

**TAEDIUM VITAE: PRECARIETY AND AFFECTS IN PORTEÑA NIGHT**Martín De Mauro Rucovsky<sup>12</sup>

**Abstract:** Different recent cultural productions in Latin America, put the focus on the sexual nocturnal landscape to show the itineraries and movements of bodies and desires. In *La noche* (2016), as well as in the filming journal *Como en la noche. El lado oscuro de una ciudad despierta* (2018) of Edgardo Castro, the nocturnal departures and the corporal links of Martín and Guada build a trash aesthetic that points to an affective modality of precariousness of low tune; affective atmosphere as a procedure and mode of production that the same film explores in terms of dynamics of sexual sensation and gymnastics of the protagonists and also as a transitory encounter. Fleeting modes of encounter are also attempted at night, areas of political and contingent pacts that from a very unique way of the affective-precarious-the low psychic tuning other modes of circulation and other flows of bodily affections of sexual dissidence. And that is their narrative strategy, based on the exhaustion of identity norms, their global categories and their respective neoliberal ethos, in order to bring to the stage another affective modality of sexual dissidence, the minimal and tenuous life, the fleeting alliance with a trans girl.

**Key Words:** Neoliberalism; Affects; Sexual Dissidence.

**TAEDIUM VITAE: PRECARIEDAD Y AFECTOS EN LA NOCHE PORTEÑA**

**Resumen:** Distintas producciones culturales recientes en latinoamérica, ponen el foco sobre el paisaje sexual nocturno para mostrar los itinerarios y movimientos de los cuerpos y los deseos. En *La Noche* (2016), como así también en el diario de filmación *Como en la noche. El lado oscuro de una ciudad despierta* de Edgardo Castro, las salidas nocturnas y los vínculos corporales de Martín y de Guada construyen una estética *trash* que apunta a una *modalidad afectiva de lo precario de baja sintonía*; Atmósfera afectiva en tanto procedimiento y modo de producción que la misma película explora en cuanto dinámica de la sensación y gimnástica sexual de los protagonistas y asimismo como encuentro transitorio. En *La noche* también se ensayan modos de encuentro fugaces, zonas de politicidad y pactos contingentes que desde un modo muy singular de lo afectivo-precario -la baja sintonía anímica- señalan otros modos de circulación y otros flujos de afectos corporales de la disidencia sexual. Y esa es su estrategia narrativa, partir de la extenuación de las normas identitarias, sus categorías globales y su respectivo *ethos* neoliberal, para traer a escena otra modalidad afectiva de la disidencia sexual, la vida mínima y tenue, la alianza fugaz con una chica trans.

**Palabras-clave:** Neoliberalismo; Afectos; Disidencia sexual.

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You will be a man of fewer words.  
 You will look like silence.  
 To some kind of God.  
 You will not have greater wisdom.  
 It's just that you're going to be tired.  
 You are going to be a weak man.  
 Unmotivated and bored.

Mariano Blatt – *Mi juventud reunida* (2007)

Various recent cultural productions in Latin America, put the focus on the night sexual landscape to show the itineraries and movements of bodies and desires. *Ronda Nocturna* [Night Round] (2005) by the writer and filmmaker Edgardo Cozarisky for example and *La Noche* [The Night] (2016) Edgardo Castro's debut film: material that we are going to consider in the following. They are Argentine films that portray characters, climates, and scenes from the underground life of Buenos Aires and explore the transformed maps of the neoliberal city. Over this horizon is where an image laden with ambivalent figures and bodies articulates new meanings in the available grammars of sexual identities and in particular the gay-global-hegemonic label.

This applies to *La Noche* (The night) of Edgardo Castro, as well as to the filming journal *Como en la Noche. El lado oscuro de una ciudad despierta* (published in 2018), the nocturnal outings and the corporal links of Martín and de Guada build a trash aesthetic that points to an *affective modality of precariousness of low tune*: Affective atmosphere as a procedure and mode of production that the same film explores as a dynamic of the sensation and sexual gymnastics of the protagonists. There are sex and penises but no erections nor orgasms, there is drugs and sexual enthusiasm but no frustration. The film also suggests the brief encounter between Martín and Guada as a new sex-affective pact. In *La noche*, fleeting modes of encounter are attempted as well: areas of political and contingent pacts that signal, from a most unique way of the affective-precarious -the low psychic tuning-, other modes of circulation and other flows of bodily affections of sexual dissidence. Moreover, that is their narrative strategy, based on the exhaustion of identity norms, their global categories, and their own neoliberal *ethos*. In order to bring to the stage another affective modality of sexual dissidence: the minimal and tenuous life, the temporary alliance with a trans, the mutual company, the unproductive sex, and the daily into a routine becoming as imperceptible as insignificant.

Between *Ronda Nocturna* and Castro's film, the social landscape in Argentina was modified by civil advances in lawful and legal rights, in particular, the law of equal marriage and adoption and the law of gender identity. One reading asserts, more intuitively and simplistically, Castro's film is an aesthetic record of the tensions that arose in the aftermath of legal and civil progress or egalitarian post-rights. However, what interests us is to add another reading. It starts from the sensible mutations in the order of the sexed bodies and in the specific way that it acquires neoliberal sensitivity under its conversion into the form of *precarious bios*. Between one and another film, in the almost ten years that separate them, and each one with different tones and aesthetics, a procedure is reinvented and it makes the precarious a creative power and a way to interrogate the present time -under other signs and coordinates-. In the films of Edgardo Cozarisky and Castro, we do not find a persistent interrogation about the dissident identities (or explicit logic of opposition resistant to the hetero-norm). But we rather find, from *La Noche*, a record of the Affective experiences and atmospheres (Anderson, 2009) of its protagonists. It is worth mentioning that these materials work not only on dreams of extermination (Giorgi, 2004) that inhabit the urban imaginaries of Latin America, that is, all corporalities and non-normative identities lack protection, spatiality, and futurity. Cozarisky's work, like Castro's, puts sensory uncertainty at the center of his narrative experiments. On the one hand, Víctor's paths and rounds verify a real *topology* that becomes a way of perceiving and reading the mechanism of expansion of marginalization and the proliferation of residual bodies. On the other hand, with *La Noche*, the emptiness of the disciplinary norm is presented. This procedure rarifies scenarios, characters and identities, but what is also illuminated is an intensity of tenuous affective climates, a kind of precarious affection of low tune (nominated as *powerlessness precarity*) that decants towards impersonal and anonymous modes of relationality. Moreover so in Castro's work and its marked narrative cadence: there is sex without seeking anything in return, without gaining or losing anything, be it pleasure, nor love nor any kind of happiness. What is produced - almost as an unforeseen effect - are affective links or contingent alliances between unlike sexual figures, as is the case between Martín and Guada.

### The bodies, sexes and affections of the night

I have been told many times  
that my characters  
they do not fight for anything,  
that are of a total inertia.  
Sara Gallardo - Entrevista (1977)

In Edgardo Cozarinsky's *Ronda Nocturna*, a sort of sexual self-frontier is projected, the downtown corner where Santa Fe and Pueyrredón streets converge as a mythical territory of the flirting area and nocturnal sexual life. On that constitutive exterior -a suburb within the suburbs, on that border that Víctor wants to illustrate and that will be an ever mobile and porous limit, is where *La Noche* (2016) of Edgardo Castro takes place. The film is cut over the expansive perimeter of the neighborhood of Once along with its bars, hotels, clubs, and discotheques and in equal measure takes place on the sexual geography of the Abasto: precisely those areas that Víctor underestimates in the *Ronda Nocturna*.

*La Noche* is a cyclical film composed of routines that are repeated again and again. From an aesthetic that becomes trash at some points, the film by Edgardo Castro places us in the night universe of "transvestites, fucking, hung up, late nights, males, married men, a gardening teacher" (Castro, 2018) but focuses, in the first instance, in Martín. And towards the middle of the film, in Guada's daily life. Characters, both of whom we know little. The first character, starring Edgardo Castro himself, is a middle-aged man (in his 40s) in the solitude of his apartment who never stops throwing himself into the flow of desire, the constant and repetitive exits towards the disco, the sexual party, the hyperbolic consumption of alcohol and cocaine and its return in deep hangover, about to falter. The second character, Guada, is a trans girl and sex worker who is Martín's friend and participates along with sexual encounters, outings to bars and nightclubs, or shopping in the Once neighborhood.

Castro's film focuses on the minimal life of Martín and Guada: their daily routines without too many surprises and in equal measure, the night out as desire and inexhaustible pleasure. On the "bright and sunny landscape of assimilation" (Love, 2015, p.191), the alleged widespread integration and the advancement of LGTBIQ civil rights, and even more, from the

sensitive background of the precarious, Castro's film focuses on the minor lives of Martín and Guada. But here the precarious is revealed not only as a topological procedure to the Víctor in the *Ronda Nocturna*, but from *the affective* it expands and expands into another direction: as a sensitive record of historical experience and from there on atmospheres and sensitive climates are built.



Precariousness is predicated on labor flexibilization and the generalized destruction of the welfare state and its social guarantees, the privatization of what were public organizations and institutions, the systematic deterioration of pensions and retirements, the disempowerment of unions and unions, corporate culture that suppresses salary, benefits and labor rights and the concomitant expansion of financial systems. In a scenario marked by the impact of neoliberalism in everyday life, what defines our epoch and our present time, as we pointed out in the context of the *Ronda Nocturna*, is a generalized expansion of precariousness in all orders and environments of life. What is a generalized shift from a grammar of economic precariousness to structural precarization processes that in many ways is defined in terms of *ordinary affective states, readjustments, and bodily transactions*.

Thus, as a recent example of the *cinema of precariousness* (Berlant, 2011), Castro's film is composed of closed shots, in which the incessant movement of the camera, the routine quality of some scenes and the ambient sound collaborate in the construction of the dominant sensations of the film. On the other hand, this psychic maladjustment, as appears in *La Noche* and unlike the

materials worked by Berlant, is not necessarily linked to the breakdown of a social horizon around Fordist work and the phantasmagorical imaginaries of social ascent. In *La Noche*, there is no social plot that contains them or biographies of social or labor failure. In different scenes an errancy is projected at night, a "strong desire or impulse to wander" (*wanderlust*) and a corporal circulation without predetermined limits: how did they get there? Why are they there? Are they isolated or bored?



Just as the scenarios of precariousness are based on loneliness, individualism and abandonment, as in Gabriela Massuh's *La Intemperie* (2008) or Paula Porroni's *Buena Alumna* (2016), the stories of Martín and Guada begin in the domestic interior and denote the isolation of its protagonists. We see sluggish and slow paused sequences of them eating: the film begins with a scene that builds intimacy where Martín eats a plate of cold noodles straight out of the fridge. In a gesture of heavy boredom and visible confinement, Martín is alone and presumably isolated in his apartment. We can not know accurately what his mood is. There is no clear emotional record. However, in that anonymous and grayish climate, Martín looks out the balcony, smokes a cigarette, grabs his things and leaves for the club.

Towards the middle of the film we find a sequence shot of Guada going up the stairs, bringing a pizza box to her room, we see her eating with knives directly from the box on the bed. In a scene that seems to mirror the choreography of Martín in the solitude of his apartment, Guada separates the tomatoes from the pizza and takes a soda in a plastic cup while watching

television, entertainment programs, listening from the device to a presenter who affirms in provocative tone and controversy "the girl who is between 27 and 31, and lonely, is desperate ... It catches you alone, single or separated and you start dating a girl of 28, you have your hours counted". The camera focuses on its sideboard, on the decorated paper of the room, a lamp on the wall, the various bath products, makeup and hygiene, and Guada yawning, tired over the bed. The shot continues after her shower was done, returning to her piece again, we see her changing in front of the mirror, the sequence stops in the makeup routine and her face, until she finds it again, lying on her bed.

Virtually no family signs, markings or data from the biography of both protagonists. We do not know how Martín makes end meet but he does not look like a bourgeois come down. In both cases we find characters in the solitude of their routines, in a given space -the order of the domestic, *domus*- without too much work or without a clear objective. Located in scenarios of generalized precariousness, we do not know the reason for their presumed isolation -which leads to an area of indiscernibility between the cause and the effect of their solitude- and we lack any index and all marks for this. At least in the sequences that register Martín's routines, they are not about the psychologizing anguish associated with unemployment or lack of paid work. And something similar happens with Guada, who is framed, in different scenes, as a sex worker in practice.

The plot reinforces, in any case, the experience of loneliness and apathy that runs through the entire narrative. The night is a film of atmospheres and environments that seem to register, as a narrative and sensitive background, those modes of management and differential distribution of affects. And what's more, Castro's film manages to focus on the subjective effects of these atmospheres and affective climates.

Derived from the materialistic imaginary and equally inspired by phenomenology (Anderson, 2009 & Ahmed, 2015, pp. 335-337), the affective atmospheres point to a kind of experience that occurs before and during the formation of subjectivity, through human and non-human materialities and in the distinction (the-between) subject/object. The atmospheres, in similarity to meteorological and physical phenomena, are associated with uncertainty, disorder, formation and deformation, change and contingency - which will never achieve a stable form. In similarity to meteorological and physical phenomena - the clouds, the movements of winds and tides or the rainbow - the affective atmosphere (Anderson, 2009) remind us of a certain type of

spatiality - the atmosphere occupies, delimits and permeates the environment - and circulation (envelope and radiation) arising from the union-proximity-contact between bodies (human and non-human), things and environment. The atmospheres are singular affective qualities (pre-personal or transpersonal) that arise when bodies affect each other (that which radiates, envelops and permeates the bodies) but can not be reduced to a property of this or that body either. Thus, it is not that a person transmits a feeling of proximity or contagion, rather, we are affected by what surrounds us, we are immersed in feelings that are not ours. The atmosphere, then, points to a shared form of sociability, a surrounding environment and common resonance (Anderson, 2009 & Ahmed, 2015, pp. 335-337).

And *La Noche* seems to aim in this direction. Before unmotivated, unsuccessful and infamous lives (reading in a double register, economic productive and moral-conservative), the narrative rhythm of the film, in the oscillation of its protagonists, among the tedium of "it's a strange night, nothing interests me" (Castro, 2018, p. 35) and the ecstasy of the exit -where party, climax, and hangover seem to coincide point by point-, manages to construct *different affective atmospheres* that go through the narrative. Being a strictly relational object, the affective atmosphere works precisely because of the work of the bond, because of the relationality of the subjects (the between-subjects), hence it's capacity for affectation is not found (or originates) in a sign, a figure, a particular subject, a self or an object. The precarious affective atmosphere is not contained within the contours of the subject (it is not a psychological property that I have inside or that can be predicated) or within a precise object, rather it is outside and everywhere.

As Lauren Berlant points out, the cinema of precarity is one in which expansive affective atmospheres are built and where we also see bodily performances of instability. Castro's film, then, makes *precarious* both a *theme and a formal procedure, a style and a mode of production* that builds a continuous affective atmosphere and a set of subjective effects on its protagonists. Hence, his film record is, rather than a cinema of precariousness, rather that of a *precarious cinema*: the narrative structure, the filming planes and the same stylistics build an effect of languor and modulation of the precarious-somatic in terms of tenuous emotion, minimal lives without too much intensity or rather low psychic tuning that results in smooth subjects, characters that have a lack of any psychology and inner world. This atmosphere, sensitive musical scale or affective climate we call it as *powerlessness precarity* (or *precarious affect of low tune*). The *bios powerlessness* that is read in *La Noche*, is a form of neovitalism or life-in-itself (*life-ism*) that



assumes death as a constitutive process of life and the living being (mortality and finitude in terms of Heidegger and the reading that Foucault takes from Bichat), which makes low modulation, invisibility and imperceptibility a vitalist pragmatic (Gago, 2014).

Between the lack and fatigue of its characters, their subtlety and at times boredom, the narrative technique of *La Noche* seems to point to a single goal: not to inquire about the sexual practices and identities of its protagonists: "This is not about fags"; "He says he is not gay, what most people say" (Castro, 2018, pp. 28 and 68), the centrality of the homosexual and its resistant potential against the norm, which is to say, the becoming lumpen to drift as opposed to a disciplined, hetero-normed and precisely delimited bourgeois map (as it can be read, for example, in *Siberia Blues* by Néstor Sánchez). It is even worth adding, that there no disciplinary rule to oppose – here the image is of a presence in the withdrawal of the state apparatus and its repressive agencies: there is no marking of territorial control, surveillance agencies and police institutions in the whole movie. *La Noche* does not build vital policies of wandering, getting lost in the city or flirting, his sensitive and spiritual register is different and the same applies to his poetic-political bet.

The narrative language of the film directed by Castro builds a sensitive climate, which produces a set of effects on its protagonists. This is the land where Castro's work allows to register in an area of recomposition and interrogation or in a conceptual horizon of greater scope. It is about the effects produced by this affective atmosphere of low psychic tuning (*powerlessness precarity*) in the terms of a process of de-subjectivation. As in the film, we work on the abandonment of the identity and of all psychological meaning, of a type of sexual practice that no longer moves through the identity norm and its respective recognition ("and he clarifies again and again that he is not gay and that he never did something like that"- Castro 2018: 38). What opens up then is a space of the anonymous and the impersonal. Or in another way, from the lack of attachment to the biographical and the proper names, what is inflected here as affective tonality (*stimmung*) linked to boredom, tiredness or diminished mood, it is possible to imagine another way of a relationship between the bios and the affective norms. And that is the terrain of atmospheres or affective tonalities (*stimmung*). These, lets recall, are unique affective qualities (pre-personal or transpersonal) that arise from the relationality of the subjects and their cross-affectation (which points to a shared form of sociability that radiates, envelops and permeates bodies) hence their capacity of surrounding affectation is not found in a sign, a figure, a property

of this or that particular subject, a self or in an object but moves between bodies: In the bathroom you can find the usual: strong smells, some people getting a pass and another showing their attributes and seeing what they can get: sex, drugs, money or at least the possibility of exchanging a few words with someone (Castro, 2018).

This vector – of a life in process of de-subjectivation – seems to illuminate an area of creative wandering in which the bios no longer matches with the self but neither with the individual form, as Bordeleau (2018) points out, nor the mechanism of the person, as Esposito writes (2009; 2011). This implies, as the quotation indicates, the absence of a narrative voice, an effect of alienation in the subjectivity of the characters covered by the anonymous murmur of the events and by an irrepressible necessity of the nocturnal exit, a relation of non-identification of the subjects of the action with itself and in addition an estrangement of the narrative structure of the work. This *impersonal bios*, without being a person, is not crushed against the individual plane: the psychological or the biographical designates the character of that same action that, in some way, is anonymous or is "some people" as the filming journal (Castro, 2018). Impersonal life that belongs to nameless and faceless men, insignificant lives, without greater splendor or glory, those destined to pass under any discourse, eluding the networks of history, losing themselves in the anonymity of existence, as occurs with *The lives of the infamous men* by Michel Foucault.

Thus, Castro's film aims to explore the affective atmospheres of the precarious - of the low psychic harmony - that manage to de-subjectivate its protagonists -its insistence, subjects that lack all inner and psychological world- in front of a disciplinary scenario that fades. And to be more precise, this occurs more clearly, in scenes marked by the explicit sexual encounter. Uncommon in recent Argentine cinema, homosexual and transgender screw is, without a doubt, a central axis in Castro's plot. Martín organizes sexual encounters, orgies with boys and cisgender girls and trans, picking up in different clubs and discos, but the choreography of these bodies in the different frames of explicit sex is rather opaque or of a clear languor effect. In different scenes we find body choreography, alternative lines of visibility, another sound and light record: in bluish and chiaroscuro tones, in a room of a motel (Monaco), we see Martín flirting with another guy. They drink beer and watch television (a constant throughout the film: the image, sound, and television mediation), Martín says surprised: "they look at two girls, how weird ... Just like ass, right?" Martín caresses and goes through the scars of the foreign body with

admiration and care, asks about these, is fascinated and attracted by its textures. They undress and begin to touch each other in a somewhat artificial ritual. In this first scene dimly lit -like so many others- we see long shots of "explicit sex" that curiously ends with the two recumbent, one on top of the other, stroking his head, that's when Martín invites him to stay and sleep together, in companionship or in common solitude.

As in this scene, we find long shots of "explicit sex" but in a framing of the sexual that manages to strain the pedagogical codes and norms of pornography. In first place, the corporal models that perform sexual acts -out of shape bodies, aged, scarred, fat bodies, bears, hairy- move away from the conventions of the mainstream pornographic beauty standards. That is to say, the Californian stereotypes of beauty: muscular and virile men, curvilinear and voluptuous women. Secondly, there is also a displacement of the corporal patterns demanded by production devices in their inflection of lean neoliberalism (*neoliberalismo magro*, a term in Spanish, coined by N. Cuello and L. Contrera, 2016). In third place, something similar happens with homo-norm and its corporal canons: toned bodies at the rhythm of healthy and athletic life, wellness and its fitness drift all predicted by the cartoonist Tom from Finland in the 50s.

And finally, unlike an obvious pornography marked by the phallic model of penetration, the literality of the explicit and the promised depth of the nude – effect of realism or rhetoric of the porno-logical authenticity –, in *La Noche* the excitement and enthusiasm they do not lead to the orgasmic pleasure of any of the protagonists – there are many choreographic or mechanical sex scenes but there are no gasps of pleasure or orgasmic climax –, which also does not suppose any kind of frustration of the protagonists. In some way, in the night, the excitation-plateau-orgasm-pleasure sexual response circuit is interrupted. And neither is an obvious framing on male external ejaculation, general equivalent or symbolic capital in the political economy of the pornographic signifier: the cum shot or money shot, literally the "take of the money" that usually occupies the center of the narrative climax in the pornographic diegesis (Gatto, 2015). In *La Noche*, then, the rarefying of the pornographic norm and the neoliberal ethos is carried out as de-ritualization and de-sacralization without deliberate intention – say, by the sensitive cadence of its protagonists- and neither is an aesthetic inversion of the scenic codes proposed. as it happens through the artistic will of posporn.



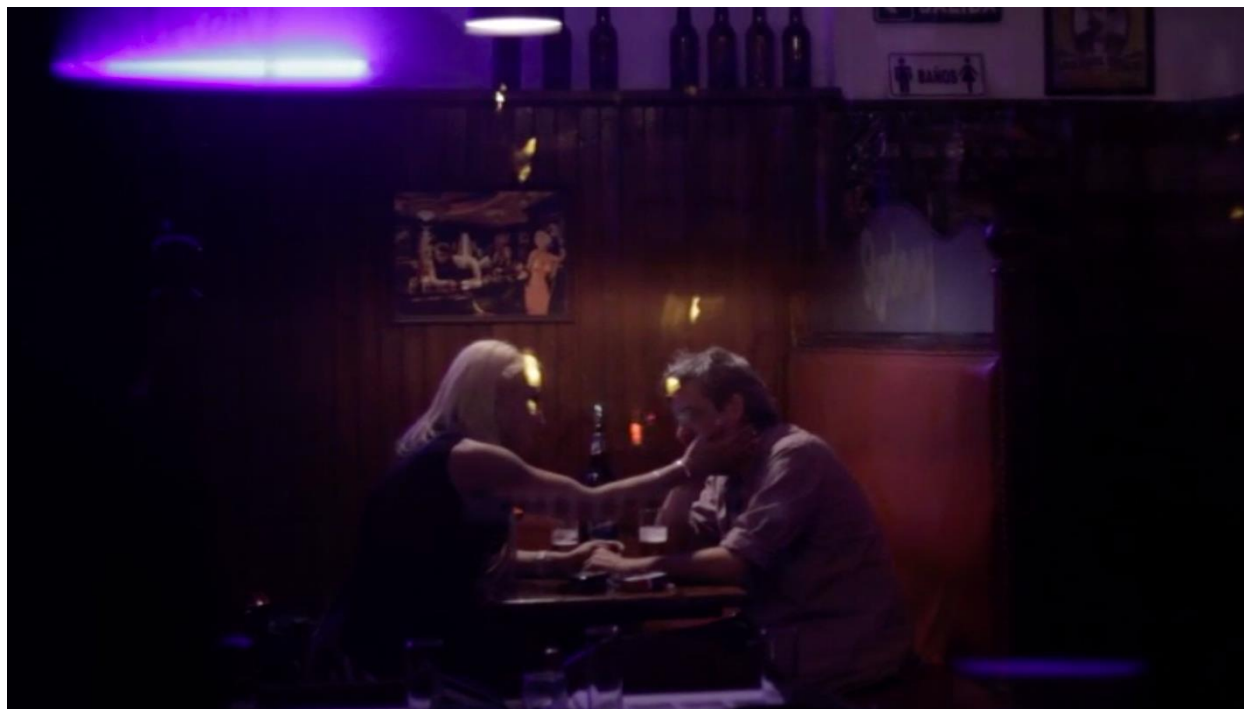
**Fraternize, who would be able to give something for nothing? (María Moreno)**

*La Noche* orbits around a certain sentimental and environmental economy of the precariousness that starts from loneliness -the affective distance between bodies- and urban isolation, but also manages to register the wandering of sexual encounter, the screw-coitus (coded in a record of rarefied porn), some scenes of danger and violence and towards the end of the film, a new mode of sociability and affective relationality between a cis man and a trans girl: a shot of *La noche* shows us Guada and Martín shopping in the neighborhood of Once. In broad daylight, they walk together among people, they enter and leave through different businesses and popular shops, they ask for prices, Martín measures his shirts and Guada advises sizes, styles. Out shopping and in a mutual company that concludes in a neighborhood pizzeria - we suspect Plaza *Miserere* which literally means in Latin "having mercy or compassion" - where we see them chatting and eating. In another sequence of *La Noche*, we find Martín again, now in the disco. Guada introduces her trans colleagues in the bathroom, and he takes cocaine while the girls put on make-up and chat with each other. In a climate of joy, they celebrate Guada's birthday with a cake, they offer some and greet each other.

But there is more. In the final sequence, the tone changes. The night also resorts to distance in the formal register but this time what emerges is the possibility of some kind of

shared calm: Martín waits in a bar for Guada, arrives late, comes from a motel or lodging lodge (telo in Argentine slang). After drinking beer and going to the bathroom he gives Guada a birthday present who receives it excitedly. The background music track plays "The waiting" by Tom Petty and the Heartbreakers. She gets emotional by the gesture: they hold each other's hands face to face, the music takes center stage in the scene, we notice a change in the register, the camera moves away from the plane and perches behind the transparent window of the bar. We see them holding hands and finally embrace affectionately. Once seated, she caresses his face and hands, while they continue talking.

As in this final sequence, *La Noche* proposes other imaginaries, with a particular emphasis on the bond between Martín and Guada. In *La Noche*, a shared sociability is codified and towards the end a mode of relationality to come, of a kindness and a care from the sensitive alliance and mutual company. On the sensitive background of the precarious and the experiential anonymity, *La Noche* explores an area of possible ethicity, from the solitude of its protagonists and from a psychic sign in low tune. But in addition, we find ourselves with a space of affective alliances or animistic fraternity in the collective, in the impersonal inclination and in the heterogynous of its protagonists. And that fleeting encounter takes place, without identity and psychological attachments or outside of any mark of the private interiority of its protagonists but that nonetheless opens up new possibilities of being-together. Because it is worth remembering that, in the end, there is no possible equalization between the positions occupied by Martín (cisgender man) and Guada (trans woman sex worker) in the social field, but a shared space and a territory in the solitude of their lives, a space of de-personalized sociability where they can be together, an immanent area of the precarious where need and desire come together.



### Why should you not ask questions in the forest at night?

As we can read in *La Noche*, an insistence seems to go through these materials, in the nocturnal outings or the daily routines of Martín and Guada, and even in times of civil advances and acquired sexual rights, the centrality of the identity norm loses relevance: "situations seduce, not the sex of people" a guy says to Martín.

The precarious invades the sexual imaginaries in Latin America as procedures and new spaces of experimentation not only as a symptom of the decomposition (political, social and cultural) and the dispossession (material, physical body, soul and sex), the vagaries of the economic crisis or the unraveling of available grammars but also in the gradual mitigation of the universe of identities. If the question about identity is "Who am I before the norm, before the law?" Or "How do I want to be recognized?" -Where a true logic of recognition is discovered-, what is involved in these materials is to produce atmospheres, of narrating and plotting areas of politicized, vitalist pragmatics (Gago, 2014) and affective modulations without spaces of subjective and psychological interiority.

Between the question about the territory or the topographical performativity of Víctor, the protagonist of *Ronda Nocturna*, the ambivalence of the figure of the gay-homosexual up to the minimal lives and the cyclical rituals of *La Noche*, the effect of reading these materials seems to

be a palimpsest. That is, before the disappearance or definitive overlapping of the homosexual, gay-globalized or identitarian norm, their tracks are preserved on the same urban surface but are overshadowed by other dynamics of experience and other vibrations of the affective-sexual. It is about mapping and remaking from abandonment, a mode of production that proceeds not by negation or contrast with what is given, but works by superimposing layers, by the tenuous deviation of the bodies in the forest at night. And this happens because the narrative focus is placed, first of all, on experience and sensations, climates and affective atmospheres, on everyday and unproductive rhythms, on loneliness or the party, on a sensitive register that makes the sexual – precarious a fleeting encounter zone. Castro's film aims in this sense to explore affective atmospheres that manages to, up to a certain extent, de-subjectivize their protagonists. And the rare and ambivalent figure of homosexual or what remains of it is located among that plot, since there is no disciplinary rule to transgress.

Otherwise, the trash aesthetics - closer to the documentary fiction - of *La Noche*, builds different affective atmospheres (Anderson, 2009) that stage a historical experience mode marked by the unraveling of available cultural grammars. Trash aesthetics and formal procedures that read in the suspension of a set of divisions, the cultural grammars available from the nation state (protection, presence in the public, security control), sexual and identity norms, etc. From Castro's film, the problem that arises is, nevertheless, the functioning of the affections within the framework of a type of neoliberal sensibility already consolidated or in the process of consolidation. Thus are the effects of de-subjectivation that question the status of the individual and the personal, and that we identify with the drift of the *impersonal bios*. Are they only results, in a more visible or more imperceptible way, of the neoliberal dynamic itself? Like Vargas in the film by Lisandro Alonso *Los Muertos* (2004) who is a subject without expression and almost without life, so he goes resigned, searching through leftovers, without thinking about what is to come. A low-scope strategy but no less effective, *La Noche* resorts to the indifference of the daily and personal habit, the current customs, and its cadence. With that opacity, characteristic of the microscopic routines, and from there allows glimpsing a map of the visible, the thinkable and what is given to feel and that makes, precisely, of the precarious a creative power and a way to interrogate the present time -under other signs and coordinates-.

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