

## Devouring the quasi-body

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Nowadays the body comes forth as a pleasant emerging subject featured in the debate agenda along with its (trans/de)formations brought about by aesthetic beautification, plastic surgeries, prostheses, nutrition programs, and bodybuilding. Here I refer to a recurring body that is, nonetheless, symbolical and symbiotically emblematic. An instigating, pulsating live body. I refer to the idea of an eminent and subjective body that fully appreciates flesh as a means to (re)translate its bodily image into affection, desire, and erotica.

In ***Corpo Comestível*** [Edible Body], by Rosa Esteves, I seek to establish a possibility to relate a creative process of contemporary art that involves the body with shared sociocultural information in view of the goods and services market. Today, mediatic stratifications that outwardly show the body *ad infinitum* inhabit art and product, simultaneously.

Devouring a body made of chocolate is part of the performance in which artist and viewers share an instance of communion. While having in mind to relish in the chocolate body, participants momentarily put the fruition of the delicacy on hold and become an instance critically important for the performance. Here the body is anatomically shattered. Lips, breasts, and ears are portrayed through form, volume, chromatization and bodily texture, and they are meant for the viewer-participant to savor. Actually, here only the bodily image is devoured, as the representation of flesh is sweet and sour, and nearly the color of chocolate.

The mediation between body and bodily image yields a simulacrum the trick of which provokes a conceptual suspension and, at the same time, connects subjective results with metaphorical inaccuracy. A short trajectory celebrates the nearly-faithful reproduction of skin the protective covering of the

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raw body-flesh into a strategically subjective dynamics, given its status as living art. This meticulous reproduction in the simulation of small body parts reiterates the serial making of chocolate pieces in industrial scale.

In "The Banquet", Plato wrote that on the birthday of Aphrodite there was a feast of the gods. When the feast was over, Plenty, who was intoxicated with nectar, went into the garden of Zeus and fell asleep next to Poverty. And they conceived a child, Love. And Love became a follower and attendant of Aphrodite, because she was naturally a lover and, herself, beautiful, and he was born on her birthday. From Aphrodite to the present day, *transcorporealities* have stressed the singularity of this **Edible Body**. Rosa Esteves's artistic work poetically deals with the diversity of contemporary bodies retranslated by a playful visuality. Thus, the feminine is underscored by means of the actualization of a body rendered in the anatomical sphere; yet, later the contextualization of genre in transit emerges. In this work, the body seems (trans/de)formed into pulsating fragments of symptomatic evidences. Cannibalization and/or anthropophagy are remainders that enable a post-organic actualization beyond the so-called contemporary body.