

HYPERTELIC GENDERS IN THE NEOBAROQUE COSMOS: QUEER THEORY AND LATIN AMERICAN CINEMA IN THE GLOCAL CONTEXT (REGARDING *FROM AFAR* [DESDE ALLÁ, 2015] BY LORENZO VIGAS).

DORIAN LUGO-BERTRÁN

TRANSLATED BY REBECCA SUMNER BURGOS

Latin American queer cinema has surged considerably over the last fifteen years. However, it would be a mistake to attribute its rise, and not its surge, to current times. I will offer a general overview of fictional queer cinema from Latin America that includes landmark films from the past and present. I will argue that Latin American queer cinema has not been closely tied to discourses of sexual identity, gender roles, and sexual categories, rather it has always treated the topic as a complex issue. This led to its occasional rejection in the past at the international level under the pretext of the *machismo* or homophobia/transphobia of Latin American cinema, or simply due to an antiquated treatment of the topics in question. In turn, I will offer an account of initial theories about the term queer in Latin America, including within the diasporic context. Beyond a queer

theory of the North, there is a queer theory of the South that not only calls into question hegemonic and essentialist discourses about sex, gender, and sexuality, but also *modern* European/US culture, which tends more towards identifying an aesthetics of rupture with clear beginnings and endings, rather than thinking about its hybridizations or transculturations in other formal languages where they are embedded. Finally, these will be tied to the arguments presented in a reading of the film *From Afar* (Desde allá, 2015) by Lorenzo Vigas. To address the topic presented here, it is important to establish the coordinates of this reading, which will be: the information theory and, thus, glocality; queer theory of the North; epistemologies of the South / Latin American cultural studies; and finally, the proposal of a queer theory from the South through the work of Severo Sarduy.

I. FROM INFORMATION SOCIETY TO GLOCALITY

First, I will examine site and strategy in Latin American queer cinema in a glocal context, rather than globally or worldwide. I use the term “glocal” because discourse about the global context can suggest a universalizing and high-tech aim that some aesthetic production strategies gloss over. In any case, the site or radius of action presented by certain Latin American queer cinema is both physical and digital. Its strategy makes use of elements alternating between the local and the global to generate aesthetic production that has globalization as their guiding principle the greater the critical distance it maintains. Globalization as an integrating and bewildering dream of cultural differences, on the one hand, and attentive to professional criteria and technical or high-tech mastery, on the other, is less interesting to certain contemporary cultural production, and not only in Latin America. Above all, certain proposals *with an edge* want to initiate complex dialogues with the local without falling into the folkloric, but without also incurring the label of so-called World Cinema, that version of cinema apparently custom-made for weak UN general agreements. In dialogue with trends in contemporary art – among them video art and conceptual art, both installation and performative – some contemporary audiovisual projects do not require high production values or the appearance of such. In any case, production values should be consistent with the integrity of the project, which may or may not require them to be high.

On the other hand, no one doubts the inescapable advantages of social media, even for projects with low production values or *with an edge*. The subsequent advancement of a) pre-production through crowdfunding and co-production or entrepreneurial alliances, and b) post-production through the provision of different promotional or exhibition platforms serve to illustrate this. This

is not about adopting a regressive or nostalgic discourse. Complex discourse works better, such as the glocalist one suggested here.

2. QUEER THEORY (OF THE NORTH)

In second place, it is worth lingering on what is understood by queer cinema. I suggest three different definitions of queer or, as it appears in other parts of the Spanish-speaking world, *cuir* or *cuyr*. In the first definition, queer is understood as comprising all issues related to the LGBT community, along with any and all other initials that may be added over time. As is widely known, LGBT is understood as lesbian, gay, bisexual, and trans – be it transexual or transgender, among other possibilities. The second definition I propose is queer as non-heteronormative in general. Heteronormativity can be defined as the set of explicit or implicit norms that stem from institutionalized and naturalized heterosexuality, among them: a) compulsory heterosexuality, with its accompanying prescribed practices and semiotics about what a man or woman is supposed to be and the possible modes of connection between them – in this case, heterosexual – along with all that this traditionally carries with it in space and time; b) monogamy, marriage, and reproduction as guiding principles of married life; c) coupling as the central objective of civic life and, along with it, the demonization of single life, secular celibacy chosen for non-religious or spiritual reasons, and even, on the contrary, polyamory, ecosexuality, etc. This criteria of queer is not only interested in the practices of the LGBT community, but also in the heterosexual community, among others, to the extent that the lives of single celibates, single non-celibates, heterosexual women without children, as well as heterosexual beta – not alpha – males who care for the home while their female partners are the providers can also be read as queer.

Finally, I propose a third definition of queer, less community – or identity-based: queer as that

which is undetermined about sex, gender roles, and libido. Here queer can be read as “quanta”, an assemblage, series, block, threshold, gradient or drive, among other possibilities, depending on the theoretical focus being used, be it the post-structuralist theory of Deleuze and Guattari, psychoanalysis... This brings us closer to the difficulty of classifying or applying binary systems to modes of being a man or woman, masculine or feminine, heterosexual and homosexual, etc. without reinforcing binaries. This approach is useful when discussing a cinematic genre like the “bromantic comedy” and its incarnations in the Spanish-speaking world, for example, a genre that deals with intense friendship – complex and at times funny – between two heterosexual men that allows for the analysis of degrees in homoerotic drives without having to resort to defining what in many cases not even the cinematic genre in question is interested in defining, much less in binary form. Ultimately, all of the definitions of queer described above will be utilized.

As it is known, queer studies, emerged as such in the North springing from at least three founding thinkers: a) Michel Foucault, with his widely circulated three-volume study *The History of Sexuality* (1976-84) in which he examines the discursive and epistemic elements of sexuality throughout western history; b) Judith Butler, who discusses the performative components of sex, gender, and sexuality in her similarly influential study, *Gender Trouble* (1990); c) Eve Kosofsky-Sedgwick, who exposes “homosocial desire” in homosocial heterosexual practices, including literary practices, with her no less influential book *Between Men: English Literature and Male Homosocial Desire* (1985). The Argentinian psychoanalyst Néstor Braunstein also affirms that queer studies owes more than a little to psychoanalysis, and not only to the constructivist tradition, as previously understood. For this, he highlights the role of Sigmund Freud and his bold concept of “polymorphous perversity”, innate to every infant, and Lacanian categories.

Finally, part of queer studies from the North always dedicates pages to the sense of humor known as “camp”. *Notes on Camp* (1964) by Susan Sontag is the most cited essay concerning this topic. This essay is included due to the discussion it prompts around what for many researchers is a queer aesthetic. Sontag indicates that camp is a sensibility, not an idea integrated into a system, and is linked to homosexuals. It is an aesthetic based on artifice and stylization.

3. TOWARDS A QUEER THEORY FROM THE SOUTH AND ITS EPISTEMOLOGIES

Sex, gender, and sexuality have long been theorized outside of the Northern Hemisphere. Interest in “situated knowledge” (local or site-specific knowledge) in Cultural Studies has led to the researching of precursors to queer theory in Latin America. These precursors include the Uruguayan Alberto Nin Frías who published the significant treatise *Homosexualismo creador* [*Creative Homosexuality*] in 1933. Similarly, the Latin American *crónica* deserves attention based on insights from the scholar Christian Gundermann (2003). Regarding the idea of queer, Mexican authors Salvador Novo, Carlos Monsiváis, and José Joaquín Blanco; the Chilean Pedro Lemebel; and the Argentinian Néstor Perlongher, among others, deserve noteworthy mention. The essay by the Argentinian Sylvia Molloy and the Cuban Severo Sarduy deserve equal attention.

Queer theory from the South and the Caribbean owes much to the above-mentioned writers, such as Novo, Monsiváis, Blanco, Lemebel, and

LATIN AMERICAN DISCOURSE ABOUT THE CRÓNICA – A HYBRID GENRE THAT MIXES EXPOSITIVE AND THE NARRATIVE IN JOURNALISTIC WRITING – REVEALS DARING INSIGHTS

Perlongher. Latin American discourse about the *crónica* – a hybrid genre that mixes expositive and the narrative in journalistic writing – reveals daring insights. Moments of *Return Ticket* (1928) by Salvador Novo suggest divergent sexualities in public spaces through acute wordplay. In the extraordinary *crónicas* by Carlos Monsiváis (1966), both kitsch and camp are examined in a critical dialogue between *Nuestra América* (Our America) and Sontag's master text. The Mexican writer affirms that the "rapid vulgarization" of Sontag's incomparable essay forces its "revision" and "adaptation". For this reason, it is perfectly legitimate for Monsiváis to ask, *Is there camp in Mexico?* (Monsiváis, 1966: 171). His answer seems to be affirmative.

José Joaquín Blanco offers an account of homosexuality in traditional Mexico in *Ojos que da pánico soñar* (*Eyes that Could Terrify Dreams*, 1979) that concludes in favor of "polymorphous sex" (Blanco, 1981:190). In another account, the same author writes about the appearance of "solos" or "singles" as a sign of urban life – a space that becomes all the more urban as more singles appear at all hours of the day. This way, Blanco separates his civic concerns from the exclusive politics of fixed identity, including "gay" (Blanco, 1981). The writings of Néstor Perlongher (1991) recover the (neo) baroque as an aesthetic that is no longer only Latin American, rather it allows a glimpse into homosexual Latin America inspired by the theorization of the Cuban duo Lezama-Sarduy. Indeed, it discusses the possibility of there no longer being a neobaroque, but "*neo-barroso*" – a muddled baroque – to suggest a more vernacular baroque of the South that belongs more to the mud and the mire as opposed to refinement, as if to approximate it to camp. In *El sexo de las locas* (Perlongher, 1997), originally published in 1984, he reflects on a homosexuality that is all the more articulated in the nation, even by heterosexual men, the less it is appreciated. With that, Perlongher casts a shadow on sexual identity as a fixed category. In *Crónicas de Nueva York (El Bar Stonewall)* (2005), Pe-

dro Lemebel literally enters and exits the bar that is the symbol of gay liberation, the Stonewall Inn, in NYC and disidentifies with hegemonic practices there and within a certain counter hegemony in the city – gay white, commercialized, blonde, well-fed, and muscular.

In her academic articles, Sylvia Molloy (1999) plays a prominent role, with pages dedicated to the queer in Latin American literature at the end of the nineteenth century and beginning of the twentieth in the works of J. Asunción Silva, José Martí, Rubén Darío, Enrique Rodó, Gabriela Mistral, and Teresa de la Parra. Her terms appear often in Latin American studies: "pose" or "[self-]figuration", "friction", "the disturbing", "the mask", "contamination", "extralimitation", "duplication/doubling", "the morbid", "the imminent", "the understated", "voracity", "cloyingness", "gender-bending", and "the lesbianism of resistance." Lesbianism as not only a political identity, but also as "[self-]imagining" and, therefore, symbolic self-representation – which is available to the heterosexual woman, etc. – is important in Molloy's theorization.

For our purposes, essays by Cuban writer and theorist Severo Sarduy (1982) are worth noting. Severo Sarduy's work is an object of revision. His novels and stories have always been given priority as the height of the post-Boom by celebrated scholars, along with the works of Manuel Puig and Luis Rafael Sánchez. Roberto González Echevarría (1987) characterizes this narrative work by its ironization of a "nostalgia for totalization", be it mystical or historical, presented in many boom works. Sarduy's assertion that, contrary to the "totalist" precept that wanted to understand Cuba as cultural "synthesis", his homeland was rather the "superposition" of cultures in unreconciled with each other and capable of unpredictable quantum leaps – like unforeseeable atavisms – is common knowledge.

Sarduy's essays and poetry – the part of his work that is currently most examined – have

been slightly overlooked. His essays about neobaroque have had greater circulation. Other aspects of his essays have not enjoyed similar interest. I propose reading the theory developed in Sarduy's essays as a precursor to not only queer theory in Latin America, but also queer theory in general. In doing so, I join the ranks of those who research epistemologies of the South or outside the hegemonic hemisphere, which may include Caribbean production, but not necessarily. In the case of not opting for the signifier South, Mesoamerican and Caribbean epistemologies, among other possibilities, can also be theorized. The essay will conclude by applying the terms of Sarduy's queer theory to a reading of the film *From Afar* (*Desde allá*, 2015) by the Venezuelan Lorenzo Vigas.

To better situate the research on Sarduy, it is worth contextualizing the field of epistemologies from the South and queer theory. Epistemologies of the South have a far-reaching influence. From the perspective of theory in general, the Portuguese writer Boaventura de Sousa Santos (2003; 2006) has developed generative ideas, among them his discussion about epistemologies of the North versus epistemologies/ecologies of the South. According to de Sousa Santos, the North has tended to develop epistemologies that reject the richness of the world, revealing an "indolentreason". Therefore, the epistemology of the North becomes Eurocentric due to a lack of curiosity about diversity and the other. In his work, these tend to cling to a myth of "pure science" and exclude everything that doesn't agree with it. At the same time there are other prejudices from the North that he theorizes in his work, especially the idea of "monoculture". In exercising its interest for what echoes an imaginary of itself, the North closes itself off from encounters with the Other or Difference and, along with that, to approaching different cultures with the sense of ignorance necessary to listen, dialogue, learn, negotiate, and reach agreements. For this reason, Sousa Santos reclaims, in different terms, ecological knowledge,

THE EPISTEMOLOGY OF THE NORTH BECOMES EUROCENTRIC DUE TO A LACK OF CURIOSITY ABOUT DIVERSITY AND THE OTHER. IN HIS WORK, THESE TEND TO CLING TO A MYTH OF "PURE SCIENCE" AND EXCLUDE EVERYTHING THAT DOESN'T AGREE WITH IT

and ecologies or epistemologies of the South. "Ecologies" are understood as comprehensive bodies of knowledge that do not establish categorical distinctions between science and myth, knowledge and skill, reason and religion, theory and practice, contemplation and action – a body of knowledge that is integrated into everyday life itself.

Joining the field of epistemologies of the South, the Spaniard Jesús Martín-Barbero (1987) has described how the Latin American school of Cultural Studies is different from the British one. The precursory moment of Latin American Cultural Studies is none other than the cultural and social essays being written at the end of the nineteenth and beginning of the twentieth century from Latin America itself. In effect, terms that are widely used today emerge from past socio-cultural essays, as well as Latin American cultural studies. These include transculturation, the Baroque of the Indies, the marvelous real, magical realism, the resignification of the hegemony, heterogeneity, and the colonality of power, among others.

But there are other currents akin to the epistemologies from the South that grow forcefully. To this effect, it is worth clarifying that cultural studies has not remained contained in Great Britain or in Latin America. Caribbean cultural studies, and with certain points of convergence, ecocriticism, and archipelagic studies which, at certain moments, encompass – while are not limited to – the Caribbean. Édouard Glissant and Jean Bernabé, Patrick Chamoiseau and Raphaël Confiant do their part by developing terms such as the re-

signification of the archipelago as a space of relations in difference or grouped together in separation, not one isolated and confinement, on the one hand, and creolization, on the other, respectively.

Indigenous, Native, First Nation, and Ancient Studies have stirred up no less interest. More recently, and linked to the previous ones, cosmographic studies approach different cosmographies in cultural production, among them Amerindian culture. These studies are based on the idea that the “cosmos”, and not the uni-verse, is a concept that supposes a relationship not just between human beings, rather, more amply, between the organic and inorganic, including heavenly bodies, surpassing any anthropocentric narrow-mindedness of the western modern age. It is worth asking, along with cosmography theorists like Juan Duchesne Winter (2015) who closely examined the anthropological research of Philippe Descola and Eduardo Viveiros de Castro, among others, if not all “-graphy” supposes a relationship with a single (or many) cosmos, whether explicitly assumed or not. However, cosmographic studies are not limited to bodies of knowledge from the South, rather they are also related to bodies of knowledge from the North, as well as other hemispheres or latitudes.

Of all of these areas of studies, which are related, if not identical, to epistemologies from the South, the question over the pertinence of certain terms remains, among them, what is meant by “the North”. Is it the Euro-US quadrant? And when referring to Europe, is it western Europe, central Europe or eastern Europe, all of which are one of many Europes with such different histories? Likewise, the term South does not evade discussion. Does it refer to Latin America, Africa, and Asia, and with that, super-Saharan Africa as well as sub-Saharan Africa? In Asia, is it western Asia as well as central, southeastern, and eastern? Does it also include a country like China with such a hegemonic economy? The characterization of the South, at times, as exclusively prior to logos, is also debatable. What is pertinent for the purposes of

this study is the awareness that there are other fields of study beyond the Euro-US paradigm and that those fields of study are not necessarily epistemological. They can be proper ecologies or “forms-of-life” (Giorgio Agamben, 2010), which doesn’t make them less complex. These ecologies, insofar as they are knowledge-practices, have no reason to limit themselves to the South. There is also a diasporic North and South, among other possibilities, all of which would lead to an exotification, not to say a strict geographicization, of what is understood by South. And then there are ecologies in the North, and epistemologies, let alone logicist ones, in the South.

On the other hand, all discussion about the imprint left by Latin American cultural studies and its precursors, according to Martín-Barbero (1987), the attempt made by cultural and social criticism from Latin America at the beginning of the twentieth century, remains incomplete if it doesn’t integrate the commentary about hemispheric modernism/modernity. Indeed, much ink has been spilled since the beginning of the twentieth century, in diverse disciplines – from art to literature – about the differences between the Modern Movement of the North and the South. With contributions that range from the poet and essayist Rubén Darío to the curator Maricarmen Ramírez, the consensus points toward the Modern Movement of the North, in its generalities and particularities, tending towards rupture and universalization, while in the South it is liberalizing, devouring, and nationalizing. That is, while the North usually tends to mark categorical rupture with cultural tradition, and even with the state or country, from new irreconcilable “-isms” or territories, the South, on the contrary, accented an openness to influence from diverse theoretical proposals, among them the “anthropophagism” revealed by the Brazilian artist and thinker Oswald de Andrade, that model of cultural consumption of European and world culture in general, not to reject it, but rather to reabsorb it and transform

it. At the same time, as part of this openness, the South did not usually see the artist's involvement in public action as necessarily dissonant with their creative practice, insofar as in discourse from the North, it would be seen as crippling to creative work, by force in the margins of society, with roots in certain romantic movements of the past. Finally, while the North inclined toward an aesthetic universalism of things or surpassing national frontiers, the South, in turn, emphasized a modernist approach that reconciles the universal and the national/local.

To this effect, Ortiz's concept of "transculturation" (1983) as well as its re-working by the Uruguayan thinker Ángel Rama (1982), is particularly enriching to read not only modernist Latin American practices, but also moments of general cultural production. That is, from the Ortiz-Rama duo, transculturation is when cultural production does not proceed from breaking with what came before, rather it proceeds through selecting, discarding, combining, and discovery, among other categories. It selects or discards from previous models and recombines with other models, past and present, to discover new forms of production, not necessarily adverse to or against what came before, rather transculturalizing them.

4. SEVERO SARDUY, SOUTH-CARIBBEAN QUEER THEORIST

Finally, we reach Sarduy's essays. There are six books of essays by the author available for discussion: *Escrito sobre un cuerpo* (Written on a Body, 1969), *Barroco* (Baroque, 1974), *La simulación* (The Simulation, 1982), *El cristo de la Rue Jacob* (Christ on the Rue Jacob, 1987), *Nueva inestabilidad* (New Instability, 1987), and *Ensayos generales sobre el barroco* (General Essays on the Baroque, 1987). On the other hand, considering the publication of entire books and not pieces in compilations, there are less books of essays published given that *Ensayos generales sobre el barroco* includes the es-

say *Nueva inestabilidad*. This article focuses on his work *La simulación* (The Simulation). However, it will discuss topics linked to queerness that appear in the rest of his books.

There is a challenge in sketching out a queer theory in Sarduy's essays. Similar to José Lezama Lima's work, Sarduy defies neat categories among expository, narrative, and poetic genres. A deeper study of the topic would do well to include his entire body of work. There are three important terms for the identification of a queer theory in Sarduy: 1) simulation, 2) the hypertelic, and 3) the (neo)baroque. In turn, each one of these themes carries with it respective sub-themes: 1) "simulation" is linked to sub-themes like transvestites, tattoos, makeup or cosmetics, image, fixity, and finally, with the phrase "the compulsion or drive to appear/become" or to "become-other"; 2) the "hypertelic" is linked to incorporation and expense and/or excess; and 3) (neo)baroque is linked to the cosmos, the circle, the ellipse, kitsch, camp, and, in an extended form, *choteo* or a way of confronting the world through mockery or ridicule within the Cuban culture.

Let's begin with the term "simulation". Simulation is a complex term for Sarduy. On the one hand, simulation evokes the platonic tradition, which affirmed that art generated mimesis or simulations of things, things that, in turn, evoked the "idea" or "form". The platonic function assigned to art was ancillary, as in the story about the cave. Artistic representations were imitations of the ideal plane of things and were not concerned with ideas themselves. On the other hand, with the term simulation, Sarduy also recalls the reading that Derridean deconstruction theory gives of the platonic tradition. For Jacques Derrida, western thought is logocentric. It is founded on hierarchical oppositions with more than a little social prejudice carried over into them. One pole serves as the unconditional or "presence" and the other pole, as the conditional or "absence" (one pole depends on the other pole, which is erected

SARDUYAN SIMULATION INCLUDES OTHER CONNOTATIONS THAT THE DERRIDEAN SUPPLEMENT DOES NOT. SARDUY REFLECTS ABOUT THE ACT OF “SIMULATING” NOT ONLY AS A CULTURAL PRACTICE, BUT ALSO AS A DRIVE, EVIDENT IN THE ORGANIC AS WELL AS INORGANIC WORLD – FROM ANIMALS THAT CAMOUFLAGE THEMSELVES TO PEOPLE WHO TATTOO THEMSELVES, AND EVEN INCLUDING TRANSVESTITE’S MAKEUP AND THE PAINTER’S ART

as self-sufficient). Thus, certain oppositions follow in Derrida’s theory: logos or speech opposite writing; science opposite myth; the necessary opposite the supplementary; primary opposite secondary; man opposite woman; heterosexual opposite homosexual; soul opposite body; black opposite white, etc. In reference to the first opposition, writing is seen as “simulation” or “supplement”, threatening to speech or logos. It attempts its imitation or mimesis without ever achieving the categorical sufficiency of speech. Speech remains close to the speaker, the presence, while the text remains further away from the speaker and aims to reproduce speech. The subversive potential of the text lies in that its “undecidability” as supplement or “absence” makes it not only capable of providing for the unconditional, but also of fulfilling or substituting it. Therefore, it is the undecidability of supplements in Derrida and simulations in Sarduy that both thinkers aim to foster.

However, Sarduyan simulation includes other connotations that the *Derridean* supplement does not. Sarduy reflects about the act of “simulating” not only as a cultural practice, but also as a drive, evident in the organic as well as inorganic world – from animals that camouflage themselves to people who tattoo themselves, and even including transvestite’s makeup and the painter’s art. To si-

mulate is the drive to inhabit appearance (“being/ becoming appearance”). But the simulation is not only a secondary order placed at the service of the referent or primary order. Simulation is also an order in itself, with its own logic or “poetic system”.

For this reason, the Sarduyan phrase that describes the logic of simulation – “the compulsion or drive to appear/become” or “appear/become-other” – stands out. The word “drive” alludes to the traditional psychoanalytic term as the life or death force in everything organic. Compulsion further marks this insistent, almost obsessive, element, beyond the sane/healthy or insane/diseased. On the other hand, “to appear” refers to, at once, the conventional semanteme of simulation as the desire to mirror, while also referring to its character as “apparition” or phantasm, with a wink to the psychoanalytic theory of phantasm in the psyche – for Lacan (1998; 2008), the defensive substitute, a blocked image. Perhaps with a wink as well to Heideggerian unveiling, insofar as what appears is that which is un-veiled, manifested or revealed. In this case, simulation does not adhere to only one referential logic, such as that of parody or pastiche; it is ultimately “excess” and not just “undecided”, as in the Derridean supplement.

At the same time, simulation drags the semanteme from a Lezamian tradition as attributable to fixity. The predominant role the “image” plays in Lezama Lima’s work is well known. The image was not just a rhetorical figure for the Cuban writer, it was also a body of knowledge or “gnosis”, prior and superior to the “Word” or language. Poetry, among other arts, participated in this. The image was, in its transcendent quality, the “imago” – a body of knowledge from the initiated, from the poets or their incarnations – in which case, it is not surprising that “appearance/apparition” shares the same semantic field with “image” or “fixity” in Sarduy.

“Fixity” is another term with Lezamian roots that appears in Sarduy’s poetry as well as his prose. Fixity suggests the irremovability of the very

image or of “irreality” (Sarduy), but it is also liberating. Sarduy indicates that fixity returns things to the possible or the absolute unreal and, therefore, liberates, before enclosing, its objective. Simulation is the drive of stability and therefore, of absolute possibility or liberation. This is how, in keeping with his definition of simulation, Sarduy demonstrates that transvestites are far from being a mere “copy of a woman”; it is simulation and, with that, hypertelic. The assertion does not only concern transvestites. For Sarduy, the woman, as well as the “macho” man, are effaced sexes, which brings us to another important term for Sarduy: the hypertelic.

Etymologically, it is derived from “hyper-” as in “over”, and “telos” as in “end” or “goal”. As described, the hypertelic goes beyond the objective or end. He seems to suggest that the hypertelic goes beyond the “natural” end (use) of things, or beyond what is predicted or projected – by culture? By nature? It does not obey a reproductive logic of engendering parity. It does not dispute or subvert. It is excessive or trans-objectal or dialectical, if you will. It assumes the “telos”, but traverses it. Exhausting it on its own terms, Sarduyan “simulation” is, therefore, stronger – or more dangerous – than parody, which is still inscribed within a referential logic. In Lacanian theory, the phantasm has its own density, a density that assumes all origins, super-imposing itself. This “appearance/apparition” of the simulation is like the “supplement” (Derrida). It duplicates, substitutes, and, perhaps here is the Sarduyan aggregate, “traverses” (hypertelic), casting a shadow over the original end of the referent, from now on hollow, not sufficient, substance. It can be inferred that simulation, then, comprises the discursivity and performativity of contemporary queer theory, but also goes beyond it. When man or woman is discoursed or performed many gender role elements are given attention, but one seems to get neglected – the spectral or phantasmatic and its imaginary-transferential reflection. The perfor-

mative seems to suggest a certain degree of will in its activation, independently from whether or not it is a volitional act. When it is “man-simulation” or “woman-simulation”, however, it is driven to appear as the phantasm, “becoming-other”, without clarifying the reality of things. The hypertelic goes hand in hand with consumption/expense/damage and/or excess, such as Bataillean concepts. But, at the same time, it goes hand in hand with “incorporation”. Aiming to simulate the other is nothing more than incorporating and consuming, writing it on the body, all of which leads to the concept of “anthropophagy” of the Brazilian cultural figure Oswald de Andrade (1981) as Latin American poetics – to consume in order to regurgitate / transform the colonizer.

The last Sarduyan term seems to be about a simple temporal context for the actions or agents of simulation or the hypertelic, but it will become clear that its linkage is more complex. What at first appears to be a mere backdrop becomes a component of the simulation itself. It is about the neobaroque. From the start, Sarduy returns to the baroque and closely follows the precepts outlined by past Latin American cultural and social essayists, keeping in mind Mariano Picón Salas to Pedro Henríquez Ureña and without excluding reworkings from Alejo Carpentier and José Lezama Lima when they subscribed to the term “Baroque of the Indies” to refer to the first differentiating cultural movement of Latin American identity. According to some theorists, excess and scarcity could both characterize the baroque of the Indies in relation to its European equivalent – it either exaggerates or minimizes it.

However, as delimited by Lezama Lima, the Baroque of the Indies is also characterized as an act, if you will, of anti-colonial consciousness-raising. He claims that insofar as European baroque belongs to the Counter-Reformation, the one from the Indies belongs to the Counter-Conquest. In turn, he sees the Baroque of the Indies as an enlightened and joyful baroque. As such, it is so-

something close to a way of life and not just an aesthetic. Sarduy, on the other hand, understands the Baroque of the Indies in the same way, adding that over time it has come to mean not only excess or scarcity, but also the bizarre, the outlandish, kitsch, and camp. The baroque occurs when a time period acquires an acute awareness of the signifier in the word, embodying it. For this reason, Sarduy understands the times in which he lives as “neobaroque” – times in which consciousness is acquired about the signifier in the word, overturning it, as in the Nouveau Roman objectivist novel, exemplified in the “sub-conversations” of Nathalie Sarraute’s work, or the painting that diminishes representation and maximizes the visual aspects of the physical medium from, say, minimalist, conceptualist or Arte Povera artists. Sarduy observes that splitting or the split consciousness of things over the course of outlining a western cosmic framework as it made its way from Copernicus’ circle and pre-baroque times to Kepler’s spiral and fully realized Baroque. During the pre-baroque a center is still maintained, no matter how filigreed it presents itself. In the fully realized baroque of the spiral, there are two centers and it shifts from a closed hierarchical cosmos to an infinite, corruptible universe with no place for the privileged. But in contemporary neobaroque, there is no center, and the previous universe has been disarticulated. In effect, Sarduy’s neobaroque culture is not even properly Latin American, and he notices it on other continents and countries. An update of this debate supposes that our sense of the cosmos or universe has multiplied – “order” of things is now *multiversal*.

Sarduy is not far from developing his own idea of the cosmos, as he consciously plays with the root of the word and that of the cosmetic and, thus, the ornate-order of things. So it becomes clear that the queer theory implicit in Sarduy sees the compulsion or drive-to-appear image / simulation or becoming-other as a hypertelic orientation

of the things of a cosmos – or more than one – full of apparitions. But Sarduy’s concept of baroque or neobaroque also serves to reference a sense of humor or, in Cuban, *choteo* with overtones – not an identity – of kitsch or camp and, therefore, relevant to queer theory in general. Sarduy’s writing does not stop being, in its own way, a cosmography because it develops a conception of the cosmos. In a neobaroque world without center, the relevance of the simulators / apparitions of the cosmetic-cosmos emerges. These concepts serve our approach to Latin American cinema, especially the one we propose as queer.

5. TOWARDS A GENEALOGY OF QUEER CINEMA IN LATIN AMERICA

Establishing a genealogy of queer cinema in Latin America is both broad and difficult; broad due to its vast and heteroclit production, difficult because of the lack of historical surveys on the subject that could serve as a starting point for further research. It also begs the question of whether – considering the current rise of the profitable queer film – it is worth mentioning every film that has addressed this theme, if only for its archeological value. We suggest, however, that any genealogy of queer cinema in Latin America should take into account Mario Peixoto’s 1931 film, *Limit* (Limite), as a precursor of the theme, aptly remarked by scholar Paul A. Schroeder Rodríguez (2011). Schroeder identifies two phases in Latin American cinema: a militant phase and a neobaroque phase. He recognized a decentering character in both form and content in the latter. Using an experimental language that, far from narrative, is ultimately associative, Peixoto’s film implies homoerotic tensions between two men, along with other *textures/tes-situres* that complicate the body of the film while not incorporating a proper “conflict”, since they are not part of the narrative, all of which does justice to its title: they are subjectivities and practices stretched to the limit or liminal.

There is also a lack of research from a queer standpoint, on the one hand, with respect to the classic cinema of Argentina and Brazil and, on the other, with respect to the Golden Age of Mexican Cinema, to name but three great Latin American film industries from the 1930s that took place until the advent of Cinema Novo and other “new wave” cinematic movements in the region. (Incidentally, we have focused on fiction films in our research, bypassing non-fiction, animated, and experimental films or video-art installations, all of which are worth independent study.) Attention should thus be given to every genre of fiction films, particularly the ones that are specific to Latin America’s filmic production and not mere relocations or transculturated cinematographic genres (such as the epic romance or romantic comedy, and crime and horror films), from the gaucho and tango films of Argentina to the most varied productions of the time, such as those of the Mexican Revolution (and thus including its American counterpart, such as Elia Kazan’s 1952 film *Viva Zapata!*), from the ranchera comedies and Mexican wrestling films, to the carnivalesque, chanchada and Tropicália movements in Brazil, all of which call for more novel approaches to the topics of sex, gender roles and sexuality.

THERE IS ALSO A LACK OF RESEARCH FROM A QUEER STANDPOINT, ON THE ONE HAND, WITH RESPECT TO THE CLASSIC CINEMA OF ARGENTINA AND BRAZIL AND, ON THE OTHER, WITH RESPECT TO THE GOLDEN AGE OF MEXICAN CINEMA, TO NAME BUT THREE GREAT LATIN AMERICAN FILM INDUSTRIES FROM THE 1930S THAT TOOK PLACE UNTIL THE ADVENT OF CINEMA NOVO AND OTHER “NEW WAVE” CINEMATIC MOVEMENTS IN THE REGION

For my part, I researched Ismael Rodríguez’s film *Two Fellows to Watch Out For* (*Dos tipos de cuidado*, 1952) from the perspective of masculinity studies. Others have done the same, from the perspective of queer or masculinity studies, with Ismael Rodríguez’s film *Full Speed Ahead* (*ATM: ¡A toda máquina!*, 1951) or *What Has That Woman Done to You?* (*¿Qué te ha dado esa mujer?*, 1951). All of which contradicts the general assumption that Latin America is archaic in its treatment of such themes. These films illustrate what is, without a doubt, the precursory basis for the “bromantic comedy” as opposed to Hollywood’s “buddy movies”, such as *Butch Cassidy and the Sundance Kid* (1969) directed by George Roy Hill, where the crux of the intrigue is not a mission to be completed by two heterosexual men who happen to be close friends; rather, it is their intimate relationship and their future which dominates the central theme of the film.

Queerness, however, in its broad spectrum already defined and not limited to the gay-lesbian paradigm, can be recognized in these significant Latin American films: the representation of the “soldadera”, and thus of the masculine in the feminine, in several films of the Golden Age of Mexican Cinema, and frequently embodied with great success by María Félix, as in Ismael Rodríguez’s film *The Soldiers of Pancho Villa* (*La cucaracha*, 1959); *This Strange Passion* (*Él*, 1953) from Luis Buñuel’s Mexican period; *The Boy and the Wind* (*O menino e o vento*, 1967), and *The Intruder* (*A Intrusa*, 1979) by Carlos Hugo Christensen; *Tailor for Ladies* (*Modisto de señoras*, 1969) by Eduardo Jiménez Pons; the queer subtleties of *The Mole* (*El topo*, 1970) and *The Holy Mountain* (*La montaña sagrada*, 1973) by Alejandro Jodorowsky; *Spring of the Scorpions* (*La primavera de los escorpiones*, 1971) by Francisco del Villar; *Place Without Limits* (*El lugar sin límites*, 1977) by Arturo Ripstein; *Pixote* (1981) and *Kiss of a Spider Woman* (*El beso de la mujer araña*, 1985) by Héctor Babenco; *Doña Herlinda and Her Son* (*Doña Herlinda y su hijo*, 1984) by Jaime Humbert-

to Hermosillo; *Those Two* (Aqueles dois, 1985) by Sérgio Amon; *Goodbye, Roberto* (Adiós, Roberto, 1985) by Enrique Dawi; *Another Love Story* (Otra historia de amor, 1986) by Américo Ortiz de Zárate; *Strawberry and Chocolate* (Fresa y chocolate, 1993) by Tomás Gutiérrez Alea; *Coexistence* (Convivencia, 1993) by Carlos Galettini; *And Your Mother Too* (Y tu mamá también, 2001) by Alfonso Cuarón; *Suddenly* (Tan de repente, 2002) by Diego Lerman; as a suggestive signifying element, and not as a theme, as in *The Holy Girl*, (La niña santa, 2004) by Lucrecia Martel; *XXY* (2009) by Lucía Puenzo; *Undertow* (Contracorriente, 2009) by Luis Fuentes León; *Plan B* (2009) by Marco Berger; and again, as a subtle signifying element and not as a theme in *The Milk of Sorrow* (La teta asustada, 2009) by Claudia Llosa, and *From Afar* (Desde allá, 2015) by Lorenzo Vigas.

6. FROM AFAR BY LORENZO VIGAS, AT THE CROSSROADS OF A DISCUSSION

We will attempt to apply the film analysis included in several of the concepts discussed above associated with both global aesthetics and Sarduyan queerness. In Lorenzo Vigas' *From Afar*, we are faced with a story teeming with cultural echoes. Armando is a middle-aged dental prosthetist living in Caracas who is presumably gay with a predilection for young, working-class men, whom he pays for their services. He shares some reservations with his sister about their father, which the film does not explain, and that surface only to highlight that they have spent some time without news from him until he unexpectedly returns at the beginning of the film. Upon his return, the father seems to have "rebuilt" his life with a new wife and children. He is working in the banking sector, which gives him a wealthy life. Their mother is not mentioned in the film, but seems to appear in old photos next to a young Armando in his home. On the other hand, Élder is a young, working-class man, approximately 19 or 21 years

old, who lives with his mother and, presumably, an infant brother. Further along, we realize that his father murdered a close friend of his son and that he is in prison. The young man earns a living in both formal and informal economies, the latter of the criminal kind.

Their paths cross when Armando attempts to seduce Élder into having sex with him in his apartment in exchange for money. After two or three unfortunate encounters, in two of which Élder takes Armando's money without providing the "service", both characters start developing an intimate relationship, especially after Armando pays off Élder's refurbished car, giving him his coveted personal autonomy. Later, when Armando confides in him that he wished that his father were dead, Élder assures him that he will kill him, to which Armando responds with silence. Sure enough, as the movie progresses, Élder kills Armando's father and informs him of the deed as someone who has done him a favor or with the sense of having accomplished something. Towards the end of the film, as Élder's character seems to be settling into his relationship with Armando and leaves the apartment momentarily to buy groceries at a neighborhood store, Armando reports him to the police, and Élder is arrested.

Winner of the Golden Lion for Best Film at the 2015 Venice Film Festival, the film leaves the spectator swimming in a sea of uncertainty. The relationship forged between the two characters carries literary motifs that echo back to antiquity, from the *puer senex* topos of palaeo-didactic literature—such as Plato's *Dialogues*—and the eighteenth-century Bildungsroman to the relationship between the man (*erastes*) and the adolescent boy (*eromenos*) of ancient erotic literature, sometimes termed "pedagogical love". In film history, we can find the *puer senex* topos in several genres such as the fantasy-horror film and the "coming of age" or *bildungsfilm*, in films such as F.W. Murnau's *Faust* (1926), with the sinister and old Mephisto, to Nicholas Ray's *Rebel Without a Cause* (1955), with

the figure of the police chief. Erotic relationships can also be identified in the relationship between the old man and the young man in films from Pier Paolo Pasolini's *The Decameron* (Il Decameron, 1971) and *Salò or the 120 Days of Sodom* (Salò o le 120 giornate di Sodoma, 1975) and Luchino Visconti's *Death in Venice* (Morte a Venezia, 1971) to Patrice Chéreau's *The Wounded Man* (L'homme blessé, 1983), Pedro Almodóvar's *Law of Desire* (La ley del deseo, 1987), Nagisa Oshima's *Taboo* (Gohatto, 1999), Barbet Schroeder's *Our Lady of the Assassins* (La Virgen de los sicarios, 2000) and Robin Campillo's *Eastern Boys* (2013). What is interesting is the film's treatment of this age-old topos.

In this case, what both characters have in common is the figure of the absent father. Following Sarduy's theoretical framework, we can identify the relationship of Armando and Élder and, in fact, among other characters in the story, as a (re) positioning of simulations and appearances "apparitions", reinforced by incorporeal elements of a character, such as Armando's mother, who inexplicably "(dis)appears" in reality, but presumably "appears" in photographs (or in the psyche?) as well as a father, as in both their cases, who, in one case, appears out of nowhere without contacting him and, in the other case, is mentioned verbally but does not appear. Armando, in turn, simulates or becomes, in his becoming-other, a father (perhaps because that is what he suspects Élder lacks?), while Élder simulates or appears, in his becoming-other, a rebellious child, but a child nonetheless (perhaps because that is what he suspects Armando seeks in him?). One could argue that we are dealing with a relationship that contains considerable phantasmatic overtones. The preferred type of framing employed by Vigas is an over-the-shoulder medium shot of whichever main character is occupying the foreground in deep focus with the background and margins blurred, and off-screen urban ambient sound, that highlights the uncertainty of the hunter's objectives and the solitude of his desire without resor-

ting to ocularization or interlocution and faces an unclear "cosmos". All of which positions the film, along with others in contemporary Latin American cinema, as post-narrative (like the films of Lucrecia Martel and Claudia Llosa, for example) or neobaroque, as defined by Schroeder (2011): films in which the narrative obstructs the reconstruction of the story or fabula. Put in another way, the film narrative fades into the background so that other elements, such as the cinematography, sound design, editing or mise-en-scène, emphasize an "optical and sound situation" instead of a cinematized story, to borrow Deleuze's term.

As for the appearances, the simulations are not limited to the parent-child relationship. Armando appears as the old sage, Élder as the energetic boy; Armando, the sensitive and feminine man, Élder, the hardened and masculine boy; Armando, the ruthless capitalist, Élder, the exploited popular class, etc. Does the film's ending problematize each and every one of the simulations or does it, in fact, redeem them all? Or both? Is Armando less of a father, wise, sensitive, feminine, or capitalist for having denounced Élder to the authorities? Or is it quite the opposite? Or both? In its hypertelic ambitions of going *from afar* to a *further beyond*, of not being contained within the prescribed places or through the unifying narratives of sexuality, gender, and intimacy, every character (con)fuses desire and the phantasmatic until it becomes indistinct. The film ends in this mutation between being and becoming, which reverberates from afar to an uncertain here and now. So does Sarduy, with his simulation-theory, written on the body (of the page).

CONCLUSION

In sum, we should reiterate the questions discussed in this article; for instance, whether a cinema of global aesthetics exists in Latin America or not. Regarding aesthetics and content, the trend in the films produced in Latin America over at

least the last fifteen years that, due to its scope and duration, would lead us to believe that we are dealing with a generation. Besides highlighting a significant absence of lesbian or transmasculine stories explicitly and complexly rendered, it does not address queerness merely as a teleology of identity as depicted in that subgenre of LGBT cinema of the North known as the “coming-out [of the closet] film” in which the leap from a false identity to a true identity is represented – such as in Frank Oz’s film *In and Out* (1997) – or the failure of such a transition due to personal or social motives, as in Ang Lee’s *Brokeback Mountain* (2005). Instead, these films problematize the underlying theme of sexual identity along with other eco-systematic identities: such as the familial, amical, vicinal, and national, without prioritizing or even reifying gay identity over the others. The above-mentioned films by Cuarón, Berger and Fuentes León or even – long before them – of Hermosillo are examples of this. In Cuarón’s case, the conflict implies issues of sexuality as well as, more specifically, class issues; in Berger’s, issues of sexuality, as well as friendship and even masculinity; in Fuentes León’s, issues of sexuality, as well as fatherhood and location.

From an aesthetic-formalist standpoint, we can identify the gestures of post-narrative or “neobaroque” cinema in the films of Martel, Llosa, and Vigas in which the approach is not that of a unifying narrative. Rather it is a type of cinema in which the “récit” (the film as told without regard for chronological order) subsumes the diegesis (the abstracted story that takes chronology into account) which makes it seem truncated, deferred, or irremissibly lacking, employing the diegesis as one of the many filmic units, and not the filmic unit par excellence. The film does not seek to tell a story; instead, it generates what Deleuze would call an optical and sound situation, with narrative markers that are partially important, along with the mise-en-scène, editing, sound design, and cinematography, which are also par-

tially or predominantly important. An additional aspect of this aesthetic and content standpoint is the subversion, if not the transculturation, of subgenres of queer cinema and others, such as the “coming-out” film, locating them in a new disruptive context that, while not necessarily undermining the appropriated genre, renders it differently, that is, traversed.

Lastly, the sites and strategies of the new Latin American cinema correspond to other approaches of post-narrative cinema from around the world or, according to Schroeder, to the neobaroque in the Latin American context. The shift has been emphatic in its glocality, embedded in the themes so often depicted by Latin American cinema in general, as laid bare by its own practice discussed herein. Considering the great quality and complexity of the result, it comes as no surprise. ■

REFERENCES

- Agamben, G. (2010). *Altísima pobreza: reglas monásticas y forma de vida*. Valencia: Pre-Textos.
- Andrade, O. de (1981). *Obra escogida*. Caracas: Biblioteca Ayacucho.
- Blanco, J. J. (1981). *Función de medianoche. Ensayos de literatura cotidiana*. Mexico City: Era.
- Braunstein, N. A. (2006). *El goce. Un concepto lacaniano*. Mexico City: Siglo XXI.
- Butler, J. (1990). *Gender Trouble. Feminism and the Subversion of Identity*. New York: Routledge.
- Derrida, J. (1971). *De la gramatología*. Mexico, Spain: Siglo XXI.
- De Sousa Santos, B. (2003). *Crítica de la razón indolente. Contra el desperdicio de la experiencia*. Bilbao: Desclée de Brouwer.
- De Sousa Santos, B. (2006). *Renovar la teoría crítica y reinventar la emancipación social (Encuentros en Buenos Aires)*. Buenos Aires: Clacso.
- Duchesne Winter, J. (2015). *Caribe, Caribana: Cosmografías literarias*. San Juan: Callejón.
- Foucault, M. (1989). *Historia de la sexualidad*. Mexico City: Siglo XXI.

- González Echevarría, R. (1987). *La ruta de severo Sarduy*. Hanover, N.H.: Ediciones del Norte.
- Gundermann, C. (2003). Perlongher el neobarroso y sus homosexualidades anti-neoliberales. *Revista de Crítica Literaria Latinoamericana*, 29(58), 131-156. doi: <http://dx.doi.org/10.2307/4531286>
- Kosofsky Sedwick, E. (1985). *Between Men. English Literature and Male Homosocial Desire*. New York: Columbia University Press.
- Lacan, J. (1998). Dios y el goce de la mujer. In J.-A. Miller (ed.), *El seminario de Jacques Lacan*. Libro 20: Aun 1972- 1973 (pp. 79-93). Barcelona: Paidós.
- Lacan, J. (2008). *Escritos 2*. Buenos Aires: Siglo XXI.
- Lemebel, P. (1997). *La esquina es mi corazón. Crónica urbana*. Santiago: Cuarto Propio.
- Lemebel, P. (2005). *Loco afán: crónicas del sidario*. Santiago: LOM.
- Lezana Lima, J. (1993). *La expresión americana*. Mexico City: Fondo de Cultura Económica.
- Martín-Barbero, J. (1987). *De los medios a las mediaciones. Comunicación, cultura y hegemonía*. Mexico City: Gustavo Gili.
- Molloy, S. (1999). *Las letras de Borges y otros ensayos*. Buenos Aires: Beatriz Vierbo Editora.
- Monsiváis, C. (1966). *El hastío es pavo real que se aburre de luz en la tarde [Notas del Camp en México]*. En Días de guardar. Mexico City: Era.
- Nin Frías, A. (1933). *Homosexualismo creador*. Madrid: Javier Morata.
- Novo, S. (1928). *Return Ticket*. Mexico: Editorial Cultura.
- Ortiz, F. (1983). *Contrapunteo cubano del tabaco y el azúcar*. Havana: Editorial de Ciencias Sociales.
- Perlongher, N. (1997). *Prosa plebeya. Ensayos 1980-1992*. Buenos Aires: Colihue.
- Perlongher, N. (1991). *Caribe transplatino. Poesía neobarroca cubana y rioplatense*. São Paulo: Iluminuras.
- Rama, Á. (1982). *Transculturación narrativa en América Latina*. Mexico City: Siglo XXI.
- Ramírez, M. C., Olea, H. (2004). *Inverted Utopias. Avant-Garde Art in Latin America*. New Haven: Yale University Press/Museum of Fine Arts, Houston.
- Sarduy, S. (1982). *La simulación*. Caracas: Monte Ávila Editores.
- Schroeder Rodríguez, P. A. (2011). La fase neobarroca del Nuevo Cine Latinoamericano. *Revista de Crítica Literaria Latinoamericana*, 37(73), 15-35. <http://www.jstor.org/stable/41407227>
- Sontag, S. (1999). Notes on "Camp". In F. Cleto (ed.), *Camp: Queer Aesthetics and the Performing Subject. A Reader* (pp. 53-65). Edinburgh: Edinburgh University Press.

HYPERTELIC GENDERS IN THE NEOBAROQUE COSMOS: QUEER THEORY AND LATIN AMERICAN CINEMA IN THE GLOCAL CONTEXT (REGARDING FROM AFAR [DESDE ALLÁ, 2015] BY LORENZO VIGAS).

Abstract

The work of Severo Sarduy has been studied primarily from a literary point of view. When his theoretical work has been treated, the research usually focuses on his theorizing about the (neo) baroque. Whenever the construction of a corpus of thought queer or cuir from the South or the Caribbean is lacking, this article will elaborate the aspect of greater implication for this corpus of theory queer in the Sardinian work. Elements of it will be applied in the reading of the film *Desde allá* (2015) by Lorenzo Vigas.

Key words

Queer theory; Latin American Cinema; Queer cinema; Epistemologies of the South.

Author

Dorian Lugo-Bertrán is an Associate Professor and Chair of the Interdisciplinary Studies Program in the College of Humanities at the University of Puerto Rico, Río Piedras Campus. He obtained his PhD from the same institution. His research is on Gender and Queer Studies in Early Modern Literature and Latin American audiovisual production. Contact: dorian.lugo1@upr.edu.

Article reference

Lugo Bertrán, D. (2018). Hypertelic Genders in the Neobaroque Cosmos: Queer Theory and Latin American Cinema in the Glocal Context (Regarding *From Afar* [Desde Allá, 2015] by Lorenzo Vigas), *L'Atalante. Revista de estudios cinematográficos*, 26, 95-110.

SEXOS HIPERTÉLICOS EN EL COSMOS NEO-BARROCO: TEORÍA Y CINE LATINOAMERICANOS QUEER EN EL CONTEXTO GLOCAL. A PROPÓSITO DE DESDE ALLÁ (2015), DE LORENZO VIGAS

Resumen

La obra de Severo Sarduy ha sido primordialmente estudiada desde un punto de vista literario. Cuando se ha tratado su obra teórica, la investigación suele centrarse en su teorización sobre el (neo)barroco. Toda vez que se echa en falta la construcción de un corpus de pensamiento queer o «cuir» desde el Sur o Caribe, en este artículo se elaborará el aspecto de mayor implicación para con dicho corpus de teoría queer en la obra sarduyana. Se aplicarán elementos del mismo en la lectura del filme *Desde allá* (2015) de Lorenzo Vigas.

Palabras clave

Teoría queer; cine latinoamericano; cine queer; epistemologías del Sur.

Autor/a

Dorian Lugo Bertrán es Catedrático Asociado y Director del Programa de Estudios Interdisciplinarios de la Facultad de Humanidades, Universidad de Puerto Rico, Recinto de Río Piedras. Obtuvo su grado de Doctor en Filosofía y Letras de la misma institución. Se ha especializado en el estudio de roles de género y sexualidad aplicado a la literatura tempranomoderna y al audiovisual latinoamericano. Contacto: dorian.lugo1@upr.edu.

Referencia de este artículo

Lugo Bertrán, D. (2018). Sexos hipertélicos en el cosmos neo-barroco: Teoría y cine latinoamericanos queer en el contexto glocal. A propósito de *Desde allá* (2015), de Lorenzo Vigas. *L'Atalante. Revista de estudios cinematográficos*, 26, 95-110.

Edita / Published by



Licencia / License



ISSN 1885-3730 (print) / 2340-6992 (digital) DL V-5340-2003 WEB www.revistaatalante.com MAIL info@revistaatalante.com