

Group Styles- Lucia Serrano Pereira

Baroque: imperfect pearl, with imperfect edges. Asymmetries, irregularities; instead of rationalities, passions. The world is outside the painting (Ferreira Gullar) and the painter captures only a piece of this space. There is an exploration of trompe-l'oeil, of the optical illusion that leads to delirium and vertigo.

We have been in this excerpt from the most recent work of the group Estilos resuming the reading "The Baroque" in Lacan, *Encore* seminar. I emphasize: "The baroque is the regulation of the soul by the bodily scoping (par la scopie corporelle). "In all of the readings, we drifted at a moment to Deleuze's text *The Fold, Leibniz and the Baroque*. Yes, we were involved in Lacan's trip to Italy, "everything that is delight, everything that is delirious", his passages through Bernini's works where the folds, the excess, the jouissance were put in question.

It will appear then, with Leibniz's reading, the notion of the monad, as a form that designates the soul, but following the logic of the folds, places that, as in the Baroque, can constitute an inside/fold. Cells, sacristies, crypts, are what the Baroque is interested in, it is in these places that the powers, the brilliance, the glories are extracted.

But in Baroque architecture, where there appears a schism (split) between the façade and the inside, between interior and exterior, there is at the same time an operative that articulates both. It is well the contrast between the overflowing language of the façade and the apparent serenity (peace, or something of the shadow) of the internal that constitutes one of the strongest effects that Baroque art produces on us (The fold - ref Wolfflin, p 56), and that makes one space relook at the other.

Here we are close to the Benjaminian folds, (Benjamin who worked so much on the Baroque - *The German Baroque drama*). Around Walter Benjamin's production what has always caught my attention is a change that he imprints, at one point, in his narrative form. Why does he rewrite his *Berlin Chronicles* - which was the narrative of his childhood memories, and start to take up again each fragment of this text now in the form of what he calls monads? What is the change that takes place in the rewriting, giving up the continuous text of the chronological narrative for this other one, small named passages (*the*

fever, the sewing box, the pantry?), discontinuous, disarticulating the linear story of the *Berlin Chronicles* and producing these small monads dense with time and experience, with irregular edges that will compose *Childhood in Berlin?*

The pantry:

"In the gap left by the half-open door of the pantry closet, my hand penetrated like a lover through the night. When I already felt at ease in that darkness, I went groping. The sugar or the almonds, the raisins or the candied fruits. And, just as a lover embraces his beloved before kissing her, that groping meant an interview with the delicacies before the mouth could taste their sweetness. How flatteringly the honey, the Corinthian raisins, and even the rice were handed over to my hand! With what passion that encounter was made, once they escaped the spoon! Grateful and unbridled, like the girl kidnapped from her father's house, the strawberry jam was delivered even without the accompaniment of the bread roll and to be savored in the open air, and even the butter responded tenderly to the boldness of a suitor who had advanced to her maidenly alcove. The hand, this juvenile Don Juan, had soon invaded every nook and cranny, leaving behind layers and portions oozing the virginity that, without protest, was being renewed." (Childhood in Berlin; Infância em Berlim p 87-88)

In the Benjaminian monad "the self that is said in them does not speak only to remember itself, but also because it gives way to something other than itself" (Gagnebin, History and narration in W. Benjamin, p.91). Articulation as a kind of subject/ field border of the Other, we can say. Inaccurate pearls, irregular edges. Not that they inscribe themselves as baroque, but that, we might say in reference to Lacan "line up alongside" as style." Façade/interior in a Moebian way.

Cortázar would also bring this question "from the small to the large," as he says when he relates the short story genre to the work of the great photographers like Brassai or Cartier-Bresson: they cut out a fragment of reality "fixing certain limits to it, but in such a way that this cut out acts as an explosion that opens wide to a much wider reality, with a dynamic vision that spiritually transcends the field covered by the camera" (Valise de Cronopio, p. 151).

Monads that carry this threshold of the subject's experience of the singular with the Other's field.