

BODY, POLITICS AND TERRITORY: MAPPING THE WOMAN IN THE PAINTING OF FERNANDO VICENTE

CORPO, POLÍTICA E TERRITÓRIO: CARTOGRAFANDO A MULHER NA PINTURA DE FERNANDO VICENTE¹²

CUERPO, POLÍTICA Y TERRITORIO: CARTOGRAFIANDO LA MUJER EN LA PINTURA DE FERNANDO VICENTE

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ABSTRACT: The present paper intends to map "the power over women's bodies" and "the power of women's bodies" in an attempt to understand the constitution of the body-territory from the lines that cross and cut it - the affections of which it is capable of. To this end, two paintings from the "Atlas" collection by the Spanish painter and illustrator Fernando Vicente Sánchez (1963) are used in order to think about politics and body-territory from two signs that have historically mapped women: maternity and sex. The works in this collection are made by painting bodies on old cartographic slides, thus metamorphosing the bodies into geographic territories. Questioning the female body from the concept of territory is fundamental to reflect on the political action of the body and on the body, because it is in and through the body that politics invests as production of ways of existence.

KEYWORDS: Body. Woman. Politics. Painting by Fernando Vicente. Territory.

RESUMO: O presente texto pretende cartografar “o poder sobre o corpo da mulher” e “o poder do corpo da mulher”, buscando compreender a constituição do corpo-território a partir de linhas que o atravessam e cortam – os afetos de que é capaz. Para tal, lança mão de duas pinturas da coleção “Atlas” do pintor e ilustrador espanhol Fernando Vicente Sánchez (1963), a fim de pensar a política e o corpo/território a partir de dois signos que historicamente cartografaram a mulher: a maternidade e o sexo. As obras dessa coleção são feitas a partir da pintura de corpos em lâminas cartográficas antigas metamorfoseando assim os corpos a territórios geográficos. Interpelar o corpo da mulher a partir do conceito de

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território é fundamental para reflexionar a ação política do corpo e sobre o corpo, pois é no e pelo corpo que a política investe enquanto produção de modos de existência.

PALAVRAS-CHAVE: *Corpo. Mulher. Política. Pintura de Fernando Vicente. Território.*

RESUMEN: *Este texto intenta cartografiar “el poder sobre el cuerpo de la mujer” y “el poder del cuerpo de la mujer” buscando comprender la constitución del cuerpo-territorio a partir de líneas que lo cruzan y lo cortan. Para ello, se utilizan dos pinturas de la colección “Atlas” del pintor e ilustrador español Fernando Vicente Sánchez (1963) para pensar la política y el cuerpo/territorio a partir de dos signos que históricamente cartografiaron la mujer: la maternidad y el sexo. Las obras de esa colección están hechas a partir de la pintura de cuerpos en antiguas láminas cartográficas, metamorfoseando de esta manera los cuerpos en territorios geográficos. La interpelación del cuerpo de la mujer basada en el concepto de territorio es fundamental para reflejar la acción política del cuerpo y sobre el cuerpo, ya que es en el cuerpo y a través de éste donde la política se desarrolla como una producción de modos de existencia.*

PALABRAS CLAVE: *Cuerpo. Mujer. Política. Pintura de Fernando Vicente. Territorio.*

Introduction

In his famous radio broadcast entitled "To end God's judgment", in 1947, Antonin Artaud denounced the system of judgment⁶ that produces judgment and guilt, which silences everything that pulsates, a whole system that depotentiates life by subjugating it to transcendent values. But where does this system of judgment take place? Where does he go? Gilles Deleuze and Félix Guattari (2012a, p. 12) respond that: "it is about him that we sleep, we watch, that we fight and we are vanquished, that we seek our place". Who would be this "he" endorsed by the authors, if not the materiality itself that is the surface of events? THE BODY!

Deleuze and Guattari (2012b) remind us that the first question is always the body, because it is he who/who is robbed of us for the manufacture of an organism, an organization of ways of feeling, experiencing and living. Artaud's denunciation is not only a radio experiment, but biological, political, attracting censorship and repression. *Corpus* and *Socius*, politics and experimentation" (DELEUZE; GUATTARI, 2012a, p. 12).

⁶ The system of judgment, which Artaud not only denounces, but fights, it concerns the various powers, such as the Theological-Christian and political powers of other orders, which through a moral prevent the emergence of new modes of existence. About this, Deleuze (1997, p. 153) points out that: "is it not before the judgment that supposes preexisting criteria (higher values), and preexisting since always (in the infinite of time), in such a way that it cannot grasp what is new in an existing one, nor even sense the creation of a mode of existence? [...] Judgment prevents the arrival of any new mode of existence [...] if it judges is so repugnant, it is not because everything is equivalent, but the other way around, because everything that is worth can only be done and distinguished by defying judgment".

This system of judgment, also denounced by Michel Foucault (in "Watching and punishing" and in the "History of sexuality") and by Friedrich Nietzsche (in the "Genealogy of morals") falls mainly on the woman's body. Deleuze and Guattari (2012b, p. 72, our translation) point out that it is the girl, first, who steals the body:

[...] stop behaving like this, you are no longer a little girl [...]. It's the little girl, first, who steals her right to impose on her a story, or a prehistory. The boy's turn comes next, but it is showing him the example of the girl, indicating to him the girl as the object of his desire, which we manufacture for him, in turn, an opposite organism, a dominant story. The girl is the first victim, but she must also serve as an example and a trap [...].

According to the authors, we can problematize that the male-white-adult-male-heterosexual pattern is a fundamental notion for a thought of judgment, of the theft of the body. The white-man pattern is majority par excellence, since the majority supposes a state of domination, that is, "man" constitutes a standard in which men form a majority, assuming beforehand given the right or power of man (DELEUZE; GUATTARI, 2012a). It is in this sense that women (as well as children and animals) are minority, and their bodies are crossed by lines that have the power to denounce "the judgment of God", to remember Artaud, and their devices of production of organisms, as well as the fight against him. Lines that emanate issues of law, politics, life.

In line with this, this writing seeks to question the questions surrounding the woman's body through a geographical perspective, from a trace perspective, from the traces of a territory that produces a woman's body (DELEUZE; PARNET, 1998). Treating a woman's body as a geography is literally producing lines.

[...] I try to explain that things, people, are composed of very diverse lines, and that they do not necessarily know about which line of themselves they are, nor where to pass the line, they are drawing: in a background, there is a whole geography in people, with hard lines, flexible lines, escape lines etc. (DELEUZE; PARNET, 1998, p. 18, our translation).

It is by tracing the contours that make up the hardness of a social body, that the line through which this body can be produced can be robbed can unfurl all the practical discursive tangles that make it possible to walk on it, while promoting the tessitura of flexibilities that break the binarism man vs. woman and, the inflection of escapes. These lines/becoming, which according to Gilles Deleuze and Claire Parnet (1998, p. 9), "are geography, are orientations, directions, entrances and exits", a becoming-woman, by which the woman comes out of her past, her future, her history.

If for Deleuze and Guattari (2012b) a body is defined by a longitude (relations of movement and rest, speed and slowness) and latitude (the *affections of* which it is capable), we can identify the cartography of a body by raising two distinct questions of nature: "what can one do with a body?" - that is, what powers pass through it (in the Foucaultian sense) – and the "what can the body?"⁷ – that is, what its power is. Therefore, the main issue of our text is to cartograph "the power over *the woman's* body", and "*the power of the woman's* body".

To this end, we will question the art of the Spanish painter and illustrator Fernando Vicente Sánchez (Madrid - 1963). The painter has a collection of illustrations, entitled by him of "Atlas". The works of this collection are made from the painting of animals, faces and human bodies on top of maps – ancient cartographic blades. The bodies in the paintings of "Atlas"⁸ are metamorphosed to geographical territories, the body is charted amid reliefs, oceans and borders. In such a collection, the Spanish painter also makes illustrations of the woman's body from signs and *affections* that constitutes such a body as territory that at the same time possesses and is crossed by powers.

If for Deleuze and Guattari (2010) the function of an artist is to invent, produce and *show affections*, and if art in the first place is shown in the production of a territory, the purpose of this writing is to produce a cartography of the woman's body from elements identified in the illustrations of Fernando Vicente, seeking to understand the constitution of the woman's body-territory, the lines that cross it, *the affections of* which it is capable. The two images of "body/territory of woman" that we elected to question the objective of the text will be presented in the third part of the writing – figures 1 "gestación" and figure 2 "torso".

⁷ In his book *Ethics*, III, 2, scolytic, Espinosa criticizes the rationalist culture of philosophy declaring "we do not even know what a body can". "This declaration of ignorance is a provocation: we speak of consciousness and its decrees, of the will and its effects, of the thousand means of moving the body, of dominating the body and the passions [...]. As Nietzsche will tell us, we are amazed at the conscience, but 'what surprises us is, above all, the body...'" (DELEUZE, 2002, p. 23-24). Later Deleuze and Guattari appropriate these questions and wonder: what can a body? From this questioning they elaborate the concept of "body without organs" (Cso). The struggle of the Cso it is exactly against the powers that want to build a functional territory in the struggle for the construction of an existential territory.

⁸ The 32 paintings catalogued on 19-07-2019 in the collection of "Atlas" by Fernando Vicente can be viewed from the following link address: <https://www.fernandovicente.es/pinturas/atlas-anatomia-y-pintura/>

Body, territory and politics

The mapping of a cartography of the woman's body is only possible through the understanding of the body as a territory, because this is what politics invests in the body. Thus, we understand that the concept of territory is fundamental to think about the political action *of the* body and *on* the body. After all, "no hay política que no sea de los cuerpos, sobre los cuerpos y en los cuerpos; no en oposición al 'espíritu', sino en una trama que lo integra en el bios como una forma integral de vida" (ESPOSITO, 2016, p. 113).

Inspired by William James, David Lapoujade (2017) understands the body as our center of action and interest. Thus, the body concerns a question of positioning, given that elements and things are available in reference to a core of interest and desire, which is the body itself. A person's experience and actions are species of strokes on a map that projects a focal point, "the topographic survey of their dynamic relationships with objects arranged panoramically around the body and its virtual field of action". (LAPOUJADE, 2017, p. 42). This means that a person is constituted by the maps that he plots, the map of what his body can. Therefore, the concept of territory in Deleuze and Guattari (2012b, p. 124) has an existential value, to the extent that an "*ethos* is also an Abode", which means to say that:

The notion of territory here is understood in a very broad sense, which goes beyond the use that ethology and ethnology make of it. Existing beings are organized according to territories that delimit them and articulate them to other existing [...] The territory can be related both to a space lived, and to a system perceived within which a subject feels 'at home'. The territory is synonymous with appropriation [...]. It is the set of projects and representations in which a whole series of behaviors, investments, in times and social, cultural, aesthetic and cognitive spaces (GUATTARI; ROLNIK, 1996, p. 323, our translation).

Conceptually, Deleuze and Guattari (2012b) understand the territory as the territorialization of means and rhythms, that is, an expressiveness of rhythms. The territories are different from the means through expressive acts, which are qualities extracted or contracted in the media, which means that producing a territory is expressing and contracting qualities, producing expressive marks, according to specific rhythms (LAPOUJADE, 2015). The authors state that the functions in a given territory are not the first, because they suppose an expressiveness that makes territory, which means to say that the territory and functions are products of territorialization. In terms of example, Deleuze and Guattari (2012b) dispute the thesis of the Austrian ethnologist Konrad Lorenz. For him, aggressiveness is the basis of the territory, because it is the instinct of aggression that makes the territory to the extent that an animal of territory is the one that directs its aggressiveness against members of its species,

giving the species a breakdown of the space where each has its place (DELEUZE; GUATTARI, 2012b). However, for Deleuze and Guattari (2012b), the function does not explain the territory, but assumes, therefore, the functions are only created as territorialized; the territory reorganizes the functions.

A new issue of the territory is highlighted: the possibility of a given function in a territory gaining autonomy to the point of creating and establishing new relationships within it, composing itself with other elements. Take the example of sex: it can appear as a territorialized function that aims at reproduction, thus establishing a certain type of relationship in relation to certain elements. However, the sex function can gain autonomy to the point of producing types of relationships that were not previously given within the territory, such as pleasure, fun, money, etc.

This autonomation of a function to the point of producing new relations within a territory is only possible because, according to Deleuze and Guattari (2012b), the territory is a place of passage; the autonomy of a function is not about evolution, but of enabling passages. For the authors, the territory is only a place of passage because it is the first agency, the agency is first and foremost territorial, that is, the production of a territory takes place from an agency.

In the mention of Deleuze and Guattari (1995), there are two types of agencies: the machines of bodies and the collectives of enunciation. The former relates to the actions and passions of bodies, to mixtures of bodies acting on other bodies; the second are agencies of acts and utterances, intangible transformations attributed to the bodies. However, there is another dimension of the agencies: "the agency has, on the one hand, territorial or reterritorialized sides that stabilize it and, on the other hand, peaks of deterritorialization that snatch it" (DELEUZE; GUATTARI, 1995, p. 29). This helps us better understand why a function gains autonomy to the point of creating new relationships and why territory is a place of passage:

[...] territorial agency, territorialize functions and forces, sexuality, aggressiveness [...] and transform them, territorializing them. But these functions and territorialized forces can gain with this an autonomy that makes them fall into other agencies, compose to other deterritorialized agencies (DELEUZE; GUATTARI, 2012b, p. 142-143, our translation).

This explains two more dimensions of the territory, namely: there is no territory without a vector of deterritorialization, and there is no territory without reterritorialization (DELEUZE; GUATTARI, 2012b). Thus, deterritorialization is the exit from the territory, and

reterritorialization is a return with difference to the territory, or the production of a new territoriality. We would like to insist that the quality of a territory is due to its vector of deterritorialization that produces difference, it is a repetition that leads to difference. However, it is necessary to emphasize that there is no movement of deterritorialization without a movement of reterritorialization, because as Guattari and Rolnik (1996) warn us, the issue is about living deterritorialization as a dimension of the creation of territory, and not as an end in itself.

Because of this Deleuze and Guattari (2012b) understand that the territory is a matter of critical distance, that is, to create territory is to mark certain distances and certain proximities: what attracts us, or on the contrary, repels us; what we take or leave; what we perceive and what is imperceptible to us depend on the body as an element of position that defines our desire, as we explained above with Lapoujade (2017). The territory is a constituent mark of a domain, of a permanence, and not of a subject, demonstrating "a deeper having than being" (DELEUZE; GUATTARI, 2012b, p. 129, our translation).

This deeper having that being explains precisely the acts of appropriation, the territorial markings, evidencing that, if the rhythm is inseparable from the territory traced from the expressive marks, it is because it constitutes then a pretension about a defined space-time – which can be the body, for example. In this sense, every claim is fundamentally a territorial claim (LAPOUJADE, 2015).

It is precisely at this point that the problem of the territory involves the dimension of politics. Lapoujade (2015) explains to us that in Deleuze, the question of law and politics is important because it poses the problem of land distribution, the constitution of territories, questioning how to distribute the territory, to whom the territory belongs, who decides its distribution. Therefore, the claim, the claim is territorializing, because to constitute a territory is to reach a means, to create habits, inscribe its marks, its references and delimitations, adopting conducts, ways of acting according to certain rhythms "in the manner of a customary right" (LAPOUJADE, 2015, p. 40, our translation).

The body is territory of "demarcations" at the moment when it can at the same time be considered a place of signs and *affections* by being crossed by them, as well as can be sign and affection to the extent that it has an ability to affect and be affected. With this, the senses can not only subscribe to the body, but also the body itself can generate meanings. The body can be either "demarcated", but can also "demarcated", being therefore a territory of "demarcations". This dual capacity occurs through mechanisms that are internal and external to it, in a given cultural context permeated by a circuit of signs and affections that dull

meaning and "legitimation" to the devices that govern it, thus producing ways of existing, that is, creating territories and borders, establishing the notions of what the body can.

Our territory is reduced to the lines in which we are brokered so that talking, seeing and acting is only possible if we see only what is spoken, we speak only what we see, and we act according to this redundant relationship (LAPOUJADE, 2015). If it is true that the body is a point of application of a policy that make us constitute "functional territories", bound to power agencies, reduced to functions, meanings given a priori, and to the subject who legitimizes this power, becoming subjected; it is true that politics is also constituted through the perception of something intolerable, which makes for us unbearable the theft of the body, then triggering political action as a struggle for the creation of new possible, the constitution of "existential territories" open to agencies of trials that free life there where there are pretensions to silence it.

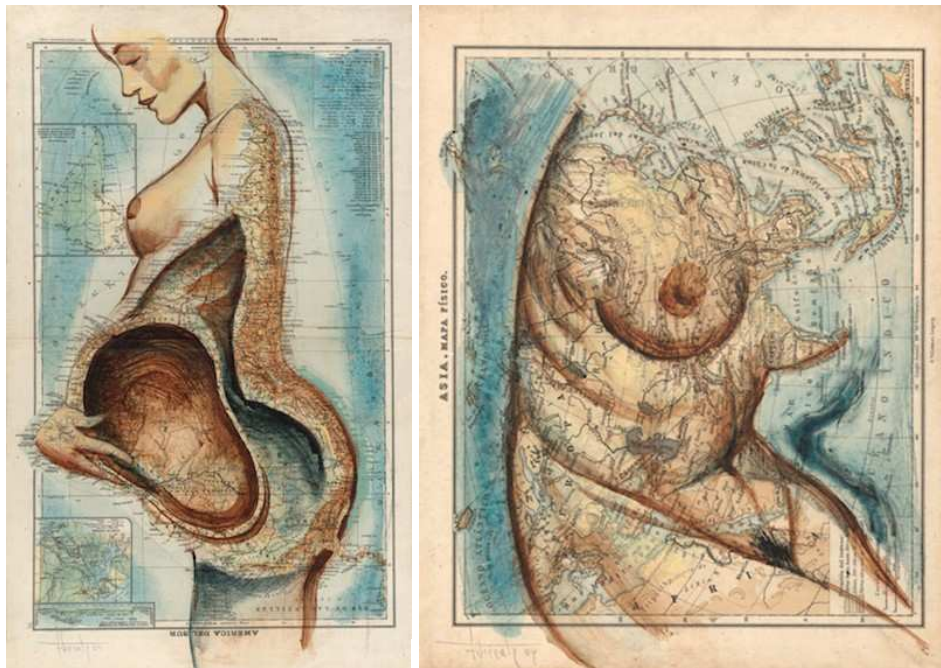
As Deleuze and Guattari remind us (2010; 2012b), if the painter does not paint on a virgin canvas, but his act of painting is an affront and fights against the preexisting clichés that prevent us from perceiving the intolerable theft of the body, the issue of art and politics, it is fundamentally *about making visible the powers and affections* that cross a certain territory. Lapoujade (2015) insists that the question of law in Deleuzian philosophy is a fight, a struggle for what the bodies express, an expression that is like the cries of these bodies: what rights do they claim? For the sake of what new existential territories? How to make hear, see, perceive such bodies?

In view of this, we now try to perceive and hear the woman's body in Fernando Vicente's painting, in an attempt to chart which lines (sedimentation? Escape? De devires?...) they cross this body, which agencies (of power and experimentation) that trace this body-territory and the political and life issues that make up this cartography.

The body of the woman in the painting of Fernando Vicente - Atlas

In order to map the body/territory of the woman in the work of illustrator Fernando Vicente, we bring here two paintings that belong to the collection "Atlas" where the bodies are painted amidst maps metamorphosing the same with the territory – cartography. To achieve with the proposition of the text we elected the illustration of two women (figures 1 "gestación" and figure 2 "torso"), in order to think about politics and body/territory from two signs that historically charted women: motherhood and sex. After all, in Vicente's "Atlas" collection, "los océanos y los continentes se erigen así en metaphors de la realidad de la que surgen" (SÁNCHEZ, 2019), i.e., are consonants with the political function destined for the scope of art: "En la pintura el resultado es una obra sugestiva, insólita, elaborada con un lenguaje muy personal que abandona en los de quienes la contemplan un poso de broma, of demilurgic criticism, of cosmological satire, of universal irony" (SÁNCHEZ, 2019).

Figures 1 - "Gestación" and 2 "Torso": Woman body/territory of motherhood and sex - "ATLAS" Fernando Vicente



Source: Fernando Vicente (n/d)⁹

It is/are among reliefs, plains, oceans, borders that Vicente interposes the bodies – naked bodies as territories. As we look at these images, a woman's face engenders its concept and significance. In image 1, a woman bends her face in a seemingly simple gesture while caressing her womb; a woman who exalts her body as a territory of the generation of life. In

⁹ Available in: <https://www.fernandovicente.es/pinturas-fernando-vicente/atlas-anatomia-y-pintura/>. Access: 10 Jan. 2021.

image 2, is there a faceless body, with breasts/tits, vagina, folds, lumps on display, an object body, objectified/sexualized? The territory through which the woman's body transits connects in a face by a movement even paradoxical in the way of seeing one another, touching one another, being seen, touched.

The face is a surface: traces, lines, wrinkles of the face, long face, square, triangular; the face is a map, even applies on a volume, wrapping it, even if surrounding and bordering cavities that exist no more than as holes. Even human, the head is not forcibly faceless. The face only occurs when the head ceases to be part of the body, when it stops being encoded by, when it itself stops having a multidimensional plurivoice body code – when the body, including the head, is decoded and *must be overcoded* by something we will call face (DELEUZE; GUATTARI, 2012a, p. 39, authors' griffin, our translation).

Both images – 1 and 2 – walk in the same border line of a territorialized body between power agencies, which require a face, an individuation, which according to Deleuze and Guattari (2012a) takes place through the effectiveness of the cipher that it operates, for reasons of economy and organization of power, so that, "the maternal power that passes through the face during breastfeeding itself" (DELEUZE; GUATTARI, 2012a, p. 47, our translation) builds the white wall through which the signifier is ricocheted and, "the black hole of subjectivity as consciousness and passion" (p. 36). The images, thus, among its plains, reliefs, oceans, latitude strokes, longitude, meridians, potentiate to go to the deepest agencies, in a political and ethical movement. To do so, climb the reliefs, walk on the plains and dive into the oceans between motherhood and sex on the woman's face, throws us into a machine, sometimes identity rigging, sometimes abstract – desire.

The woman's body is central in the political project of modernity, because from it were and are thought birth control strategies, mainly by sterilization policies via surgical intervention as an effective form of control, especially of the low-income population. Similarly, genetics already acts in the practices of selective abortion and selection of embryos to be fertilized, that is, biological/genetic determinisms can be manipulated in the conception or not of life. Thus, the woman's body was taken by science that tried to "control" it via the use of modern biological theories to legitimize an idea of order. Modernity has transformed the biological body of anatomy into a technical body and object of politics (MEZZAROBÀ; ZOBOLI, 2018). This occurred, therefore, the technical-scientific rationality of biomedical sciences began to be used as a backdrop to promote the development of the productive forces of society – the hard lines, produced by state apparatus, are lines produced by/in binarisms, these built, especially, from the powers biopolitical knowledge, whether in the so-called

scientific, pedagogical so-called – with all regulation constantly updated in schools, in families.

"Las obras de la colección "Atlas" del pintor español, Fernando Vicente, combines human rostros with symbolic elements" (SÁNCHEZ, 2019), in this sense "Atlas" presents a political power to think about the female body as it proposes to denaturalize the lines that limit the perception of the woman's body historically charted by the powers that crossed them creating borders. "Los territorios que todos aprendien en la escuela, con sus cartografías, sus orografías, sus accidentes abandonan el orden natural al que que pertenecen y adquieren de repente, dimensiones impensables" (SÁNCHEZ, 2019).

Foucault (1979) points out that the progressive emergence of nineteenth-century medicine is in accordance with a health policy and a disease-taking as an economic political problem. "The biological traits of a population become relevant elements for economic management and it is necessary to organize around them a device that ensures not only its subjection, but the constant increase of its usefulness" (FOUCAULT, 1979, p. 198, our translation). This is the case, through the medicalization of the family, through the regulation of habits in the private of homes, that ways of being and existing are prescribed. Foucault (1979) cites the regulation from food, sexuality, fecundity, to the disposal of habitat as mechanisms used by medical policy in the production of other relationships with you and with the world. Nagahama and Santiago (2005) point, in turn, how body control, as a strategy of social control, has in the medicalization of the female body, an important social device.

Maternal desire *in the face* in a maternal instinct, while adhering to the biology of women, is another biopolitical form in the treatment of desire in the production of a female body. The regulation of conception, reproduction, birth, by a gynecological and obstetric science, by naturalizing the female body as an object, allowed the apprehension of this body by specialists in order to normalize sexual and reproductive behaviors. "Reproduction increasingly ceases to be a private matter and assumes public face, to which control must be directed" (COSTA *et al*, 2006, p. 371, our translation).

Bodies are constructed in sex-woman, female sex, *according to sex*, the woman, singular that erases all the multiplicity of human transformed into a unified body, in pure functional biology: its destiny is the procreation of the species, its function is motherhood. Social sex is instituted in the politicization of anatomy (SWAIN, 2011, p. 396, author's griffin, our translation).

In addition, "since the end of the 18th century, the feminine nature was gradually associated with reproductive organs. This association endorsed the medical and authorities

discourse about the limitations of women's roles (in social and economic terms)" (COSTA *et al.*, 2006, p. 368, our translation). In this sense, biopolitics as a device "never ceases to reiterate bodily realities, around biological essences; fixes predetermined roles and functions ontologically, draws materialities taken as the truth of being" (SWAIN, 2011, p. 398, our translation).

As an abstract machine in the production of significance, subjectivities, the enclosing of desire, by power agencies, engenders a certain sexuality. In image 1 the naked body of a devoted mother with bulging belly (even if empty) presents a body produced to house. In an almost angelic holiness, the image seems to reflect the face of the Virgin Mary who casts her gaze on the entire planned territory of the woman/mother. In image 2, a faceless body, in which breasts/tits and vagina, curves and shapes present us with a body that serves sexual pleasure. "If the face is the sign of the human being, the denial of the individual goes through the denial of his face" (LE BRETON, 2019, p. 225, our translation). The deprivation of the face symbolically annihilates the individual and reduces the object, however, in image 2, other signs of recognition replace the female identity suppressed by the absence of the face, thus one can read: "woman/sexual object". The body of original sin, the body of faceless women reduced their genitals, bodies of Eves and Marys Magdalene so faceted in women/whores that, every minute, they are victims of some sexual violence around the world. Bodies petrified/immobilized by the silent abuse of an endless of decapitated Medusa¹⁰ roaming headless... Faceless.

The woman's body has historically been planned in a territory of desire of others, their sexuality is also medicalized. "The medical descriptions of the bodies of men and women... was associated with the functions of mother and wife, and that the sexual desire of women was, by nature, lower than that of men" (COSTA, *et al.*, 2006, p. 368, our translation), on the other hand, gynecology itself is responsible for the normalization of women's sexual behaviors, understood as more amused to give in to fleshly desires. "It is thus also that women have, fixed on their female bodies, the seal of care, motherhood, sensitivity, under the sign of love" (SWAIN, 2011, p. 403, our translation).

This materializes in practices such as the suture made by doctors in the vagina after childbirth to make it tighter¹¹ – her husband's point. This practice, still performed in different

¹⁰ *Caput*, from the Latin head from which also derives the word capital. The face is associated with the head, "the beheading is something is something is a radical way to take life, even eliminating the dignity of the corpse, by separating the face of the body, both thrown to anonymity, to the impossibility of joining" (LE BRETON, 2019, p. 313, our translation)

¹¹ Available in: <https://revistacrescer.globo.com/noticia/2017/11/medicos-costuram-vagina-apos-o-parto-para-deixa-la-mais-apertada.html>. Accessed: 10 Jan. 2021.

countries, by some physicians, who when suturing vaginas in normal deliveries (either due to lacerations or episiotomies) has the intention of, by giving another stitch in the suture, tightening the vagina of the woman to offer more pleasure to the husband. There are several reports of women, who, in addition to unnecessary episiotomies, were submitted to this obstetric violence, causing pain and inhibition of pleasure during sexual relations. In addition, it is very common for women to ask obstetricians for medication to stop breastfeeding due to complaints from the husband who wants breasts/tits for the sex act without milk. "For love women, thus instituted, are capable of anything, sacrifice, submission, stripping" (SWAIN, 2011, p. 403, our translation).

What and what would a face of image 2 look like? Breaking with the face of a naturalized body is at the same time walking through its lines and strokes, it is not, however, about giving it a face – with eyes, nose, mouth, forehead, well-defined, clear, recognizable ears – but a way that escapes it to the face *so Hard* of image 1, of the woman/mother/desired. A face that blurs the boundaries of epistemological biases that categorize and fix the identity of the woman, a face that deterritorializes them from metaphysics that disregards the difference. The women portrayed in the two paintings of the collection "Atlas" of Fernando Vicente give us this power, this possibility of becoming. Atlas women find themselves, in the midst of the waters/oceans, with their boundless borders and their uninterrupted movements. Water that is now revolted, now serene, now expanding, or restricted. Water that dilutes rocks, takes sand, brings shells and algae... It produces waves.

Inhabit the waves, but they are never given, an event that always escapes. Vacant house, weather that is unbranded. Inhabit the image, make it a body-waves. But the image is just passage, umbral-process in devouring state. Provoke her, look for her to pass. Pass, skid, from any grip escape. That is, to tension it in its internal forces, to erase its orientations by exhausting its dimensions, to open its expressiveness in diagonal thoughtless, in infinite directions (WIEDEMANN, 2016, p. 35, our translation).

Break with the organization of the body, produce with the movement of the waters/waves a body without organs (CsO). The CsO for Deleuze and Guattari (2012a) "is nothing more" than an intensive body definition, based on the forces and powers that constitute it, because the body is a mode of effecting/expressing our power. Thus, Deleuze and Guattari (2012a, p. 12, our translation) point out that the CsO "is not a notion, a concept, but rather a practice, a set of practices". The exercise of experimentation of the CsO is that of opening and inventing new territories, the exercise of conquest of new lands, where such territories can refer to spaces outside the body, as well as the body itself, either in a functional

dimension, as well as expressive and senses. It is necessarily because of this aspect that the CsO participates in the act of creation; by tearing the body from itself, elevating it to the dimension of the new, destitution the identity and gives it to the difference via experimentation in the encounters between the bodies. Thus, producing a body/woman map, "which is not only geography, is like a CsO intensity map, where dams designate thresholds, and gases, waves or flows" (p. 31).

"It is by following a meticulous relationship with the strata that one can release the escape lines, pass and escape the conjugated flows, detach continuous intensities to a CsO" (DELEUZE; GUATTARI, 2012a, p. 27, our translation). It is then by baring the capture that the desire was produced, as an identity apparatus of state, in what passes to the interiority of the State, in its practices that produce face, that it moves as a War Machine (DELEUZE; GUATTARI, 2012c). As an abstract knowledge, that differs from the knowledge that duplicates state rigging, producing nomads. Among the women crossed by so many plains, reliefs, meridians, nomadism still presents itself in the overseas. Not a landless subject, or without territory, but "on the contrary, it is deterritorialization that constitutes its relationship with the earth, so it reterritorializes itself in deterritorialization itself. It is the land that deterritorializes itself, so that the nomad finds a territory there" (DELEUZE; GUATTARI, 2012c, p. 44, our translation). Thus, as one cannot cease the movement of waves, nomadism and its desire war machine are not ceased.

Final considerations

The purpose of this writing aimed to cartograph the woman's body/territory from two paintings by the Spanish illustrator Fernando Vicente in order to think of two signs that historically delimited the territory of women: motherhood and sex. In this way we understand that modern science, throughout its trajectory, created policies that justified the erasure of the woman's body to the extent that even it can be read under the shadows of its history, under the darkness of policies that made them invisible – modernity made "shadows" with its "lights". Image 2, of a faceless woman, somewhat materializes the criticism of a body that has long been out of the history of law. Taking a woman's face out of the history of law means taking the chance to be seen/looked at – in addition to desecrated her human condition of seeing. That the transparent color of the amniotic fluid and the pouch of an empty belly of image 1 is the metaphor of the mirror, of a mirror that, reflecting the absence of faces/fetuses, finds similarity in the hiatus, stripping and displacement of a woman who is potentiated in the virtuality of her becoming "women"

"I no longer look into the eyes of the woman I have in my arms, but I go through them swimming, head, arms and legs all over, and I see that behind the orbits of these eyes extends an unexplored world [...], and this whole logical world is absent" (MILLER, 1946, apud DELEUZE; GUATTARI, 2012a, p. 40, our translation). To tear the priests, the doctors, the psychiatrists of desire is to tear the wants from him, is to dive through the face, swimming through each form, is to enlarge the gaze of the bulging belly, from image 1, is to produce a rostitty to image 2. "If desire does not have pleasure as a rule, it is not in the name of a fault that it would be impossible to remedy, but rather, because of its positivity, that is, the plan of consistency that it outlines in the course of its process" (DELEUZE; GUATTARI, 2012a, p. 21, our translation).

Desire: lack... Aphrodite... Medusa... Eva... Mary Magdalene... Virgin mother of God... Enjoyment... Masturbation... Sin... Neurotic... Whores... Lesbians. These signifiers produced by among discursive practices of the biopolitical device desire remind us that the procedurality of the woman's body/territory was historically arid, exposed to winds in the highest and freezing peaks, exposed to deserted plains where only cacti are born. It is in the middle of these lines that the body/woman goes cartograph their territories, but just as the movement of the waves cannot cease, the fight is not ceased, since, as Fernando Pessoa says in his poem "Navegar é preciso".

Ancient navigators had a glorious phrase:
"Navigating is necessary; living is not necessary."

I want for me the spirit of this phrase, transformed
The way to marry her to what I am: *Living no*
It is necessary; what is needed is to create.

I don't count on enjoying my life; nor to make it i think.
I just want to make it big, even if for that
It has to be my body and soul the wood of that fire.

I just want to make it all of humanity; yet for that
You have to lose it as mine.

More and more I think. More and more
In the animic essence of my blood the purpose
impersonal to make the homeland great and contribute
For the evolution of humanity (Our translation).

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