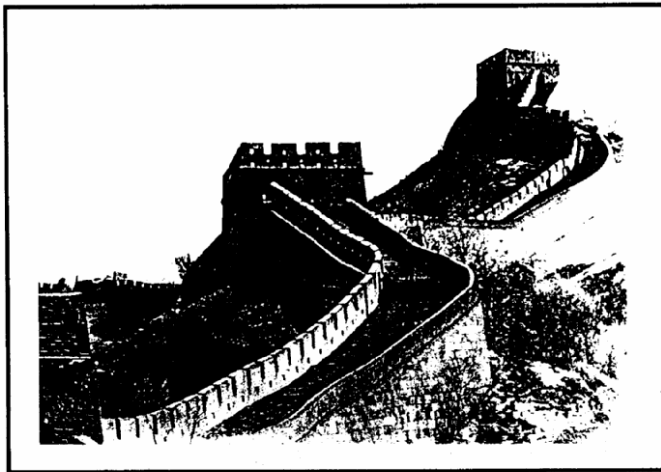


# "Pre-Face"

-in the penal colony...we held our tongues #3 (an epidermal case)

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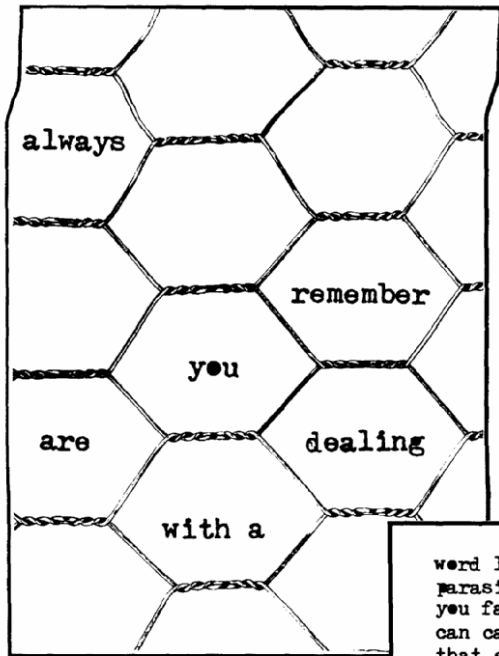
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"... fields of learning, as much as the works of even the most eccentric artist, are constrained and acted upon by society, by cultural traditions, by worldly circumstances, and by stabilizing influences like schools, libraries, and governments; moreover, that both learned and imaginative writing are never free, but are limited in their imagery, assumptions, and intentions."

Edward W. Said, Orientalism





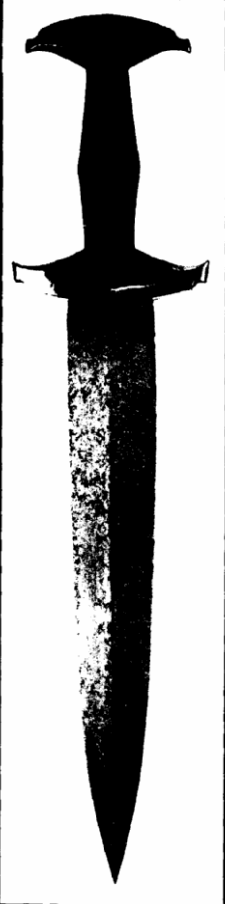
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word lock, like listen no further. "If" is a parasitic organism in the beginning and "been in you far-a-tee-long." The damage the word in you can cause you is precisely your area in the dream that exists only in time. It...it...it is not there. You in the word, not the enemy must be constantly disappearing on a stage. We knew, a theatre of operations requires the act of love. Since it is shifted and recreated, the enemy acts when you are not able to rub out the combination on a vault or valise. I, like all vaults under constant attack, can spin the enemy net knowing our theatre was the word. You, that word, and I, the lock, come out!

-Third Rail (B.G.W.S.B. 62/91)

" " " " In the train, I thought what I had in hand was to construct a physiological self, a being who has acquired consciousness of himself and his body, to balance space, to localize sensations...(but) the rest of space is totally politicized. Space has been de-spaced. The body is no longer the cause of the structure of consciousness, it has become an object of consciousness. It was no longer a question of being aware of my body in the third person, but in a triple person. I existed triply. I occupied space and here I was called on for more. Space has turned into the private property of the different states. In the train, I, who has attained to the dialectic of subject and object, had already stopped being amused. It was not that I was finding febrile coordinates in the world. The neutral zones disappear before the paranoid gaze of invasions. Nevertheless, with all my strength, I refuse to accept that amputation." " " " "

-I.F.M.J. Lhermitte-Merleau-Ponty-Fanon-Silen



In 1980, Diamela Eltit staged an "art action" in a brothel. Her work, "Maipu", involved an act of self-mutilation. This information comes way of translation from the Spanish by Helen Dixon of Nelly Richard's essay, "Art in Chile Since 1973," in Third Text #2 Winter 1987-88.

Collective bodies re-member against capitalist accounting which, "recedes (even) flesh into capital."<sup>1</sup> Stigmata as an all too literal stab at such recedification...a fleshy illustration too close for comfort, seems to be the only action left that the self can take to damage the goods. Self-mutilation by the scalpel or a razor becomes an intervention or better still a metaphoric terrorist act against the public body of beliefs which is protected by an institutionalized epidermis of safety and law. Mutilation scandalizes the protective skin and exposes it as a mask of confinement. "Existential or poetical scandal must take place, because scandal radicalizes us, changes us, revolutionizes us."<sup>2</sup>

Body:

Ternades



Knives:

Mire:

Scandal with its orgy of contradictions becomes willed disfiguring or rewriting of societal tattoos in a desire for aberrant interpretations. Of course, scandal can be quickly fixed (codified, categorized) as part of the obscene, but its fleeting moment of liberation cannot be dismissed as anything but hopeful. With a little bit of luck against loaded odds, a split second is all that is needed to cause irreparable harm. So instead of nihilistic acceptance as the only option available to us, we must, "pretend that the bastards haven't gotten us yet, that we can still make contact without the mediation of the media, that we can feel without prosthesis..."<sup>3</sup> Remember and refuse to accept as insignificant the piled bodies of the past that blur out of focus into a homogeneous mass as Benjamin's angel moves further away in space.

- notes
1. Sel Yurick, "How the Athenians Planned to Colonize the Mind of the West", Social Text #23 Fall/Winter 1989. 29-58
  2. Ivan Silan, "The Citizens of the Phantom Country" Left Curve, #16, 1992.
  3. Hakim Bey, "Amerexic Culture" Dissidentia and Connections: The Excluded on Postmodernism (Axe St. Arenas: Chicago) 1991. 21.

