suffer the effects of rumors and hearsay, as well as from phobias that they are not sufficiently worldly. Like the characters in *De sobremesa*, they imagine that products from elsewhere are better than those from close to home, because the world is something abstract, out there. What is left out of a verbal exchange between two of the monstrous characters in the English translation of *El obsceno* condenses and dilutes the novel’s depiction of consumerism. I do not believe that the omissions in the English translation’s central chapter, chapter 15, can be entirely explained through theories of linguistic translation. Italicized brand names are entirely eliminated—no *Vogue*, no *Lapsang-Souchong*, no *Jasmine*, no *Marlboro King Size*. In fact, the paragraphs containing the first three items are entirely eliminated from the translation—a transformation that could be justified as the translator’s attempt to improve the original by taking out less than urgent background if it were not for the fact that a paragraph containing *Marlboro King Size* also had been “tweaked.” “Sirvió dos tazas de té y después de cruzar sus

piernecitas rechonchas cogió un *Marlboro King Size* entre sus dedos arrugados como tornillos, esperando que su interlocutor se lo encendiera” (Donoso 1970, 257). In English: “She served two cups of tea and, after crossing her chunky little legs, took a long cigarette between fingers as wrinkled as screws, waiting for her companion to light it for her” (Donoso 1979, 199–200, trans. St. Martin and Mades). Whether the *Marlboro King Size* is extracted on account of taste or value or on account of a sort of trademark dispute is inconclusive. To examine the forces beyond the author’s control puts us into a different frame beyond conventional reflection of literary models. As was the case in my analysis of Schnabel’s biopic, loyalty toward the original is not what motivates my critique, but rather a concern for the ironic convergence between the fiction’s focus on reification and its very fate within the English-language context.

What *El obsceno pájaro de la noche* and *Mano de obra* illustrate so clearly is the proximity of intellectual pursuits to other systems of control that ought to make critique a rather uncomfortable matter. As literary and cultural critics, the expectation is that we may speak of Donoso and Eltit in the same breath because they are apparently autonomous agents belonging to different generations from the same nation. Arenas and Eltit begin to raise eyebrows since the first is Cuban and is discussed principally by himself or in fewer cases in relation to other Cuban, homosexual or exilic writers. Eltit more frequently crosses disciplinary bounds, as suggested by Robert Neustadt’s fascinating discussion of the multimedia nature of her oeuvre in relation to the art of Mexican-born Guillermo Gómez Peña and Chilean-born Alejandro Jodorowsky. Taking the lead from Donoso’s and Eltit’s characters, the act of recycling theoretical vocabulary or repackaging entails reading Eltit and Paz Errázuriz’s photoessay on an insane asylum, *El infarto del alma* (1994) in light of another photoessay on the same general topic, which first appeared in Benetton’s magazine *Colors* in 2002. In both *El obsceno pájaro de la noche* and *Mano de obra*, national identity is verified through the ability to purchase and/or acquire products, and if they are from elsewhere, they are ironically even more capable of providing characters comfort in their place and, to some extent, companies such as the multinational fashion house Benetton are responsible for this achievement. As such, Benetton is exceptional in creating a publication that does not explicitly advertise its own brand, yet the seemingly “quantifiableness” of others within its magazine *Colors* may remind us of the pageant of collectibles from all over the world that saturate José Fernández’s salon in *De sobremesa*.

There is a discrepancy between Benetton's labor practices and its politically provocative advertising. Benetton has been involved in very real neocolonial encounters in the Patagonian region of Argentina, with respect to the appropriation of vast amounts of land previously occupied by the Mapuche Indians. On the same land that they now use as their wool farms, they constructed the Leleque museum, as a manner of paying tribute to those same people (Bartolone and Hacher 2002). Whether it is possible for particular projects to slip through the cracks of such an empire and assert something different is questionable. Benetton's advertising seems to reaffirm spectators' control of their surroundings and their ability to superficially traverse continents. However, as these worlds cohere, they also collide and make us aware of the current limits of disciplinary packaging. This process casts doubt on the divisions between consumerist and discrepant cosmopolitanisms.

Domestication

Sometimes moving within the insanity of the marketplace reveals contradictions that can serve as a powerful apparatus of cultural critique. The case of the translation of *El obsceno pájaro de la noche* is fascinating since it exaggerates the instability of meaning and the degree to which definitions of art are entwined by distinct economies. By investigating the currency of madness within zones of experience that are often considered disparate, we may gesture away from customary means of packaging thought. Even Diamela Eltit has criticized the Italian multinational company Benetton for the way it aestheticizes differences. As divergent as their goals may be, photojournalism and advertising evoke affect—whether formed out of fear, necessity, desire, and empathy, or a combination of them all. Although texts potentially can more directly elicit the proper moral reaction, photographs are not only responsible for conjuring feeling but they also depend on context. Still, one of the more preoccupying questions that emerged in the discussion of Schnabel's Arenas was the degree to which it promulgated an informed feeling beyond the nation or whether it simply replicated sameness. For discrepant cosmopolitanisms to operate as a critical category, the value of feeling beyond the nation needs to be especially inclusive. Artists, writers, musicians, and filmmakers are not the sole purveyors of ethical cosmopolitanisms. Supermarkets, advertising campaigns, and Internet sites all challenge our codes of cultural interpretation.

Without an absolute leader, Chileans began to look into how diverse Chilean institutions executed power and controlled citizens. One of these areas was the institutionalization of the insane. Also immersed in an international dialog on madness as metaphor, *El infarto del alma* (1994) by Diamela Eltit and Paz Errázuriz is a photoessay of the Philippe Pinel institution in the village of Putaendo, Chile, built in the 1940s for the purpose of housing tuberculosis patients that was later converted into a state hospital for the mentally ill and indigent when the epidemic ended. This project—like the photoessay entitled *Estrictamente no profesional: Humanario* published in 1976, almost two decades before, by Sara Facio, Alicia D’Amico, and Julio Cortázar—is as situated within a particular context as it is immersed in broad national and international theoretical trends constitutive of post-structuralism and psychoanalysis. Facio’s, D’Amico’s, and Cortázar’s faith in the ability to understand humanity, evident in the book’s title, appears to be greater than the Chileans whose title reflects an attack that is not just on the soul but also on the concept of wholeness. With a vague echo of Rodó’s antiprofessionalism and antispecialization, Cortázar’s initial essay, “Estrictamente no profesional,” emphasizes that there is a range of sanity, as there is of insanity, and those who bury themselves in one supposedly rational area are as insane as the interned. Some of the most pertinent questions that Cortázar asks are with respect to the “extraordinarily intelligent” Adolf Eichmann, the German largely responsible for the Nazi’s “health” activities, as well as the tactics used by the Chilean junta to “*sanear mentalmente el país*” (sanitize mentally the country): “¿usted la pone del lado de la cordura?” (would you put it on the side of sanity?) (Cortázar 1976, n.p.). As we saw in *Mano de obra*, the only distinguishing factor between the sane and the insane is the “dripping saliva” with which the latter’s expressions are depicted. The power of *Estrictamente no profesional’s* critique was intense on a political level, as it was published the same year as the military coup in Argentina. But the strictness elicited by Cortázar’s title is timely in other ways as well. In those years of rebellion and commitment to ideology, *professionalism* stood for allegiances solely for the sake of upholding authority. It is also interesting that, unlike other works by this boom writer that circulate internationally, the significance of *Estrictamente no profesional: Humanario* has hardly reverberated, even in the wake of *El infarto del alma*, within the North American academy.

In *El infarto del alma*, the social sciences and medicine are under scrutiny for the control that they together exert on patients for the

state, but what the photoessay does not claim through these fields, it does through theory and literature. Involved in the workings of the Chilean Transition as much as in authoritarianism, *El infarto del alma* appears not to denounce any one ideology, but instead strives for decentering and lack of unified endings through its disjointed and multigeneric qualities. While we could see these tendencies as going against salability, they also are in line with the multidirectionality of the marketplace. Furthermore, the multiple discourses that Eltit utilizes to represent the asylum mimic, to an extent, the language of the interned. Eltit's and Errázuriz's account challenges the professional discourse of psychiatry and adheres to certain precepts of cultural theory. It exerts faith in feeling beyond one's own community. Like many of their predecessors, these artists link their expression to the insane, and their professional interests are satisfied by that bond.

"La Semana del Autor" commemorating Eltit at Havana's Casa de las Américas cannot be separated from Eltit's already constituted position within the field of Latin American and cultural studies in the United States, where her reputation rests on viewing her neo-avant-garde oeuvre as resistant to coercive and dominant structures. Eltit's election to the Modern Language Association as an honorary member in 2000 attests to the degree to which her work has been canonized. That critics frequently point to the fact that within Chile her work is not duly regarded because it is not sufficiently marketable as a commodity or as a political tool lends the Cuban encounter a distinct character. In "Traveling Theory," Edward Said reminds us that the movement of ideas and theories from one culture to another "is never unimpeded. It necessarily involves processes of representation and institutionalization different from those at the point of origin. This complicates any account of the transplantation, transference, circulation, and commerce of theories and ideas" (Said 1983, 196). How does *El infarto del alma*'s function transform when it moves from being a minoritarian cultural object in the context of the end of authoritarianism and neoliberalism to a celebrated artifact in the United States and Cuba?

At the core of this discussion are the identity and the role of the critic in the face of enduring processes of reification and globalization. By uniting geographically and historically disparate art objects—*Colors's Madness* (2001–2002) and *El infarto del alma*—we can begin to engage the tenuous possibility of responding to cultural and political homogenization from within contemporary modes of commodification and of continuing to critique these processes using a specialized discourse and shocking images. In the case of *Colors's Madness*, even

describing it as artistic may be interrogated. Where are the artists? Where is the art? What is being sold? A cursory answer would lead us back to Eltit's *Lumpérica*—"commercial products" to a "desolate citizenry"? Susan Sontag emphasizes the degree to which the significance of photographic images changes according to the context in which they are displayed. "Socially concerned photographers assume that their work can convey some kind of stable meaning, can reveal truth. But partly because the photograph is, always, an object in a context, this meaning is bound to drain away; that is, the context which shapes whatever immediate—in particular, political—uses the photograph may have is inevitably succeeded by contexts in which such uses are weakened and become progressively less relevant" (Sontag 1990, 106). Because the Italian multinational fashion house Benetton publishes *Colors*, the magazine is frequently viewed as advertising, even though the actual logo cannot be located within it. The absence of the logo echoes the peculiar characterization of Eltit by Bisama, as a non-brand brand. What sort of agency we may attribute to *Colors* is clearly questionable. Nevertheless, the *Madness* issue attracted the attention of people outside of the usual context in which it circulated. Most remarkable about the union of art, advertising, and humanitarianism is the fact that several of *Madness's* images and text form part of the 2001 report of the World Health Organization. Adam Broomberg and Oliver Chanarin—the creative directors of the magazine between 2000 and 2002—have also held exhibitions of the photographs that appeared in *Colors's* issues on asylums as well as on prisons. Furthermore, just a year after *Madness*, in 2003, specialists in photography and contemporary art books located in London and Venice, called Trolley, published a hardback book containing 300 color photos including many that appeared in the *Madness* issue. Some might say that Broomberg's and Chanarin's documentation of 12 different communities called *Ghetto* compensates for its colorful stylization with a thoughtful analysis of their selection process. They do emphasize the "making-up" process, or rather the rationale behind their technique, as well as their journey and the obstacles they faced in achieving their final product. The questions concerning authority and replication are most fascinating, as *Ghetto's* cover is the same as the one on *Colors's* issue 47 on *Madness*, but the transformation of contexts and instances of auto-citation do not stop there.

Madness documents the institutionalization of mental illness around the world, but dedicates 40 percent of the magazine to a singular hospital in Camagüey, Cuba. An illuminating detour took its

team of creative directors and photographers to the Hospital Psiquiátrico René Vallejo, but not to the notoriously oppressive National Psychiatric Hospital in Havana. When the art directors and photographers of *Colors* initially proposed the project, they had intended to do an expose on the National Psychiatric Hospital in Havana, known as Mazorra. Before arriving in Cuba, they had been under the impression that they had secured the ability to do so with the institution's director, Eduardo Ordáz, who is infamous for having controlled it with an iron grip since the beginning of the revolution. The Cuban government, however, interrupted *Colors* by threatening to close down the Benetton stores if Mazorra remained the focus. With the exception of this ultimate detail that was revealed to me in an interview with Chanarin, all is spelled out in *Ghetto*, but not in *Madness*. Because Benetton was among the first companies to take advantage of the 1991 legal allowance for joint ventures, at least symbolically, the implications of such a shutdown would have been immense.¹ In this way, it is important to see that the plan was diverted not only by the officials, but also by Benetton's own financial motivation. Controlled by the national ministry of health, Camagüey's hospital is considered to be more representative of the Cuban mental health system, definitively under the auspices of the National Ministry of Health and described as more progressive—a detail that becomes especially fascinating in relation to the magazine's overall depiction of global politics. The degree to which the hospital in the province is progressive is certainly questioned by the magazine, but never as conspicuously as it is in *Ghetto* where the limits that were placed on Broomberg's and Chanarin's representation by the officials are noted in detail.

Every image was vetted by the hospital director.

Much was out of bounds . . . Any mention of the Cuban law of *peligrosidad* (dangerousness), which was often used to intern homosexuals and other citizens judged to be "in manifest contradiction with the norms of socialist morality." There were details we couldn't photograph; things we heard but could not write. This still applies. (Broomberg and Chanarin 2003, 80)

While *Colors's* *Madness* holds back some key elements of the selection process, Chanarin and Broomberg feature them in their introduction to the section on this asylum, but as we shall see, their scrutiny does not stop there, but rather reaches their own tactics of representation.

El infarto del alma touches on similar points, but, for Eltit and Errázuriz, no such restrictions apply—their access is granted from the text’s start due to Errázuriz’s previous experiences with the place. She had photographed at the facility on a number of occasions.

El infarto del alma, by now a staple within studies of Latin Americanism, was coauthored by two highly esteemed neo-avant-garde Chilean artists. At least on the level of production, the threat to *El infarto del alma*’s autonomy is less immediately evident; historically, geographically, and artistically grounded, it involves fewer and less obscured detours. The book’s theme—the mad in love—and its fragmented style, as Gareth Williams has suggested, possess commonalities with André Breton’s *L’amour fou* (*Mad Love*) and while *El infarto del alma* claims to be inundated by that famous homage to love published in 1937, Williams marks a grand difference between the two saying that the latter does not promise “redemptive revelation” (Williams 2002, 294). “It is the negative exposure . . . of French surrealism’s liberational quest for the positive love of the irrational and for the pure creations of the mind” (Williams 2002, 294). What we may extract from this inheritance is that, indeed, *El infarto* is involved in an international discourse on “madness,” even as it is inserted into a very particular history uniquely analyzed by Williams. For instance, the overwhelming whiteness surrounding the frames of the photographs and the script reminds readers of the whitewashing of Chilean society during the Transition to democracy.

El infarto del alma and *Madness*, two seemingly isolated pieces, reveal distinct treatments of familiar and national cohesiveness. As they highlight the dehumanization of both authoritarian states and the marketplace, they oblige us into the almost vertiginous discomfort of multiple subject positions. Looking at these “accidents of critique,” recalling the surrealists’ emphasis on shock and chance, within an amalgam of art and advertising also allows us to address unique angles of traveling avant-garde art objects and accompanying theory. In considering *Colors*’ *Madness* as an “accident of critique,” what must be kept in mind is that if *Colors* were to have succeeded in documenting the notorious hospital in Havana, and not the more progressive Camagüey hospital, a more typical portrayal of Cuba as anachronistic and authoritarian would have resulted. Benetton would have appeared as a metonymy for the marketplace as a champion of human rights.

With an edgy avant-garde photographic and bilingual narrative expose on life in mental institutions around the world, but especially

in contemporary Cuba, the 2002 *Madness* reconstitutes identity and commodifies difference in a manner that departs from the more expected representations of Cuba of the “Special Period” encountered on the Internet, in film, in music videos, and in all sorts of fashion, travel, and cigar magazines. This difference, however, may be overshadowed by the controversial context in which the text appears. The horizons of expectations for the distinct photoessays are disparate. *El infarto del alma*, along with *El padre mío*, is frequently placed on the other side of an axis from the *testimonio*, and as such, there is an obligation to address them as provocation. *Colors’s Madness*, produced by the multinational corporation Benetton, and Eltit and Errázuriz’s *El infarto del alma*, published by Francisco Zegers, a small company focusing on theoretical works in Santiago, respond to distinct readerships as well as historical and geographical frameworks—differences that may be seen to impede any comparative account. However, they both transform the genre of the *testimonio*, and in so doing, compromise the fads of markets with their marketing of madness.² The fact that the magazine belongs to a corporation whose contradictory politics epitomize the ethical projections of the neoliberal world, a principal object of Errázuriz’s and Eltit’s critique, makes *Madness* appear in the form of an imprecise parody of *El infarto del alma*. A closer reading of the texts, however, reveals that the effects of their tactics of transgression and containment sometimes approximate each other.³ In the past five years, Errázuriz’s and Eltit’s critique of the politics of the Chilean Transition into democracy has begun to find another home, albeit provisional, in the North American academy. It is a marketplace of its own that, in part, cannot be viewed separately from the globalizing one. It too relies on micropolitics and the aestheticization of difference for its categorization of identity and disciplines. Programs in ethnic and area studies emerged in the aftermath of the U.S. government’s more and more sophisticated means to control others. *Mano de obra* represents through fiction many of the theoretical premises that Eltit asserts in a 2001 interview with Michael Lazzara at Princeton.

Claro, porque el mercado que es un sistema inteligente, no tiene ni estética ni ética. Entonces, hay ciertos textos reductores en donde todo, al final es susceptible a hacerse mercado, incluso el dolor, la violencia, el hambre, etcetera. Estoy pensando en Benetton, en la campaña de Benetton que organizó las ventas de sus ropas con lo más dramático de la sociedad contemporánea. Y una de sus imágenes más promocionadas era un enfermo de SIDA en agonía, una fotografía de esa persona

prácticamente muriéndose de SIDA. Y esa fotografía última, digamos, se usaba para vender ropa Benetton. Entonces, el mercado toma esas figuras, las repone y las destruye. Destruye su dramatismo, y destruye el asombro que nos pueden producir. (Eltit 2001, 11)

[Of course, because the market is an intelligent system. It does not have aesthetics or ethics. Then, there are certain reductive texts in which all, in the end, is susceptible to becoming market, including pain, violence, hunger, etcetera. I am thinking about Benetton, about the Benetton campaign in which the sale of clothing was tied to the most dramatic aspects of contemporary society. And one of its most promoted images was a sick person with AIDS in agony, a photograph of this person practically dying of AIDS. And this last photograph let's say, was used to sell Benetton clothing. So the market takes these figures, replaces them, and destroys them. It destroys their dramatic quality, and it destroys the shock that they can produce for us.]

In part, due to these sorts of advertising campaigns, well characterized by Eltit, Benetton has stores in 120 countries around the world and has an annual turnover of 1.9 billion euros, net of retail sales (“United Colors of Benetton: Who We Are”).

The blurring of journalistic and fashion photography characteristic of Benetton's very visible campaigns has made them difficult to ignore. The above is not the only opinion that Eltit expressed on the topic. In the past few years, she has become more and more of a public intellectual, while still refusing to give in to the notion that literature must transmit messages. Published in December 2000, Eltit's contribution to a multi-authored article published in Buenos Aires's *Clarín* periodical, “2001: El desafío y la esperanza” (2000b), conveys outrage over Benetton's model of shock advertising. Eltit asserts that wherein this company's gestures of selling catastrophes are composed of shock without poetics, there is another kind that is invested in hope and political passion—a “sueño romántico” (romantic dream). Keeping the immensity of Benetton's multinationalism in mind, to what extent can we read the company-sponsored journal as a critique—in the sense of separating or exposing the truth in ideology—from within a globalizing narrative that firmly rests on a particular ordering of who we are, the economically and therefore socially liberated, and who they are, the more challenged, constrained, and confined.

Like Nelly Richard's critical discussion of neo-avant-garde production carried out in prominent forums, such as *Margins and Institutions: Art in Chile since 1973* (1986), *La Revista de Crítica Cultural*, and presentations on cultural critique in Latin America at numerous North

American universities and international conferences, her description of the way in which *El infarto del alma* circulated in the Transition's markets and cultural fairs is crucial to understanding the position Eltit's projects have come to occupy in Latin Americanism. *El infarto del alma* performed a fascinating symbolic function, described by Richard: "la austeridad y severidad críticas de una visualidad que usa metáfora *en negativo* de la relación foto/álbum/familia para desestructurar la ilusión de un grupo social reunido por la solidaridad de sus miembros" (the critical austerity and severity of a visuality that uses the metaphor *in negative* of the photo/album/family relationship in order to deconstruct the illusion of a social group reunited for the solidarity of its members) (Richard 1986, 253). Like Eltit's other neo-avant-garde projects, *El infarto del alma* critiques the politics of the state and patriarchy by focusing on the margins and transgressive conceptualizations of family. However, whereas *El padre mío* links a schizophrenic vagabond, referred to as "el padre mío," to the author's own transgressive artistic voice, and *Por la patria* turns its attention on an incestuous family that the dictatorship's roundups of *lumpen*, leftists, and homosexuals attempt to break into confessions of their having betrayed the nation, *El infarto del alma* creates a family out of the delusions of the sanatorium's patients. The linguistic dimensions that not only congeal, but also disrupt this social group are located in Eltit's text: When she accompanied Errázuriz to this legendary institution, Errázuriz had already visited it so many times that the hospital administration barely checked her when she entered with Eltit and the patients shouted "Tia Paz" upon her arrival. To a degree, the patients' familiar salutations embody the maintenance of Chilean society's social strata dramatized in *El obsceno pájaro de la noche*—younger generations and lower classes are impelled to reinforce their difference idiomatically through constructions of familiar address. Some of the modes of address are particularly haunting: Although Eltit is first startled by the way in which a woman older than she pleads for her attention saying "mamita" into her ear, she becomes accustomed to her elder's code. Through this intimacy, she acquires authorization from within the asylum in a manner that corresponds to the feminist intellectual voice acquired through "el padre mío." The interns of that marginal space, then, continue to occupy her own brain, after her departure but like the interned, she too is involved in a collaboration that seeks to link both text and image. Errázuriz and Eltit configure themselves as conspirators whose complicity with each other mirrors the complicity among the amorous interns.

Unlike the black and white photos of amorous heterosexual couples in *El infarto del alma*, the photographs of individuals and couples in the Cuban section of *Colors's Madness* are primarily in the faded greens and blues that, by now, have become the palette of this tropical and washed-out paradise, but they roughly correspond with those that are frequently used in mental institutions to appease patients. The irony of this overlapping comes out in the photograph of the pastel green-tiled wall with four wall hangings above of tropical scenery: including two lovebirds and the sea (figure 5.1). Several patients in love are interspersed throughout the magazine's different locations, but most of them appear in Camagüey, and most of the couple shots appear together on the same two-page spread (figures 5.2 and 5.3). Because they are oddly in a mix of street and asylum clothes and in front of a light blue curtain, they give the impression of having been photographed at a mediocre portrait studio. The astounding degree of decontextualization makes it seem as if the couples were captured in their dream lives. The pairs are quite diverse in height and race and it is difficult to pin down their whereabouts. The aestheticization represents the absurdity of a situation more than the beauty of these subjects. It is difficult to imagine cosmopolitan designers, artists, shoppers, and the likes glancing at the portraits without a degree of awe or condescension because they seem to recall the "tawdriness" of strip malls, rather than the staid quality of aristocratic parlors or even the dirty reality of the down and out. This contrasts tremendously with *El infarto del alma* where the couples are definitively shot on the grounds of the asylum, making it clear that their experience of each other has a context in the present and in the past as well (figure 5.4).

In addition to *Madness's* cover, a self-portrait of Mario, 38 of 93 pages are devoted to the patients of the Camagüey hospital. In contrast, other locations of distinct residences for the mentally ill in Bouaké, Ivory Coast, Aversa, Italy, Gheel, Belgium, Los Angeles, USA, Valona, Albania, Sidney, Australia, Cape Town, South Africa, and Curitiba, Brazil receive much less attention. There are also some allusions to homosocial bonds and homosexual pairings. While the bigness and lack of movement in many of these portraits could be interpreted as containment, it could also be seen as dignifying. These photos were taken with a large-format camera and tripod that give them an air of nineteenth-century portraiture. There is little pretense of spontaneity. Concerning this decision, Broomberg explains, "All we're doing is giving people warning, letting the subjects represent themselves instead of pretending to catch 'the defining moment'"



Figure 5.1

that speaks the unwitting truth. The point is we're being self-conscious about our intervention, about the fact that it is a mediated truth" ("Artthrob" 2004). It would be difficult to ignore Broomberg's self-critical tone, even though at that time, he was employed by a multinational company that was at the forefront of disseminating the

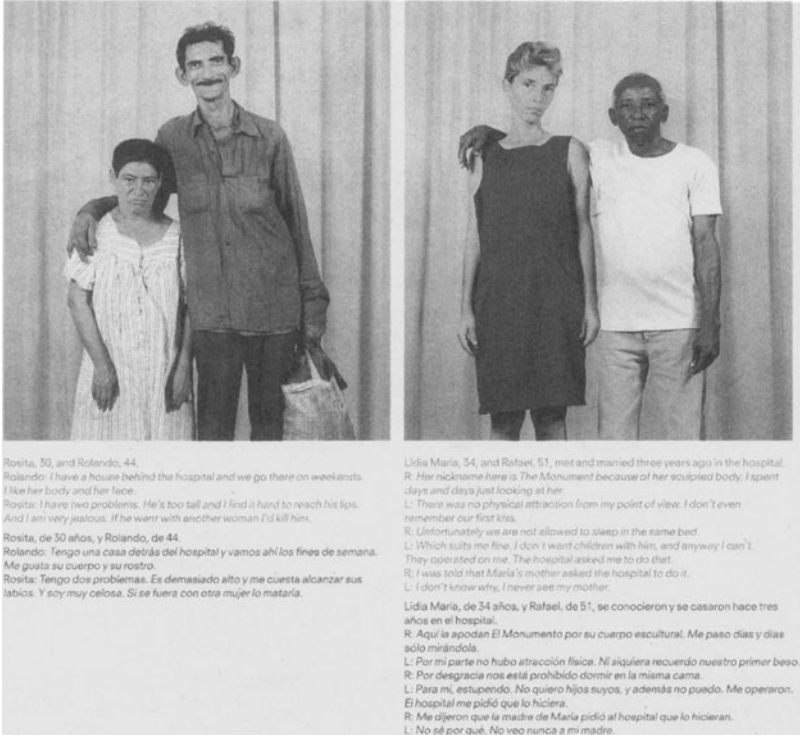


Figure 5.2

marketability of ethnic diversity in 1980s. Adam Broomberg’s and Oliver Chanarin’s photographs are accompanied by relatively sustained interviews with the patients, a tactic that, corresponding to the magazine’s “new millennial philosophy,” embraces communities rather than the older form of disjointed images and maxims that resembled advertising. The most fascinating photos, on both an aesthetic and political level, are the self-portraits, especially, since on the cover, the patient named Mario gives the camera his back (figure 5.5). This implication of resistance to being observed is complicated; unlike the control over her secrets that Rigoberta used to possess, the placement of this color photograph on the cover of Benetton’s magazine is seductive. Purchasers acquire something that is difficult to possess. The abundance of italicized words supposedly corresponding to direct speech give readers the impression that they have first-hand access to a largely inaccessible world. Nevertheless, such a “direct discourse”

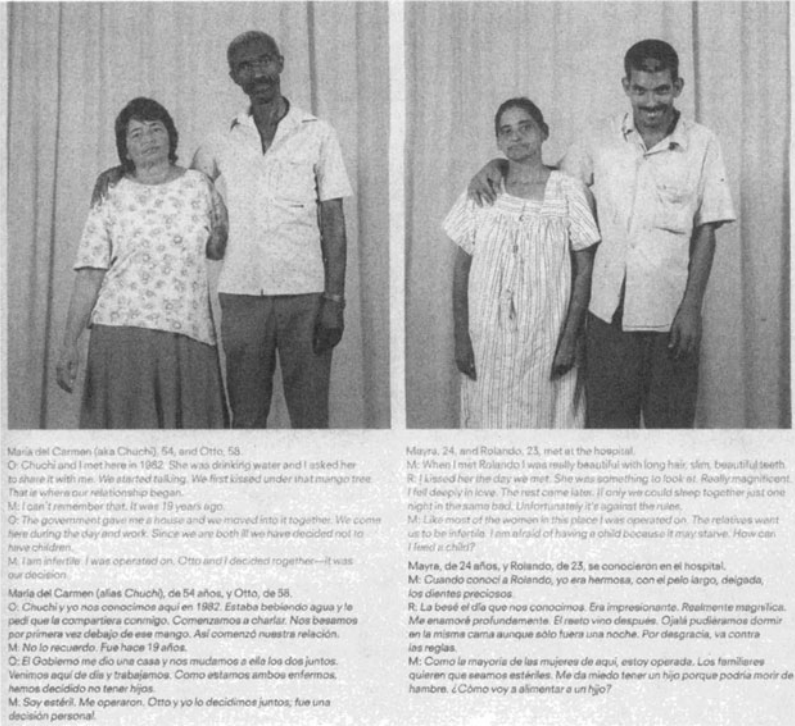


Figure 5.3



Figure 5.4

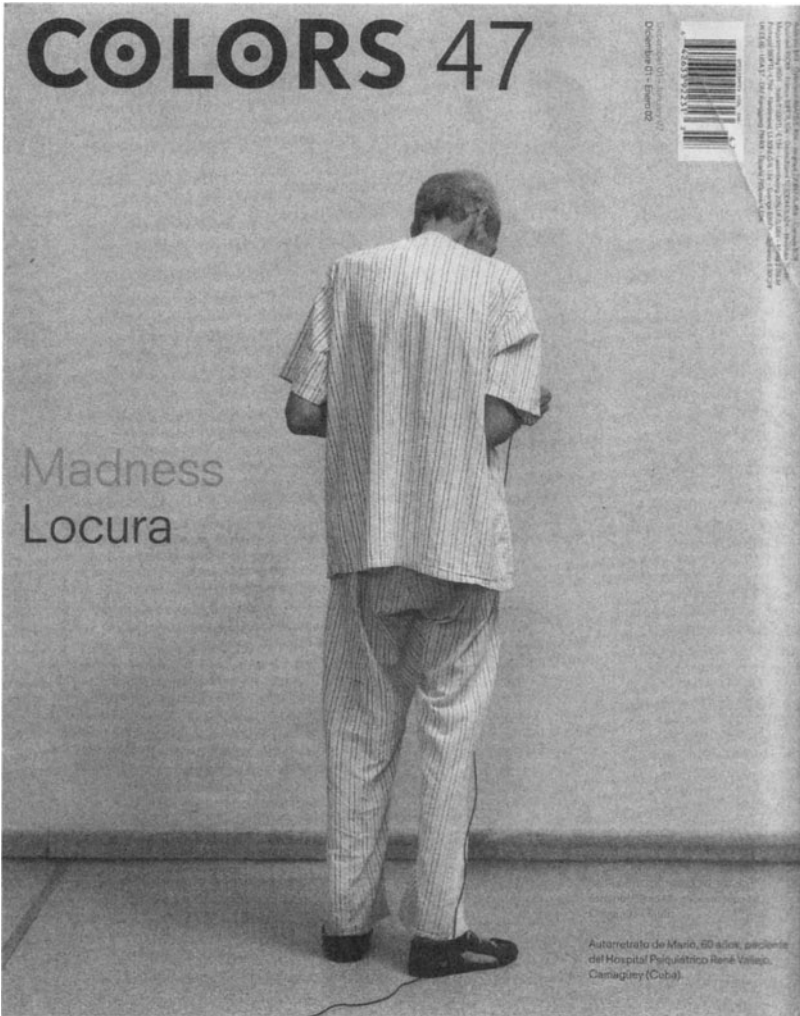


Figure 5.5

frequently appears framed within a strong narrative whose conclusion has already been well consolidated. Whereas the technique of framing the images with a black line surrounded by white, the unconventional formatting of the text that exhibits varying degrees of white pages, the emboldened words, and few passages in quotation marks within the text all emphasize the element of *El infarto del alma*'s construction,

the more conventional format and the manner in which the patients' words are always italicized in *Madness* underscore a singular route toward making sense of the other. However, because of this apparent facility, we ought not underestimate the sort of appeals that *Colors' Madness* makes to audiences. Here in the framed testimony of one of Camagüey's patients named Raquel (that appears in the text side by side in Spanish and in English), the degree to which the United States' problematic relation to Cuba is constitutive of national and familiar identity is evident (figure 5.6).



Figure 5.6

Pegué a mi hijo, sabes, y no había hecho nada malo.

Solloza tanto que es turbador. Tienes la sensación de que deberías consolarla, pero Raquel deja de llorar inopinadamente. Se inclina hacia delante, sonriendo, y asume una voz diferente, más infantil, conspiradora. *La niña que cuidaba en Cuba está ahora en California y me manda ropa que guardo en casa de mi hijo ¿Te apetecería ir a visitarla? Más lágrimas. Cuba es mi país. ¿Cómo voy a dejar un lugar tan bello? Deja de llorar de nuevo y, con seductora satisfacción, dice: Voy a ser bisabuela dentro de poco.*

Diez minutos después de la entrevista la vemos balancearse en una mecedora. Nos sonrió con complicidad y nos manda un beso. (*Madness* 2001–2002, 14–15)⁴

[I slapped my son, you know, and he'd never done anything wrong.

She's sobbing so much it's unnerving. You feel you should comfort her, but she turns off the tears by herself. She leans in, smiling, and takes on a different voice. It's more childlike, more conspiratorial.

You know, the girl I used to babysit for is in California now, and she sends me clothes that I keep in my son's house. Would you like to visit her? More tears. Cuba is my country. How can I leave such a beautiful place?

She stops crying again and with flirtatious pride, says: *You know, I'm going to be a great-grandmother soon.*

Ten minutes after the interview we see her moving backwards and forwards on a rocking chair. She smiles at us with complicity and blows us a kiss.]

Particularly fascinating for this study of cosmopolitanisms are the words “consolar” (comfort) and “complicidad” (complicity). The need for redemption is built into this passage, as is the suggestion that the concept of “redemption” is short sighted on account of its evangelical premise that rocks the other into submission. Raquel’s own dynamics and capacity to convince are not annulled in this passage. The “after” of the interview betrays the pose of complicity that the sometimes sobbing Raquel, insistent that “she goes mad when people call her a whore,” has conveyed to them with her seduction. The final framing of Raquel on the rocking chair recalls the unsteady relation to the outside of her confined space. Although confined, Raquel is profoundly grounded in Cuba and it is from this paradoxically unstable yet identifiable position that *Colors* suggest we interpret her seduction. In this instance, her performance conforms to those of other personages who knowingly play the role of “native informants”; she is not only proud and seemingly steadfast, but also needy. The national

character of this insane subject is strangely affirmed by the international register.

In Raquel's speech, the absence of the many Cubans who have left is perceivable, but more generally, in the series of visual images, so is a larger societal and international duress. In this photo album, we, like Benetton's interlocutors, are introduced to Raquel, who is doubly confined, old, and conspiratorial; she rejects the label of whore, yet holds on to the narrative of the nation that is promoted in the "Special Period in Times of Peace." The narrative of national identity or *cubanidad* has been premised within official discourse as that form of solidarity, both prior to, but also conditioned by solidarity with the revolution. *Cubanidad* enables Cubans to survive the catastrophic material effects of the disintegration of the Soviet Union.⁵ The aesthetic ramifications of this survival mechanism are visible in distinct media, since in recent years, Cuba's place within the imaginary of sexual tourism has been revamped. It can involve a seductive pleading and hustling called *jineterismo* that recalls the subtle methods of Wendy Guerra's Olga. *Jineterismo* is conscious of confinement and of the particular privilege that this singular sort of confinement entails. Even the government bureau of tourism has shaped its advertising campaigns according to this imperative. In the case of Raquel, the projection of this character is extraordinarily complex, since the changes within her discourse extend to a game whose referents are outside of the mental institution, in the very nation: she confesses, then cries, her voice becomes infantile, she mentions something very powerful (exiting the country, she cries again, she affirms her nationality, and then—within the frame of categories constitutive of adversity—she seduces). The power of these extended words to lead us to think of *Madness* as a commodity and as what Richard calls a "metaphor in negative" of the national photo album of the Special Period is immense.

The "after," the "ten minutes after the interview" in *El infarto del alma* is more intricate on account of a demanding combination of photography and self-conscious framing devices—windows within and a black line around the photos—that emphasize the extratextual framings of sanity, madness, and fragmented prose. In a manner similar to *Mano de obra*, *El infarto del alma* superimposes a new plot over a historical archive. It elaborates the symbolics of the disease tuberculosis for the nineteenth- and early part of the twentieth century. For these contemporary artists, Putaendo represents the last token to the Romantics for whom tuberculosis was associated with love and unproductive bodies—all that which challenged the salaried worker of

industrialism. Eltit suggests in fairly direct prose that love links the former institution to the latter asylum that, as illustrated by the photographs, the state is unable to take away.

Even though, as previously suggested, the visual framing devices as well as the varied font and formatting slow down facile consumption or comprehension of the other, another aspect of the text gestures toward the merging with the marginal subjects. Unlike scientific approaches implemented by repressive institutions to comprehend and control sociological problems, depending on a clearly demarcated self and other, the artists attempt to form part of the alternative community at the same time that they signal the impossibility of doing so. Alongside the photographs of insane couples are complex narrative voices whose diversity, at first, appears to be organized with chapter-like titles, such as “Te escribo,” “Diario de viaje (viernes 7 de agosto 1992),” ultra-brief but illogical documentations of disparity entitled “La falta,” almost catch-like allusions to French post-Structuralism such as “El otro, mi otro” (figure 5.7), the Romantic cliché, “El sueño imposible,” referring to the impossible dream of Juana, a patient and girlfriend of José, that was recorded by Errázuriz in January 1990, the follow-up “Juana La Loca” that precedes a one-page portrait of Juana in which the narrator speculates about her origins in the Valparaíso refuge and her symbolic connection to the mad ancient queen of Spain, and finally simply “Escribo.” That several of these titles and subtitles are utilized more than once emphasizes the degree to which the psychotic voices penetrate the text’s structure. While Beckett explained *El padre mio*, throughout the 75 unnumbered pages of diverse and complex narrative voices of *El infarto del alma*, Eltit ties her artistic predecessors Andre Breton and Arthur Rimbaud to brief conversations between the visitors and asylum dwellers that are set off from the rest of the text in quotation marks. In contrast to hospital-like numbers that inextricably link a patient to an ailment or freak show-like photographs with quantifiable colonialist objectives, the ambiguity of the names and gazes universalize their disparate situations, without appealing to the impulse to form empathic ties to individuals’ stories and faces. The neo-avant-garde approach toward documenting patients’ transgressive affiliations with one another highlights the policies of consumption that led to the purchasing power of Chile’s citizens determining their social worth. The more symbolic “after” to the concealed expose involves a subtle process of contradictory reinstitutionalization in which *Cosmopolitanisms and Latin America* partakes. At the same time, the backward and forward movement between present

EL OTRO, MI OTRO

El sujeto parece prisionero de lo que es una repetición cuando busca en su tránsito al otro, que se aparece o desaparece ante su vista bajo distintas formas, a lo largo de lo que será toda su vida. El otro, continente de su múltiple paradójica sentimentalidad y de la modalidad de su sobrevivencia, se va a expresar también en la diversidad de sentimientos y búsquedas que posee el sujeto, sea el deseo, sea el poder, sea Dios.

En todas las distintas expresiones apasionadas yace el otro, que a la vez que lo conforta lo amenaza, cuando pone en peligro la estabilidad de su frágil unidad que, sin embargo, requiere tercamente traspasar su propio umbral para perderse en la disolución de su poder, de su propia imagen, de su miedo. A la manera de una carrera incesante marcada por la desigualdad, los afectos caen sobre la otra figura en la que se depositan los signos simbólicos y materiales de un anhelo cuyas fronteras presentan límites difusos.

Ahí está la madre. Acecha encogida en el contraluz de su propio vientre dilatado. Ahí está la madre, con sus dientes afilados de amor, preparándose para hacer -a costa de sus prolijas dentelladas- a un ser que cumpla con su imagen y semejanza, que no será su imagen y semejanza sino el deseo abstracto de sí. A dentelladas, la madre intenta reparar su parte ominosa que la devela, que la revela como un fracaso ante ella misma. Pero la madre no deja de afirmar, en esas horas, que sólo permitirá que en su interior se reproduzca y se condense la perfección que la va a reivindicar. Ella piensa en su vientre y ve cómo se expande y cómo crece y cómo asciende y promete que sus sufrimientos le serán recompensados. La madre está en un violento y solitario estado de expansión corporal.

El otro se levanta como fantasía de un deseo siamés en el que lo idéntico se completa con el requisito de lo

and past, Cuba and Chile is meant to shake up the politics of that reception.

The very “soul” of the photoessay pertains to the continuity of place that goes beyond the state’s shifting demands for housing and controlling its marginal citizens. Beholden to the strained compatibility of love and disease, especially tuberculosis, within the Romantic imagination, Eltit and Errázuriz document the remnants of this passion within a society of Transition whose initial leadership under Patricio Aylwin barely altered the neoliberal economic policies, which had been previously conceptualized, in part, as “shock treatment,” during Pinochet’s dictatorship. Much of Eltit’s baroque fiction and essays attempts to resist the effects of the policies of consumption that led to the purchasing power of Chile’s citizens becoming the principal factor determining their social worth. In *El infarto del alma*, Eltit takes the affection that continues to exist among patients in the state mental institution to be a form of resistance (figures 5.8 and 5.9). That female mental patients, who have been sterilized, sometimes delude themselves into thinking they are able to reproduce, is symbolic of the government’s not entirely successful attempt to detain not only the soul, but also to prevent the reproduction of ideologies threatening to its legitimacy. The ethical ramifications of Eltit’s aestheticization of



Figure 5.8



Figure 5.9

these figures in the face of the humiliation they suffer at the hands of the government is a question that several critics including Jean Franco, Julio Ramos, Nelly Richard, Robert Neustadt, and Mary Beth Tierney-Tello have all contemplated. For Neustadt, Eltit's confusion of critique within a system of representational discourse creates a "‘tangle of conflicting intentions’ [that] reveals an understanding of the political and the aesthetic as inextricably related both to each other, and significantly to narrative" (Neustadt 1999, 28). Julio Ramos's extraordinary close reading of *El infarto del alma* is even more decisive with respect to his interpretation of the ethical implications: "el reverso mismo de la lógica instrumental y de la economía acumulativa . . . en una práctica alterna de intercambios" (Ramos 2000, paragraph 11) (the very reverse of instrumental logic and accumulative economy. . . in an alternate practice of exchanges), and Tierney-Tello wrestles with the texts as commodity, first suggesting that:

one reader's dignification is another's commodification. But such commodification is perhaps inevitable. Eltit's intervention seems to accept commodification as a fact of late-twentieth-century cultural life, choosing to transform it into a contestatory practice. Indeed, Eltit's project seems to demand that, since this text is to become a cultural

commodity anyway, its exchange value should be top dollar, in order to thoroughly disrupt the elite-popular paradigm. (Tierney-Tello 1999, 92)

She then asserts that Eltit's texts propose "solidarity through the aesthetic" (Tierney-Tello 1999, 92). I have been inclined to think that Eltit is most ethical when she foregrounds the "cosmetic" process of "making-up the world" by which truths are shaped, as occurred in *Por la patria*, "Nomadic Bodies," and in *Lumpérica*, to a lesser degree.

Although the confessions and photographs within *Colors* tend to follow a more traditional and almost case-like pattern of documentation, the patients, and not the authorities, reveal their ages to the interlocutor. Similarly, the discrepancy between the World Health Organization's current classification of mental disease and the patients' own conceptualization of their condition using an outdated code of theirs is brought to the surface immediately with the interlocutor's question: "¿Sabe de qué sufre?" "Do you know what you're suffering from" and the patient's response "295.3" (*Madness* 2001–2002, 4). Then comes the interlocutor's explanation: "295. 3 is the number once assigned to paranoid schizophrenia by the World Health Organization in its Classification of Mental Disease and Behaviors. Now it's F20.0, but for Julio the old number is still the one that makes sense of his illness" (*Madness* 2001–2002, 4). While *Madness* cautiously articulates some questions of positionality, as well as the tentative and often oppressive facets of "globalism," it imposes linguistic standards that are far from the local argot: "*Cuando la fotografiasteis, Silvia se fue corriendo a ver a mi novia y le mostró la fotografía, diciendole: Me han fotografiado porque soy negra, y a ti no*" (emphasis in original) (When you took Silvia's picture, she went straight to my girlfriend and showed it to her. She said: They took my picture because I'm black—but they didn't take yours" (*Madness* 2001–2002, 20). Where the dimension of framing of that cultural object is exposed, the mechanism that converts the Cuban Spanish of the witnesses into peninsular Spanish is suppressed within italics denoting standardization and accessibility. The unlikely use of the *vosotros* form, second person (informal) plural, along with the unusual and infrequently articulated verbs and structures reflects the continued expectation of intralingual translation and stylization.

While the ethical questions concerning the photographic representation of the interns who are on antipsychotics do not appear, they are present in what I am calling the diary of *Madness—Ghetto* actually remarks: "Patients who are heavily medicated will do almost anything

they are told in front of a camera. Some have never been photographed before—would they understand the cultural and chemical process of taking their image? Towards the end of our stay in Camaguey, it seemed a better idea to devise a system whereby the patients could photograph themselves. By squeezing the ball on the end of a long release cable they could take their photograph when and how they chose” (Broomberg and Chanarin 2003, 81). The pharmaceuticals enter Eltit’s text in a similar fashion. She inquires about how to translate the “visualidad muda de esas figuras deformadas por los fármacos” “the mute visuality of these figures deformed by pharmaceuticals” (Eltit 1994, n.n.). To a degree, the subjective account of ages recalls the way in which Eltit yields to the multiple models of temporality that function within the insane asylum; nonetheless, *Madness* mounts a stylized and particular version of life abroad whose imprecision is questionable on grounds that a transforming Cuban linguistic reality disappears. However, when it apparently randomly cites Roberto Fernández Retamar, as a Cuban poet only, and not also as a renowned critic and director of *Casa de las Américas*, cracks within systems of ordering begin to be exposed. “Dichosos los normales, esos seres extraños” (Happy the normal—those strange beings) in the same typography used to identify the patients’ names, is placed in the light blue of the tropical sky, above a photograph of an asylum couple (*Madness* 2001–2002, 35). Like the slip in the translation, whether this visual montage is intended as some sort of transgression of officialdom or is an unintentional collapse is difficult to know. If we are to surmise that it is the product of ignorance and discard of patrimony does that mean that its power to visually suggest something else with regard to the Cuban context is null? It is fascinating that Roberto Fernández Retamar frequently rests on that divide, as a transgressive “marginal,” for the U.S. academy and as a powerful and centered revolutionary in Cuba.

Other dimensions of a more material, less celestial, Cuban reality are also present. The magazine’s ethical position seems to be apparent in the discussion of the decreasing population of the Camaguey Hospital, that is the result of “pilot projects that have sought to look into the relationship between madness and sanity . . . and not whether the mentally ill can be reintegrated into the community” (*Madness* 2001–2002, 4). The fact that the precedent of this program of reintegration revolves around a doctor, Franco Basaglia, who in the 1970s, in Trieste, Italy “started the fight to close mental hospitals” is made evident, only after examining the photographs of the Ivory Coast

(*Madness* 2001–2002, 50). The Italy represented in the photographs is not the Italy of those innovators. It is instead the South, in Adversa, near Naples, that is not “under the jurisdiction of the Ministry of Health,” but rather under that of a more local jurisdiction not reached by those sorts of pilot projects (*Madness* 2001–2002, 50). Those in Cuba in recent years, in fact, actually grew out of frequent collaborations with Italy. Moreover, the Benetton Foundation has collaborated with the Centro Studi, Ricerca e Formazione in Salute Mentale on renovations on the site of Basaglia’s renowned transformation of the Trieste mental institution. More specifically, the Centro Studi, Ricerca e Formazione in Salute Mentale (CSR) of the Friuli Venezia Giulia region organized a conference, sponsored by the Pan-American Health Organization and the Italian Cooperation, which brought about the 1995 Carta de la Habana aiming to reorient care from psychiatric hospitals to the community. Furthermore, the CSR organized the participation of the Cuban Official delegation of Cienfuegos in the international meeting in Trieste in 1998 called “Franco Basaglia: The Possible Community.” Following this event, the Cuban Ministry of Health “declared its will to disseminate the experience under way in Cienfuegos all over the country” (“World Health Organization Mental Health Unit”). The Fondazione Benetton Studi Ricerche, whose president is Luciano Benetton, in fact, has collaborated with the CSR on renovations on the site of Basaglia’s renowned transformation of the Trieste mental institution (“Fondazione Benetton Studi Ricerche”).⁶

In this way, we form a different understanding of *Colors*’s interest, and also of Cuba, as a nation that is somewhat more unified than Italy. This unique Caribbean nation also appears to be more successfully supported than those parts of Italy that, to borrow *Colors*’s phraseology from a 1996 expose on a Cuban village, are “in the middle of nowhere” (Balmaseda 1996). *Madness* then signals ruptures in the globalizing world’s narratives of advancement. The Cuban intern’s “295.3” suggests that the country is left behind. This notion becomes even more nuanced when considered beside the south of Italy. Now, let us recall not only Raquel’s statement, but also that of Yuriel who suggests “*La mujer más bella del mundo es la esposa de Fidel*” (emphasis in original) (The most beautiful woman in the world is Fidel’s wife) (*Madness* 2001–2002, 32) and that of Pedro who reveals “*Quise suicidarme dos veces, las dos veces con un Sputnik, una navaja rusa*” (emphasis in original) (I tried to commit suicide twice, both times with a Sputnik, a Russian knife) (*Madness* 2001–2002, 10)—all taken

beside the representation of Italy. So phantasmagorical is the concept of Fidel's wife that Yuriel's statement becomes paradigmatic of decades of authoritarian rule that speak through the discourse of the categorically insane. On a similar note, among the many allusions to the "Special Period" within the text, Pedro's confused mention of Sputnik confounds temporal periods. Immediately, *Madness's* readers recall the Cold War's races in outer space. Together, *Madness's* statements reveal an almost parodic faith in *cubanidad*, that is both conditioned by the system and beyond its limits. Their words and images now ("after") displayed in the 2001 report of the World Health Organization's website reveal a subtle portrayal of loyalty, dependence, and oppression whose own efforts at translation and concealment in themselves reveal the fissures and limits of developmental theory and globalization as well as the possibility of "accidents of critique."

That the women of René Vallejo, like those of Putaendo convey consternation over their ability to reproduce also signals the extent to which the weight of controlling madness falls on these female bodies in comparative contexts. As a counterpoint to the institution's deputy director who states "Nuestra política es la contracepción o la esterilización, con el permiso de los familiares" (Our policy is contraception or sterilization—with relatives' permission) (*Madness* 2001–2002, 26), María del Carmen (alias Chuchí) explains "Soy estéril. Me operaron. Otto y yo lo decidimos juntos; fue una decisión personal" (I am infertile. I was operated on. Otto and I decided together—it was our decision) (*Madness* 2001–2002, 29). However, another patient Mayra reveals that external forces helped to guide her in the decision to become sterile. "Como la mayoría de las mujeres de aquí, estoy operada. Los familiares quieren que seamos estériles. Me da miedo tener un hijo porque podría morir de hambre. ¿Cómo voy a alimentar a un hijo?" (Like most of the women in this place I was operated on. The relatives want us to be infertile. I am afraid of having a child because it may starve. How can I feed a child?) (*Madness* 2001–2002, 29).

It is difficult to read this statement without thinking of the United States over 40-year embargo of the island nation as well as Bush's continued efforts at constricting it further. In response to the more general question outside of how an isolated Cuba is going to feed its children, the government, as Elisa Facio's research has pointed out, in recent years, has pushed toward diversifying tourism through an emphasis on Cuba's contributions in the medical, ecological, historical, recreational, and cultural spheres (Facio 2000, 69). Nevertheless, the images of

intrigue, of sexual, and yet, still somehow naïve and deprived youth, palm trees, and old American automobiles driven by fading *salseros* have not entirely been dispelled, the more popular encounters with this tropical island illustrate. In the face of both Cuba's diversification of tourism that showcases its access to medical care and facilities, and the images of Cuba that those on its apparent outside have come to expect, *Madness* renders a more complicated portrait of local and global space.

More than any other contemporaneous project of globalization or multiculturalism, this initial 1989 tagline—"Ein magazin qui parle about el resto del mondo"—evoked that common language invented approximately a century before in the hopes to resolve global problems: Esperanto. In that new "hope," shadowing the disintegration of the Soviet Union and the reunification of Germany, grand narratives of liberation are transformed, as the very process of reification is presented through parody, all in the manner typical of neoliberal economies of exchange in which inequities are sustained. In fact, since the fiftieth anniversary issue, 41, little of the first incarnation of *Colors* remains. Replacing the old tagline is "A Magazine about the Rest of the World"; its singularity is perhaps less pretentious, more direct in its manner of directing the reader toward particular goals. Since its fiftieth anniversary, the expressed intent of *Colors* is on community, with the goal of transforming the previous fast and flashy slogan-like and disruptive material into a more sustained and interactive engagement in a single place ("*Colors*: What We Say").⁷ The reference to the fiftieth anniversary issue when emphasizing the evolution of Benetton's advertising as opposed to the year 2000 designated by the Christian calendar is a reflection of how difficult it is to locate that outside reference within the company's plentiful primarily on-line explanations of their diverse advertising, cultural, and humanitarian projects, of which the company's 2001 collaboration with the United Nations on volunteerism is most notable (*Colors* 46—Volunteers). For instance, in the final pages of *Colors*, as in the archive of its website ("*Colors*: Archives"), all of the covers with their corresponding issue numbers are perusable. It is as if *Colors* has restructured the calendar according to their publication.

Although such appalling inwardness in the context of advertising has fallen under attack for "containment," several issues of *Colors* along with its perennial section called Yellow Pages located in the back, right before the masthead, directing readers to additional information, do suggest that there is an outside to the magazine's enclosed

world of shocking photos and maxims where solutions to the problems may be encountered by if not activist, at least, activated readers. Catherine David's "Benetton effect" that associates specularization with paralysis of judgment would reject this differentiation. Paralleling Eltit's characterization of Benetton, David suggests that its advertising "reinforces the mounting spectacularization and instrumentalization of 'contemporary art' by the culture industry, where art is used for social regulation or indeed control, through the aesthetization of information or through forms of debate that paralyze any act of judgment in the immediacy of raw seduction or emotion" (David 1997, paragraph 2). Henry A. Giroux similarly affirms that Benetton's representations of dying AIDS patients and terrorist car bombings, among others, were not the alternative form of corporate communication promoted by the company, and instead encouraged the implementation of more radical pedagogical instruments that took advantage of public culture as a place of contestation. Somewhat less singularly oppositional than Giroux, Senna Tinic attempts to see how advertising may go beyond presenting images that convince consumers of desires hitherto unknown to them, conceiving Benetton's advertising campaign as providing, in postmodern fashion, enough space for multiple, contestatory, and contained readings.

The fact that the magazine is not circulated in many of the countries represented in its pages supports my suggestion that *Colors* may be read as an imprecise parody. However, that lack of circulation is a complicated matter. In a correspondence with the art director of the *Madness* issue, Olivier Chanarin told me that indeed *Colors* tried to deliver by courier these magazines to the Camagüey hospital, but their attempts were unsuccessful. Furthermore, the clerks at the Benetton store in Old Havana informed me in July 2003 that, although for approximately one and a half years, they had not stocked the *Colors* magazine in the store, previously, they had distributed it.⁸

If we turn our attention simultaneously on two commodities—that of Cuba supposedly opened, and the almost faddish function of the *testimonio*, even the *anti-testimonio*, within the discipline of Latin Americanism with the United States—we may revise slowly and cautiously our understanding of *Colors*. The extra-visual politics of Benetton are disgraceful. Nevertheless, although the shock value of many of Benetton's advertising campaigns' aesthetics depends on rapid forgetting and lack of attention to concrete referents, it is a mistake to equate them with mere decontextualization and erasure. What happens when defamiliarization meets neoliberal marketing strategies

is really a question that may be asked of both *El infarto de alma* and *Colors's Madness* issue.⁹ With the difficult economic conditions facing the publishing industry in Latin America, as a whole, Eltit's and Errázuriz's project hardly traverse distinct communities of readers. By now, it has figured much more prominently in cultural studies outside of Chile, primarily in the United States, wherein the *testimonio's* centrality has made Eltit's anti-testimonial and neo-avant-garde approach the symbol of literary and minoritarian art, distant from the more penetrable voices of the masses. While to claim that this text was destined for consumption by a small circle of U.S. academics is both useless and difficult to prove, it is important to recognize the constraints on the circulation of such a "minoritarian" book. That similar questions regarding self and other, or cultural object and recipient, can be posed of both the Chilean neo-avant-garde artistic project and *Colors' Madness* signals the importance of examining the intersections of critique and commodity in the least expected places.

* * *

While we may expect only consumerist versions of cosmopolitanism, we also discover politically significant testimonies concerning the cultural pressures entailed by migration, race, oppression, and economic sanctions. The experimental and more obviously political texts presented their own series of contradictions and entanglements. Delineating the common ground between a discipline (a method of knowing) and reified knowledge (what is conventionally assumed) may help illuminate discrepant cosmopolitanisms that transform and even overcome existing disciplinary expectations and boundaries of knowledge. Cosmopolitans are those who perceive the world as their home even when these worlds profoundly contradict the comforts of conventional attachments and structures of belonging. How those specific histories of places connect to other circumstances and contexts is part of a rhetoric that travels, migrates, and perhaps even transcends the rigid and lapidary strictures of a singular place.

The ethics of reading that draws from this back and forth, this relationship in active and critical motion, forms the foundations of a knowledge that derives from a place whose place is no less than the worldly idea of cosmopolitanism that is in many ways the *aporia* of our times. Cosmopolitanism allows us to consider the complicities of reading as well as the situation and situatedness of critical activity. It establishes a relationship between the compromises involved in

cultural criticism and the situation of postcolonial studies in the world. Proximity and distance are unsettled, unstable, and incalculable categories that shift the ground beneath our feet; different shades are refracted through a different prism of understanding.

Only a fragment of an art object remains the same when it travels; the autonomy and aesthetic semblance of a work of art in Santiago assumes a different form in New York. What remains of it is a complex relationship that is as much about place as it is about the predicament of its activity and movement. It is a movement that demands that we constantly reassess our disciplinary aims, our critical strategies, and interpretative methods in order to grasp it through space and from place to place. To say, for example that the manner in which Arenas was victimized by the repressive dimensions of the Cuban Revolution was also punctuated by the imperialistic efforts during those same years does not ameliorate repression. A cosmopolitan approach elucidates how histories of involvement are articulated by authors; it suggests how critics may interact with authors' visions of themselves in the world. Cosmopolitanism is, in many ways, a strategic perspective that remaps, reinvisions, and reinvents the pathways over and through which culture travels. It recontextualizes, problematizes, and challenges our own understanding of our relationships and our attachments. It even figures a minatory complicity with them. The form and velocity of the Internet and the slick advertising of corporations such as Benetton emerge as components of these remappings. Our disciplinary affiliations, our experiences, and our search for knowledge all function together, as a repertoire for the narratives of self-fashioning that we construct in a process of analysis and critical activity. The Internet and Benetton emerged in this book as components of these remappings. This back and forth strategy entails listening to what, for example, Eltit may have inherited from Walter Benjamin and post-structuralism. It establishes a dialog between her premises and our position vis-à-vis the vast field of cosmopolitan studies. Indeed, what is remarkable about Eltit's characters, on the most complex intersubjective sphere, is the manner in which they do not inhabit solely the local sphere; they seek out alternate geographies, but not, through actual travel outside of the nation. Instead, an attitude and ethos of abjection pervades her writing. Her protagonists are marginal; many of them have been debilitated and disabled by authoritarianism and a patriarchal logic that is conditioned by their position as peripheral subjects in the world.

Cosmopolitanism is composed of multiple directions and multifarious perspectives. Writers are positioned not only in relation to their families (through their filiations), but through their vocations and their very relationship to the world and its secularity. While Arenas and Eltit are not the typical subjects of cosmopolitics in Latin America, their improbability allows us to envision their functions geopolitically, spatially, and globally, instead of in the provincial, confined, and national spaces in which they have been conventionally interpreted. Indeed cosmopolitanism extends beyond the movement between North and South America; such a movement also involves other places, some which we have visualized in this book, Ancient Greece, nineteenth as well as twentieth-century France, the Soviet Union, Southern Italy, Spain. Nineteenth-century cosmopolitanisms establish the conditions of artistic production beyond place. It includes the relationship between author and critic, writer and audience, and critics and the very institutions they inhabit.

The tropes of humility and localness also weave a continuous thread. As Arenas and Eltit humble themselves within interviews and essays, those gestures of humility are elaborated globally. Frequently they mask the authors' varied affiliations with distant places and different cultures. This masking is instrumental to how critics read and interpret their works as part of a process of sustaining their own conceptions of their activity and, at the same time, obscuring their own mobility or lack thereof. Unlikely homes and discomfort are converted into critical strategies of reading the self and other.