



A body in Litura

Um corpo em Litura

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ABSTRACT

The article proposes a dialogue between art and psychoanalysis anchored in artistic experiences lived in Litura Collective of Creation and Research in Dance and Theater specifically in the practical laboratories performed for the creation of the scenic study “Persefonia” focusing on the notion of knowledge in failure. Keywords: Art. Psychoanalysis. Creation process.

RESUMO

O artigo propõe um diálogo entre arte e psicanálise ancorado em experiências artísticas vividas no Litura Coletivo de Criação e Pesquisa em Dança e Teatro especificamente nos laboratórios práticos realizados para a criação do estudo cênico “Persefonia” tendo como foco a noção de saber em fracasso.

Palavras-chave: Arte. Psicanálise. Processo de criação.

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To write.
I cannot.
Nobody's can.
It must be said: you cannot.
And writes.

(Marguerite Duras)

It feels like I have been in a chipped stone that makes cuts and requires suture. However, it is known that suturing the experience in words it is not an easy task. The task imposed here (which resembles a forced choice) is the insistence on articulating something that, felt as triviality, insists on asking for refuge. This condition resembles an exile condition, more specifically, the speak of an exiled that demands refuge in the words. Words that always seems slippery and insufficient.

And terrifying is the confirmation that this search for words that supposedly can suture the experience implies, in my career as an artist, to lose them in order to make them *litura*², letter³, to dig something that constitutes itself as a mark that ineluctably escapes. It implies yet a certain cohabitation - to inhabit and to be inhabited by the world -, also in its triviality and insignificance.

How to deal with this in-significant point that, however, continues to operate effects, asking for passage, letter, dance? It continues demanding significance.

About this point, Lacan argues that it is constituted as a surplus that does not find representation in the image - and this includes the image of the body - leaving in it the mark of its non-inscription. This operation implies the production of a *non-specularizable* rest that constitutes image from which in it remains as an obliterate trace. In Lacan the question is to think about the image condition – including the body image – from which something is not presented unless as a spot, as an erasure. For this reason, the image, in a psychoanalytic approach, will always carry a certain instability.

About this instability, Georges Didi-Huberman proposes, in dialogue with Lacanian psychoanalysis, a very complex problematizing about the devices implied on representation. Didi-Huberman's goal is to rethink the image condition in the art concentrating on its paradoxical folds. In this perspective, the status of the image is problematized by the author as a subtle and sophisticated organization of entanglements that occur from a reciprocal exchange between the presence and absence of the body.

In this way, Didi-Huberman (2010, p. 29) identifies that: “what we see only worth – only live – in our eyes by what look at us”, problematizing the *ineluctable modality of the visible* which, in his

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In his text “Lituraterra”, Lacan plays with the etymology of the title unfolding it in association with the original Latin term *Litura* (in Latin: risk, alteration, stain and earth) with *Littera* (referred to the letter and the word Literature). This unfolding indicates the status that Lacan will confer to the notion of letter in his teaching, associating it with the dimension of the groove, of the erasure, but of no trace that precedes it.

3.

The concept of *Lettre* in Lacan wins a homophonic game allowing to be interpreted either as a letter or as litter, extending its meaning to garbage, waste, residue.

approach, “manifests itself only in the opening of two” in an ineluctable paradox “that separates within us what we see from what looks at us”.

This ineluctable modality of the visible refers to image’s instability given that division creates a disturbance of the visible. By showing itself in its ineluctable overture, the visible reveals its fleeting and abysmal foundations. As Didi-Huberman (2010, p. 30) points out: “And here comes the haunting question: when we see what is before us, why does something else always look at us, imposing an *in*, an *inside*?” It is Didi-Huberman (2010, p. 31) himself who states that “we must close our eyes to see when the act of seeing brings us back, opens us to a void that looks at us, concerns us and, in a sense, constitutes us” (2010, p. 31).

Faced with this void that looks at us, Didi-Huberman (2010, p. 33) states that “we begin to understand that everything given to see, however exposed, however neutral it may be, becomes ineluctable when a loss bears it [...] and from that point on, looks at us, concerns us, pursues us”.

Reflecting upon this matter, I would like to propose a reflection about the relationship, in a psychoanalytical approach, between the constitution of an “idea of self as body” (which implies a shape given by the image) and the ineluctable modality of the visible.

In this perspective, I propose that we think of this opening up in two, that split what is established in the body when this body looks at us in its emptiness and, supported by what is lost in it, concerns us and calls us like an exterior that pulsate inside. In this sense, it is noteworthy that the subject constructs an idea of himself as a body under the weight of loss “pound of flesh”.

What I propose here, in dialogue with the Lacanian psychoanalysis, is that dance could be a place of possible shattering, almost a disappearance from which a passage or a presence insinuates itself. As if it were necessary to lose something of the body so that the body makes presence and calls to me in a kind of third riverside. It remains to ask what this passage is about and what notion of presence it puts into operation.

Let’s return to the “pound of flesh” and what it concerns in the constitution of our own body. Lacan associates the expression “pound of flesh” to something that falls, which is lost by the capture of the subject in the signifying network and which, in turn, cannot be restored to the imaginary body nor to the ego, except as *Unheimlich*⁴. Or, still, by the way of a jouissance rejected by the subject, a jouissance that insists out of any significance.

In referring to the pound of flesh, Lacan places us before the question of the cut, which eventually reveals the subject’s

4. Freud plays with the ambivalence of the term *heimlich* to think of his concept of *Unheimlich*: “In general, we are reminded that the word *heimlich* is not unambiguous, but belongs to two sets of ideas which, though not contradictory, are still very different: on the one hand means what is familiar and agreeable, and on the other what is hidden and kept out of sight ... *Heimlich* is therefore a word whose meaning develops towards ambivalence, until finally it is confused with its opposite, *unheimlich*. “ In: Freud, Sigmund. *ESB*. v. XVII. Rio de Janeiro: Imago, 1996, p.242-243. In this way, the concept of the stranger signals the possibility of thinking that the true otherness comes from what is most familiar to us, shuffling the division between difference and identity, between close and distant, between me and another.

own schizo: “This moment of cut is dominated by the form of a bloody flap: a pound of flesh that pays for life and *a*, the signifier of signifiers, as such, impossible to restore to the imaginary body” (LACAN, 1998: 636). At Seminar 10: Anxiety, Lacan will again refer to the pound of flesh situating in his construction the question of an object as something that is *non-specularizable*, that falls from the image making hole. “The pound of flesh embodies that piece of flesh, cut off from the body, falling object, ‘pathos of the cut’, ‘remainder of’ engagement in the significant dialectic” (LACAN, 2005, 237), rest and therefore inaccessible to the subject’s apprehension via image, since:

The image of the body itself will always maintain an instability, considering that its constitution always implies the production of a *non-specularizable* rest, a surplus that does not find representation in the field of the unified image, leaving there the mark of its non-inscription. To this surplus Lacan will give the status of an object, marked by the strangeness already pointed out by Freud in his study of the Unheimlich, and by the changes he produces at the level of the image, such as not being oriented, not being speculative, and he names it as “object *a*” (MANDIL, 2008, p.2).

The *object a* falls, resulting from a loss operation and, therefore, significant. It is left out of that which is linked in a discourse, and which concerns this which is not said but which nevertheless produces effects, produces an act: “Object lost in the various levels of bodily experience in which its cut is produced, it is that which constitutes the support, the authentic substratum of any and all function of cause” (LACAN, 2005, p.267).

Lacan, in Seminar 11, works on the subject of the gaze affirming that in the dream, *it (Id) shows* signaling that *it (Id)* refers to the driving movement. Ana Costa, revisiting the Lacanian path, weaves elaborations on this *it shows*, articulated to the concept of drive, locating, in this articulation, something that turns fundamental to comprehend what psychoanalysis signals in our relationship with the body:

This as an indeterminate - which only acquires determination from a third - represents the condition of exteriority in which the movement of the drive first appears. This “exteriority” – that is foreign to the self – will always make up our feelings about the body, never completely “ours” (COSTA, 2015, p.30).

In this way, this pound of flesh – excluded from the signifying chain – causes us, also indicating a limit to the knowledge that Lacan called a fault in being. At this point, the subject, in his relationship with himself or with his body, knows nothing of *it* that pass through him.

The body image holds on to a vanishing point around which the image of the body is constituted. Also in this direction is the construction of the phantasmatic framework from which the subject sustains a “self-knowledge”. We have here an approximation between the processes of constitution of a proper body with the fantasy that sustains our existence, our representation in this framework. What is important is to signal that this framework is sustained by what remains obliterated, and that it causes stain, erasure. In this framework the object that structured the fantasy disappears, marking presence from an absence. However, it should be noted that this object does not disappear without a trace. As Lacan says, “there is always in the body, by virtue of this engagement in the significant dialectic, something separate, something sacrificed, something inert that is the pound of flesh” (LACAN, 2005: 242). The dimension of non-knowledge is established in view of the fact that, before that hole, before something that falls, or something that constitutes a jouissance, the subject follows without knowing.

In this sense, Ana Costa points (2015) that what we see is the proposition, by psychoanalysis, of another relationship with knowledge, which brings all the importance to situate the subject entangled to the experience, since the proposal here is to “take knowledge from the unknown of the unconscious” (COSTA, 2015, 57). The author clarifies that it is not a proposition of a “lack to know”, if we take this expression as something that can be presented as positive knowledge in the future, even if at present the subject does not know. It is not, therefore, something that, unknown to the subject, would become little by little known in a progressive unveiling of itself. Psychoanalysis, in the reading of Ana Costa, in proposing the unconscious knowledge as the unknown, puts in question a hole in the knowledge:

It is the encounter of this hole that concerns the subject’s need to be situated in relation to the established bond, in the fictional constitution that implies that bond. In this sense, the analyst’s position is related to the production of this bore in knowledge, which contradicts, or even dismisses, any relationship with what is evident (COSTA, 2015, 57).

Let us then think of what concerns the relation of the subject with the *Unheimlich* of the body, so close, but never entirely of itself.

How to deal with what, under the weight of sustaining ourselves, reveals the very condition of our foreignness? And with it, that uninhabited exterior that is the body. How to deal with the fact that the constitution of oneself as a body only occurs under

the condition of a loss? Marked by this contingency, to dance for me has always been to operate with the effects of this that ex-ists. From what strikes like an external/internal voice that furrows the body making it invocation, echo of the *lalangue*, a kind of dance that operates on the thin blade of an in-itself because out-of-itself. We are here before the condition of extimacy proper to psychoanalysis approach.

It is important to emphasize the term *extimacy* that it is articulated to that of intimacy, not simply its opposite, because the *extimacy* is precisely the intimate, even the most intimate. As clarified by Jacques-Alain Miller: “This word indicates, however, that the most intimate is abroad, which is like a foreign body” (MILLER, 2004, p.14)

Let us then think of this strange (*Unheimlich*) body, caught in a point of fall, which in turn puts it in a state of loss. To do so, we dwell a little more on those echoes of *lalangue*.

In his text, “The Mouse in the Labyrinth”, Lacan introduces us to *lalangue* by weaving a joint of it with knowledge. Thinking initially as an enigma that is presented to us by the unconscious, the psychoanalyst associates it in a first moment with what is articulated. We know that Lacan starts here from the perspective of the unconscious structured as language. However, in this text, Lacan inaugurates a new horizon of reflection, when he warns us about the singular character of *lalangue*, reinforcing that it is of the order of transmission.

It is, therefore, within this framework of the unconscious structured as language that Lacan will operate a little twist, in problematizing the concept of *lalangue* stating that: “If I said that language is what as the unconscious is structured, it is because, from the beginning, it does not exist. Language is what one tries to know concerning the function of *lalangue*” (LACAN, 1985: 189). Thus, as developed by me in a previous text, the author will point out language as an elocubration of knowledge about *lalangue*, establishing a limit in the field of knowledge, always marked by the slope of non-knowledge, or if we want, a knowledge that touches the Real, since the language does not cover it but to be suffering its effects.

Of course, this is how scientific discourse itself addresses it, except that it is difficult for it to fully realize it, for it does not take the unconscious into account. The unconscious is the testimony of a knowing, in what largely it escapes the speaking being. This being gives an opportunity to realize how far the effects of *lalangue* go, by the following, that it presents all sorts of affections that remain enigmatic. These affections are what results from the presence of

lalangue in which, of knowing, it articulates things that go much further than the speaking being supports of knowing utterance. Language, of course, is made up of lalangue. It is an elocubration of knowing about lalangue. But the unconscious is a knowing, a know-how with lalangue. And what we do with lalangue is far beyond what we can account for in terms of language. Lalangue first affects us by everything she behaves like effects that are affections. If it can be said that the unconscious is structured as a language, it is in which the effects of lalangue, which are already there as well as knowing, go far beyond anything that the being that speaks is susceptible of enunciating (LACAN, 1985 [1973], p.190).

Lalangue - swarm (*essaim*) of signifier-masters (S₁) (LACAN, 1985 [1973], p. 196) with which the *infans* came into contact before being able to understand their meanings and which remain as impressions that mark their body. What is important to note is that these signifiers are inseparable from *jouissance* and that they do not link together.

In this perspective, *lalangue* has to do with that of the unconscious which, never interpreted, generates disruptive effects on language. I would like to propose an articulation of *lalangue* with a dance that operates on the thin blade of an in-itself because it is out of itself since it is about the body, about what remains in the body as a silent scream. It was the work on these traits, these rests that do not totalize a knowledge of oneself – or still a knowledge about the body – that I called a fall of the body in the body. This puts into operation a work on itself that is a work on the body, i.e., a work about what in the body remains without origin, because without significant inscription, in its Real aspect, since this silent rest, only coming to be seen through its disruptive effects. Effects that denote an affective and drive universe that persists enigmatic.

This fall is caused by a crossing of the outside that ends up putting in check, at point of loss, our ideas rooted about the body and why not, of dance.

Hijikata asks:

What would happen if you could put a ladder inside your body to go down to the bottom? There is a point, in the depth without measure, in which the visible deteriorates. Could dance exist to reject this internal state of the body? And if it were possible to do so, would it finally be identifiable that the eye is not just for seeing, the hand was not made exclusively to touch and all the organs cannot be restricted to their functions and organizations? How do you begin what has no sonship and only feeds on the world's abject? (HIJIKATA apud GREINER, 2005, p.4).

Let us take this very particular crossing towards something that rushes into the body as a call from outside in the form of a fall. It is important to clarify what is this call, since what results from it is the fall that I called a fall of the body in the body.

Let us return then to the chipped stone. Let's think about that lost splinter that asks for suture, addressing and still a mooring. Asking for a tie?

About the *It (Id)*, which is not certain but accurate, we know that it reaches us by the way of the fall, destabilizing the subject referential, as well as his relation with his body. At this point of fall, the border point, one can see the *extimacy* character of these objects that furrow/ground a body in relation to the Other and which Lacan has named as objects of the drive. On the objects of the drive, Lacan places them as “witnesses to the sacrifice involved in the fall of the object,” the pound of flesh. What characterizes these objects is the fact that they are *amboceptives*, constituted as one in between, not belonged to either the mother or the child. The looking, the breast, the voice, the feces ... Objects that constitute the edge with another ...

Recall the passage in which Maria Rita Kehl discusses the relations between body, drive and knowledge:

what passes through the body, in the relation between two persons, is the constitution of the drive objects where the body makes a border, an opening for contact with the other; it is where the body opens that the drive circulates, not in the closed circuit of the self / image, but in the circuit, that is established between the subject and the Other - primarily - and between the subject and the others. If the drive circulates where there is a hole, in the same way the knowledge is transmitted where there is failure (KEHL, 2001, p.14).

In this relationship, established between body and knowledge, we can launch ourselves into the reflection on the construction of knowledge about the body including in its tissue the dealing with that external character of the body.

I believe that it is from this exalted place that we can build a knowledge about the body that does not constitute within the limits of the self and the body image. To know that it is given from the drive movement between bodies.

The production in art, when summoned by this *extimacy* character of the subject, is closer to what Cassiano Quilici (2015) named “The Non-Form Experience”, which is an odd experience that emerges in the gaps and fissures of the symbolic, floating in a region of uncertainty, of opacity. We might consider that this non-form experience implies the testimony of a certain opacity.

Another issue pointed out by Quilici is that what emerges in

5.
Trabalhei de forma bastante intensa sobre essa ideia de queda do corpo no corpo em articulação com a psicanálise em minha tese de doutorado intitulada “Corpo, pulsão e vazio: uma poética da corporeidade” (2012).

the gaps and fissures of the symbolic “tends to be ignored and forgotten”. This particular experience therefore appears as “an opening to what does not fall into the meshes of representation,” which shifts out of perceptions “constructed and interpreted according to usual patterns learned and inherited” (QUILICI, 2015, p. 120-121).

To the *extimacy* issue, related to the production of knowledge, can be added another question that relate to the relation between two fields: art and psychoanalysis. It is the establishment of a littoral between these two fields, as Lacan formulates in his text “Lituraterra” (2003), and which contains the reference to heterogeneous elements, where the crossing of boundaries demonstrates a non-continuity. As Ana Costa points out: “The crossing of a coast requires inventions so that support can be given to a new element” (COSTA, 2015, p.19). It is not, therefore, a question of “learning to speak another language”, nor of the mere application of one knowledge over another. In this way, what is sought here is the encounter between heterogeneous, moving through the Moebius Strip, in the relation between art and psychoanalysis, considering that, in this twist, it operates with the difference as a potential space.

Ana Costa asks: “How to establish relations with different fields while maintaining the condition of extimacy, proper to psychoanalysis?” (COSTA, 2015, p.19). Which is not strange to some productions in art.

A path I chose here.

Litura: writing, blur, erasure

When I came across a writing addressed to me, I realized the need to construct a reflection about what asks for sustentation, border, contour, although instituted as a crossing space. We know that writing, in a psychoanalytic approach, rather than a form of description, is an accommodation of remains. This act constitutes as an attempt to contour, to construct marking in what remains without inscription or origin.

I realized that this writing addressed to me reaches its destination when finds me the as support, i.e. a writing arrives at its destination at the moment it finds a “reader”. If writing, as Lacan pointed out, is accommodation of remains, reading, for psychoanalysis, rather than deciphering, is done by recognizing these traits (DUNKER, 2015). From this point, it follows that what is tangent in the addressing of this *letter* is the production of a writing.

About writing, it is important not to lose sight of the fact that it takes place in this double strand: on the one hand, it is the accommodation of remains and on the other, the need for inscription (of traces, of marks, of signifiers) that needs meeting, support, which sustains, through the way of the body, what this writing addresses and puts into operation. And that is not restricted to what it says, but to what it operates.

It is necessary to situate what is this addressing when the delivery/reception of this letter happens, since here a new organization is made with a view to the destination. Destination that bets on the construction of knowledge fed by artistic practice, over 7 years.

In addition to addressing the letter that has been entrusted to me, it is necessary not to lose sight of the fact that it is based on a previously constructed bond, which says of an experience and a way of transmitting it. This bond is located in a meeting space first named “Litura - affection-body poetic mappings”, a research group that began in my doctoral research and, when it ended, became a collective of artistic research and creation that today it is an arm of the Laboratory of Practices and Body Poetry, coordinated by me at the Federal University of Minas Gerais and which today is called “Litura Collective of Creation and Research in Dance and Theater”.

Ana Costa (2015), in dealing with the question of writing, states that it creates another real, responsible for the production of edges that inscribe the letter in the hole of a knowledge situated in each field. It is these boundaries that will characterize this encounter of heterogeneous of the coast, when the letter designates a minimal element not commanded by a literal meaning. This allows the movement of creation, either in the scientific formulas or in the act of the artist.

I wonder, then, about these different ways of making a loop and building a record or a production. I think of art and its movement of production of knowledge as well as of the specificity of this inscription. I refer specifically to the construction of knowledge that was given in our research group, Litura, that had as consequence not the production of texts that sought to methodologize a path describing different practices or procedures, but what I prefer to call here, in articulation with psychoanalysis, letters – since I have an intuition that something beyond this descriptive character of experience is inscribed.

What is inscribed resulting this experience is something of the order of the transmission, which involves a know-how-to-do with *lalangue*, i.e., a transmission that occurs from what is not said,

that escapes the significant order. The letter here is a contour, a mark that, unlike making substitution to this absence, marks it in the form of a trace, a contour that, as opposed to supplanting, contours the orifice. This is why Lacan signals the letter as a coastline between Symbolic and Real.



Figure 1.
Photo: Christiana Quady. “A room for yourself” research developed in the practical laboratory of the Collective of Creation and Research in Dance e Theater. On photo: Carla Andrea Silva Lima.

The discussion on the Litura writings taking its articulation to the letter dimension is still work to be done and we will not delve into a vertical analysis of this material here.

What matters, as the beginning of this route, is the way in which this production carries out an inscription (which is the inscription of the letter in a certain discursive field). Therefore, the focus is on the tie between a production of specific knowledge in the art field and the act of production that is constructed exactly when this knowledge cuts a subject experience that sticks this knowledge constituted by building in it an edge. As Ana Costa points out: “It is not only a matter of knowledge, but of a position in the transmission of this knowledge. The position of the one who produces his act implies a search for specific inscription in the discourse, thus cutting a knowledge in language” (COSTA, 2015, 64).

It is necessary, therefore, not to lose sight of this address that is configured as a question about a knowledge that surpasses the subject. My bet is that, in this addressing, something is inquired about knowledge in art by replacing certain questions that are based on this interval position - of exile and determination - in which the subject is in his relationship with knowledge.

In this sense, it is important to situate the status of knowledge, as understood by psychoanalysis, since it differs from knowledge not resembling to an ideal content, something that can remain as a representation outside experience; outside of us, as an object that can be assimilated by the understanding.

In the psychoanalytic dimension, it is not about a knowledge which can be assimilated by the subject, since it carries a dimension of ignorance. It is the production of something that is done in the experience. It should be emphasized, however, that the knowledge of experience does not guarantee that the subject “knows” what his experience represents.

The experience should not be thought as reducible to the sphere of knowledge or even referred to an abstract symbol since its passage through the body is necessary, in the relationship with the Other and with the Real:

It is only this more extensive nature of experience that produces a record that Lacanian theory has called knowledge. As can be deduced, to know here differs from information and knowledge, insofar as it is necessarily corporeal and also unconscious (COSTA, 2001, 33).

The sphere of knowledge, for Lacan, is conjugated with something that remains imprinted from an experience, bodily and unconscious, as an obliterated, erased trace, and which, nevertheless, repeats, insists on an act revealing its hole dimension.

In the Litura we had to live with resonances of experiences that played the game of silence, destabilized paths, imbedded a knowledge, in the sense that, before things that escaped, playing this match required living with a certain intermediate dimension between what is found and what is not allowed to be caught.

Whether because we could not find words in them, or because they did not fit into the dimension of our eyes or even because the fall itself was the contingency of a loss. Hence, the experience that was circumscribed in the Litura invited us to learn to witness a certain opacity.



Figure 2.
SILET (2014). Dance solo directed by Carla Andrea Lima and developed in practical laboratory of the Collective of Creation and Research in Dance e Theater. Photo: Carla Andrea Silva Lima. On photo: Gui Augusto.

About the name, we know that it does not make sense, but “it digs a place” (COSTA, 2015, p. 33).

Let us take this name *Litura*, that means “an illegible part of a writing caused by an erasure” and realize that this act of naming already has since its foundation a place that replaces this exiled appeal in a relationship with knowledge.

This letter addresses me, in its helplessness, how difficult is to love trivial things, things that are things of their own, for of these we do not receive any promise. The contradiction here comes from the realization that it is precisely these things, which carry no promise and which only present themselves in their character of Thing, are the most necessary to life. And this is what my partner in *Litura*, Gui Augusto, called “tragic banality, irritatingly unresolvable.” This banality occurs not because the eyes cannot see what is revealed there and resounds as a “uncomfortable” event. But because the eyes see the reflection of what is at stake in the act of looking, revealing the split between seeing and looking. So perhaps, as he says, the feeling is horrible, that of observance, because we look at our own hole, isolation.

The tragic banality of things, which escapes us because of its insignificance, looks at us, sets us and concerns us by making this hole - place of exile and loss - a call. A call that implies inhabiting the world having to deal exactly with its dimension of Thing (*Das Ding*). A banal, simple, evident Thing that ends by escaping to the eyes or by crossing them with more lightness than lightness itself and, as Milan Kundera once warned us, becomes unsustainable:

If the eternal return is the heaviest of burdens, our lives, upon this background, may appear in all their splendid lightness. But will the weight be atrocious, and the lightness be fair? The heaviest burden crushes us, makes us bend over it, crushes us to the ground. The heavier the burden, the closer to earth is our life, and the more it is real and true. [...]. On the other hand, the total absence of burden causes the human being to become lighter than air, with which he flies, distances himself from the earth, from the terrestrial being, causes him to become semi-real, that his movements are so free as well as insignificant. So, what to choose? Weight or lightness? [...]. Parmenides responded: the light is positive, the negative heavy. Was he right or not? That is the question. One thing is right. The heavy-light contradiction is the most mysterious and most ambiguous of all contradictions. (KUNDERA, 1985, p.11).

The twist that operates here in the construction of Kundera seems to us essential, since the return is repeated by requesting inscription. The weight abandons its condition of being unsustainable and the lightness, of freedom space. It is necessary to

emphasize that this twist is a condition of this chipped stone that demands suture, mooring. What is important is not to lose the fact that this tying is a singular bond made by one who, as an inhabitant of this exile, directs someone to a call and asks: who calls me in what I call? What interests us is to get closer to the singular that characterizes the artistic production. Not only the addressing it entails but also the specificity of the production of knowledge implied here.

In this return, it is necessary to think about this cut that operates a twist and which, in a moebian operation, makes the weight a mark of existence, a mooring that circumscribes a place from which the subject recognizes itself. On the other side, Kundera present us with a lightness that leaves us in an exercise of freedom that is confused with a first helplessness, intolerable and irremediable. This lightness is confused due to the incidence of something that crosses us and we are not able to record it. It is in this figuration that lightness can become unbearable and, in turn, unsustainable.

The fact, says Juliano Pessanha, is that the “subject is already staged and inscribed (launched) in a prefabricated web” (PESSANHA, 2015, p.65). Then the subject is destined to circumscribe a self from being subjected to the Other. It happens by a mediation of a clipping with a “alienation quota” that cannot be undone, since it is constitutive of the reality of the subject. This reality is the condition that the subject may inhabit the inside of the world. This condition, says Pessanha, reveals to us that “man does not invent *ex-nihilo* but, when he finds himself, he is already invented and has already been ‘filled’ by something that he does not have” (PESSANHA, 2015, p.65). Interesting is this construction in which the author aligns the “finding itself” to a condition of being inhabited by another. Or, to a realization of an out-of-self that carries the construction of all subjectivity. “If I am, it is because I was cast and staged by another, in such a way that what founds me is outside of me” (PESSANHA, 2015, 65). The author calls this operation as the “specific weight of the world,” irresistible in its power of attraction. He concludes that it is not simply the link that are implied here, but the connection to the link.

However, this also means that “the thread that binds me to what I am can be broken, and if man is the mirror of the scenarios that weave it, this mirror can be uninhabited, in such a way that the subject finds himself exiled from himself and brought to the distance of the ‘materials’ that dared to ‘populate’ it” (PESSANHA, 2015, p.66). That uprooting reveals, in the Pessanha’s theoretical construction, the face of its unsustainable lightness, since inha-

biting the world in its co-existence is only done on the aegis of losing it as well as the knowledge that sustains it.

The insignificance

It takes some degree of blindness to be able to see certain things. This is perhaps the mark of the artist. Any man can know more than he and reason with certainty, according to the truth. But exactly those things escape the burning light.
(Clarice Lispector)

We can reflect on the epigraph of Clarice Lispector and follow her affirmation that the artist must take care of things that escape the burning light. We would think that the movement of Clarice's writing involves a knowing to do with what escapes the clarity, since to show too much is also a way of hiding.

In January 1977, in the journal *Les cahiers du chemin*, Foucault publishes the text "The life of the infamous men" whose core focuses on cases of disordered, unreleased and obscured lives. This is how Julia Naidin points out, regarding the Foucaultian construction:

If, in a first sense, the language and the organization of the ways of life have a function of expression that we should decipher, as a mark veiled by the surface of the speeches, what we see in these characters are events forgotten and muffled. Ephemeral lives of men and women who, because of the obscurity and silence attributed to their bizarre conditions of reconciliation between life and discourse, only had their existence recorded because, at some point, by a convergence of accidents, they crossed themselves with a regime of power and created a spark in its alleged limpidity (NAIDIN, 2016, p.1035)

The fact is that, still following the construction proposed by Naidin, we are informed about ourselves by such lives. The word "We" in this sense should not be understood simply as a grouping of people gathered under a doctrine, tradition or community, but also about our own norms, fascisms and intolerances. By this way, we can move ourselves thinking that in these infamous lives another addressing is done, summoning us and destabilizing our *modus operandi* as well as the way we relate to the Other and to knowledge.

What Foucault does is disquiet our eyes. He seeks, as Naidin (2016) rightly points out, the feeling of "no place", of an *unheimlich* that establishes a space for the creation and proliferation of other modes of existence. By touching these infamous lives and giving

them a body by writing, it seems that is that “no place” that Foucault presents to us and it is in this “no place” that he places us. They are voices that reveal a crisis, like a call that create fissure in a certain way of seeing things through a particular experience. This call makes inscription, hole in knowledge before constituted and legitimized. These lives, when they are named, also dig a place through Foucaultian writing, and create, through its own event, “other forms of pleasure, of seeing, new necessities of relation, new series of coexistence, new types of care outside the taxonomy matrix and moral standardization” (NAIDIN, 2016, p.1036).

This foucaultian act touches another way of listening, which, judged as unimportant (if we take as a reference the look of the other that captures and inquires, internalized in us), insists as a dull blade. An insistence to listen what, silly to say, however insists on being told. It insists like a sting that brings something of being alive, but, nevertheless, makes us shred the very woof of life to the point that we no longer know the boundary that separates the shout from the force that it entails.

I address my appeal to what ones always wants try to say, knowing that this appeal will always be the production of a knowledge in failure or, as Lacan wanted, a knowledge in abyss.

On this knowledge Lacan say, in his text “Lituraterra”, that is where psychoanalysis shows its best. The “knowledge in failure” taken as a figure in abyss, in what Lacan warns, does not mean failure of knowledge (LACAN, 2003).

There is here, as Eric Laurent (2010) warns us, a point concerning the method, since the psychoanalyst addresses everything from the point of view of failure: the failed act, the symptomatic act, the limping thing. “On things that succeed,” warns Laurent, “the psychoanalyst does not have much to say” (Laurent, 2010: 99). However, it should be emphasized that the author praises a certain modality of failure. From a type of failure that does not have in success a complementary opposite. It is, therefore, a singular matchless failure.

In this direction, knowledge in failure would be configured as an anti-method, because it focuses on exceptions, or rather, on what exceeds; in the falls, folds and recesses of what is constructed as production of meaning, causing a refraction and also a recalci-trance, referring mainly to what makes cuts, which fracture.

Considering the context in which I find myself, of chipped stone, the need to suture something that visits through the flesh, as a mark on the body impossible to make sense, it may be fundamental to resume, in the course of this writing, the lacanian psychoanalysis that thrives on failure. And this will be my attempt

here. Of a certain insistence to prosper in what is considered stumbling, without importance, or even fragile. What implies, therefore, the recognition of the vain attempt to remedy the precarious, and even the inconsistency of the operators that now constitute my path, the path of an artist, through the knowledge constituted, even of a knowledge constituted in the realm of art itself or still of psychoanalysis. Also, it is not about demonize the constituted knowledge for the sake of a certain original purity. We know well to what kind of barbaric acts this pretension of original purity can take us.

It is convenient here to open a parenthesis to emphasize what I am summoning concerns a certain way of operating and even of failing, regarding knowledge. It is therefore a matter of recognizing knowledge as a kind of device that can introduce a gap (béance) at a given moment or circumstance and function as a buffer in the next moment.

“Psychoanalysis thrives on failure”. How to understand this assertion without incur in an apology of failure, interrogate Elisa Alvarenga (2003) and Lucíola Freitas Macedo (2012). In this perspective, with the help of these authors, the point, obliterated and insistent, that I am interested in working around here, is shaving for me. However, I signal that the attempt of this outline has no pretense of capture. We will follow these authors in the proposition of a certain difference, because they locate a new implication of failure: the failure of meaning in regard to jouissance, because this meaning does not account for capturing it in the significant network, since what is at stake in jouissance is the order of a body event.

I realize that without this failure, which I have named as the fall of the body in the body, there would not be a dance either, or at least there would not be such a dance, which, when it ceases to question itself on how it moves, comes to question us with the question: What moves you?

Miller wonders: What fails with the failure of meaning? (MILLER apud MACÊDO, 2012, page 4). To which he responds: ontology, as a discourse of being. In transference, love fails in its narcissistic aspect. Knowledge also fails as a gift of meaning. It is possible to verify here a pointed relationship between knowledge in failure, being and meaning. In this step, Macêdo points out that existence does not make us leave the language. But to have access to it I must take language on a level other than that of being - which indicates, in my view, a position in front of that which crosses us and that relieves us by digging a place, an inscription. To take language on another level, different from

that of being, is to take it in its *letter* dimension, at the level of writing, “not from the writing of speech, from the semantics of symptoms, which produces multiple meanings, but from the letter dimension, by the trace, by the signifier when it operates in its puncture dimension, resounding in the body as an event “(MACÊDO, 2012, p. 5).

This assertion implies to think that we are talking here about another transmission of knowledge that does not takes place on the path of meaning. It is a matter of thinking transmission through an emptying of meaning, that does not make series in the signifying chain. It operates in the emptiness that the writing contours marking a place not in its representative character, but as accommodation of traces, remains - *letter*. In this perspective, the signifier does not operate in its connection with meaning, but rather connected to the drive. In dance, this connection reveals itself in the interstices of the body ... of fragments of gestures, of fragmentary sensations, shards of things that can't be grasped, remaining slippery. So it is necessary to barely see before them, to say nothing. Even, maybe, barely dance.

Let us return to Lacan's phrase: “Knowledge in failure does not mean failure of knowledge.” In this way, knowledge in failure is a form of production of knowledge that establishes relations with the insipid, with the fragmentary, with what, lacunar, insists as a hole, asking for inscription, contour, edge.

The border spaces in a mourning dance

That art, [...] does not become a free game and decoration of the social mechanism, depends on the extent to which its constructions and assemblies are at the same time disassembling, integrating in themselves, disorganizing them, elements of reality that freely associate in something different.
(Adorno)

“My life begins in the middle, as I always start in the middle, there goes the middle. Then the principle will appear or not”. It is necessary to think with Clarice Lispector that, like life, the writing also begins in the middle for, through it, to sketch by means of a fiction of itself (which is already a deconstruction of itself), a beginning or an end.

The medium, for which I begin now, concerns to a poem by Manuel de Barros who told me:

And that
 Who never lived in his own abyss
 Neither walked in promiscuity with his ghosts
 Was not marked. Will not be exposed
 To weaknesses, to discouragement, to love, to poem”

This poem resonated in me for a long time: the abyss, the fantasy, the promiscuity with something which, ghostly, veils and reveals a cause. The mark, to be exposed, the discouragement, the inscription, the poem. Will I could be standing to dance? I recognized myself in this gap of meaning that this speech provoked in me. And in this gap something was elided, making me small, inert, paralytic. Will I could be standing to dance? The excess ...

I reflect about the strangeness I feel on look to the things of the world as well as the places I have been inhabited. Places that returns with an awkward sensation. A look that strange itself, - because it is not contained in the image - a name that is not recognized by the subject. Will I could be standing to dance?

The phantasmagoria, the closed eyes, the experimentation of empty look eye. A look that in the loss of the frame establishes an absence of itself. Eye without a look that crosses and dislodges a dance frame. Dislodge the subject of your *Heim*? Will I could be standing to dance?

Lacan, in a passage from Seminar 10 entitled “Anguish,” refers to *Heim*: “Let us say that if this word has any meaning in human experience, it is that of the house of man ... Man finds his house in a point situated in the Other beyond the image of which we are made ... This place represents the absence in which we are “. (LACAN, 2005, p.153). Will I could be standing to dance?



Figure 3.
 Study nº 01:
 Persefonia. –
 Creation process
**Photo: Vivian
 Barbosa.** On
 photo: Carla
 Andrea Lima.

Lacan situates the anguish as correlative of an excess, experienced as *Unheimlich*, resulting from an invasion of that which

falls from the body image as a “non-specularizable” trait. The body of the excess, without specular support enacts, as Ana Costa points out, the passage from the home to the thing. The thing, thought here, as the excess excluded from the articulation of the word. However, Ana Costa also signalize the specificity of the field of art as a know-how that have to do with what remains excessive, excluded as a point of loss. Point where the subject does not recognize yourself. Will I could be standing to dance?

A support, an appeal. Letter, *litura*, mooring. In the search for this know-how to do with it that remains of the body and to support this remains as a dance, a crossing was necessary and with it, the need to produce a writing. A writing that, at the same time, produces a reader. The reader is thought here as someone that could be able to receive and to testify this excess presented in a form of an act, an act of dance. And to support me this fall, in this mourning, I called as a witness, Vivian Barbosa, who anchored me where I didn't recognize myself. Will I could be standing to dance?

This phantasmatic question permeated the whole process of creation of the solo entitled “Persefonia”. This solo, from the beginning, operated from poem of Manoel de Barros together with the derivations of a figure: Persephone.

I think about the Persephone abduction, in her fall, and yet in her double, Core, her name before the abduction. Name given by the other, like every name.

What about the blindness of every subject in relation to his name? About the proper name, it is known that it means nothing, but it represents a place which the subject has to deal and which he/she doesn't know. This place concerns a series of representations that this subject has in the eyes of those who receive and give him/her a name. However, it is not certain that, once received a name, the subject could be able to sustain it, since that to sustain means to dig a place, a position before the Other. And we know that marking this position presupposes meeting with an emptying.

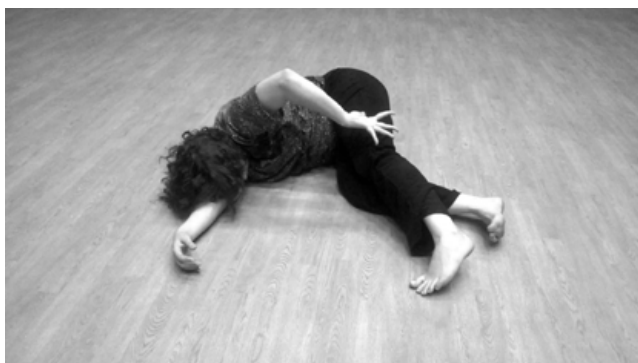


Figure 4.
Study nº 01:
Persefonia. –
Creation process
Photo: Vivian
Barbosa.
On photo: Carla
Andrea Lima.

I take the body as a place where something digs itself. Something that makes index, that makes mooring in the place of a fading. Tie that, for psychoanalysis, is built on the pulsional edges, in relation with the Other that entangle the body in this construction.

In this perspective, the testimony seeks the reconstitution of an affiliation and a memory from an addressing, which leads us to the realization that the search for testimony is to build links. So, the function of testimony is, therefore, to make pass something non-serial. It is to pass something that is only present in the lacunar, in its dimension of hole. What is involved in being “in the presence of” when what is open is a dimension of absence, of emptiness from which a body call directs us to dance?



Figure 5.
Study nº 01:
Persefonia. –
Creation process
Photo: Gui
Augusti. On
photo: Carla
Andrea Lima.

It is important to say, in regard to these encounters, that something there did not co-respond, in the sense that the answer did not come in the direction previously desired, imagined, methodologized ... What remained were fragments, fears, emptiness. It is fitting, then, that I remain firmly in Lacan’s company when he argues that psychoanalysis thrives on failure. And also, that I sustain that the artistic process thrives in failure betting that, from these vanishing points, a knowledge is built. This knowledge is constructed from what is missing, which does not hold up as a finished and completed knowledge.

In this perspective, the function of the other was not thought in this work, centered in the figure of the director, since it was not, at the beginning, a work of composition. The work did not demand, at first, a look that search a frame of visibility thinking from the scene perspective. It demands a look that was a support, a support

so that the fall would not break. This break could happen either by disaffiliation or by the subject non-involvement in relation to that unknown point that is called “self” and that brings in its the dimension of a loss, of a mourning. It is about working with what is “lost” and still remains in the body as trace.

In a certain way, the work on memory, i.e. on these remains and traits, does not stop coming close to the work of mourning. Allouch proposes mourning as relative to a piece of us. Us is here an indeterminate, located in a “between” places: not belongs to the subject, nor belongs to the Other - littoral.

In “Persefonia” it was inevitable to have to deal with long periods of twists, turns around nothing, escapes and basting. In this crossing it was necessary to deal with the opacity of the own doing betting - without guarantees - in the addressing of this speechless speech to someone.

Before this mute address, the testimony remained, in an attempt to support that which is sent with and by the body. It is in this sense that there is only witness in presence, since, in this match with silence, it is not a matter of speaking about experience, of saying what it means. It is a question of offering the body in the presence / absence of oneself transiting in that border space, luminous and strange that is the encounter with the Other - a meeting between heterogeneous and, therefore, an encounter in the difference. To operate a crossing through the testimony presupposes to call the body. So it is by the traces constructed by the subject, through the testimony, that we can support a writing. The writing, as psychoanalysis concept, deals with writing as the handling of the letter, of the signifier when it operates in its dimension of hole, resounding in the body as an event.

The testimony reveals to us that the Other exists, and that if on the one hand it captures us in its network at the moment it constitutes us, on the other, it is space of crossing, since it is through the ghostly framework that we can suffer the effects of what is seen and revealed in it. This ghostly picture is sustained by what is obliterated in it, that is, the object a. Object non-spectacularized, suppressed of the painting. Lost object that sustains our image as self and as body.

From this point of view, we may think that what is highlighted here not concern the plans of visibility, or of meaning, but of the change of position that presupposes creation. This has to do with a production of a singular inscription of the subject, around what is created/lost. In this aspect, it is in the encounter with the Other that a new bonding can be made by passing this lost object and constituting in this crossing, the inscription of a difference. It is

from the inscription of this difference, which derives from the singular experience of the subject, that is given the modification of the boundaries of each field.

I believe that this inscription, when dancing, is a mark, *litura* of a know-how-to-do with the Real that is anchored in an event of body, which also entails the crossing of frontiers in terms of knowledge about body and dance.

Thus, about knowledge in failure, if on the one hand is built in stumbling blocks and operates on holes, on the other hand also makes writing, letter.

Emphasizes Clarice Lispector:

[...] the matter of the body precedes the body, and in turn the language will one day precede the possession of silence. I have the measure that I designate - and this is the splendor of having a language. But I have much more as I cannot designate. Reality is the raw material; language is the way I'm going to get it - and I do not think so. But it is to seek and not to think that what I did not know is born, and that I instantly recognize it. Language is my human endeavor. [...] Only when construction fails, do I get what she could not. And it is useless to try to shorten the path and want to start already knowing that the voice says little, already starting by being personal. For there is trajectory, and trajectory is not just a way of going. The trajectory is ourselves. In life, you can never get there before. The *via crucis* is not a mischief, it is the only passage, one arrives only through her and with her. The insistence is our effort (LISPECTOR, 1998, p.17)

The goal of these reflections is not of pragmatics based on the description of methodologies to be followed in relation to the processes of creation, but rather, the search for a listening that does not belong to a stable place of enunciation. What I propose here is a wandering listening - since it has to deal with this double inscription of the object: be founded because remains irretrievably lost.

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