

PRIMER COLOQUIO INTERNACIONAL  
CUERPOS QUE GOZAN, CUERPOS QUE PIENSAN

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FFyL, UNAM



**UN  
DESVÍO,  
MAS NO  
UN  
DESTINO:**

**el placer y sus intimidades en *All Fours*  
de Miranda July**

# MIRANDA JULY

Estados Unidos (1974)



Directora, guionista, actriz, artista performática y escritora

## Performances

## Cortometrajes

## Películas

- *Me and You and Everyone We Know* (2005)
- *The Future* (2011)
- *Kajillionaire* (2020)

## Colecciones de cuentos

- *No One Belongs Here More Than You* (2007)

## Novelas

- *It Chooses You* (2011)\*
- *The First Bad Man* (2015)
- *All Fours* (2024)



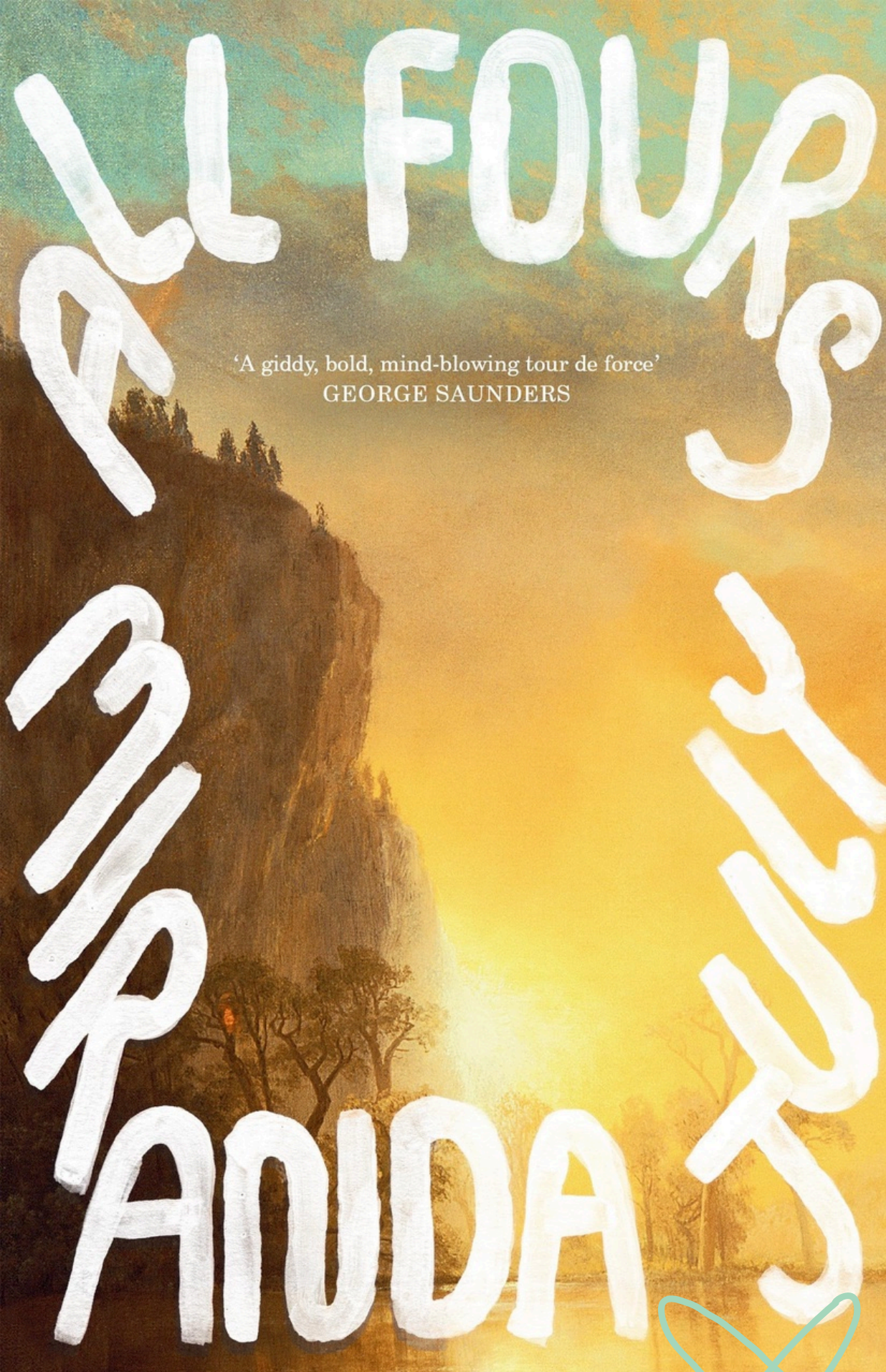
# “*Quirky*”

peculiares, extravagantes, estrafalarios, raros



“I have always found her to be 1,000 per cent pretentious.  
It’s **masturbation**, that’s what it is”.

(Laermer en Harris)



# A CUATRO PATAS

*En cuatro*

2024

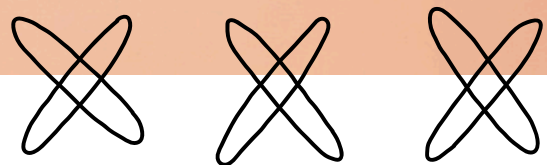
- comedia/romance
- voz narrativa autodiegética (retrospectiva)
- novela de crecimiento
- Finalista para el National Book Award Finalist for Fiction (2024)
- Seleccionada en la lista final del Women's Prize for Fiction (2025)



# UN SOLO CAMINO

“I won’t go into the tedious specifics of what I do, but picture a woman who has success in several mediums at a young age and has continued very steadily, always circling her central concerns in a sort of ecstatic fugue state with the confidence that comes from knowing **there is no other path**”.

(July 6)





# Hipótesis

Interpreto el deseo como una vía de agenciamiento y analizo las maneras en las que el placer se construye relacionamente. Me remito a la filosofía de Gilles **Deleuze** y Félix **Guattari** para explicar el **deseo como productor de realidad** que, en este caso, se materializa en los diversos actos de intimidad en los que participa la protagonista de July. Para hacerlo parto de la observación que detona el viaje en esta diégesis: la supuesta división de seres humanos entre “quienes se estacionan” y “quienes conducen”. Exploro entonces cómo se construyen las intimidades a partir de la interacción de la narradora con aquellos personajes que la visitan en la habitación de hotel: Davie, Audra y Arkanda. Lo anterior me permite concluir que *All Fours* es una propuesta antihegemónica en múltiples niveles, pues cuestiona el deseo como carencia y la intimidad como construcción heteronormada y restringida al acto sexual, con lo cual July plantea **formas otras de engendrar placer**.



# CARACTERIZACIÓN

**1.**

Bisexualidad

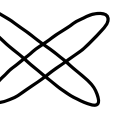
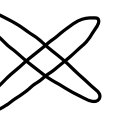
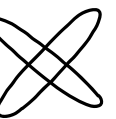
**2.**

Relación errática con madre y padre

→ padre en el “deathfield” (campo de muerte)

**3.**

Linaje matriarcal: “**They lived in a fantasy!**”, he said. “They both thought someone would come and sweep them off their feet and when it finally hit them **this was just a dream—**”  
(July 188)



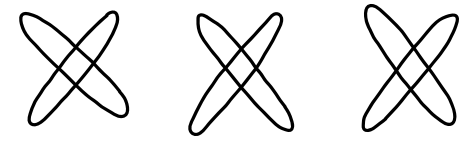


## NO TRADICIONALES

- Artistas con cuartos propios
- Hijx no binarie: Sam
  - Hemorragia feto-materna (HMF)

- Relación heterosexual
- Labor de crianza < reconocimiento
- Sexualidad forzada (≠ no consensuada)

## TRADICIONALES



## QUIEN CONDUCE

“Drivers are able to **maintain awareness and engagement even when life is boring**. They don’t need applause for every little thing—they can get joy from petting a dog or hanging out with their kid and that’s enough. This is the kind of person who can do cross-country drives”.

## QUIEN SE ESTACIONA

“Parkers ... **need a discrete task that seems impossible**, something that takes every bit of focus and for which they might receive applause. ... **The rest of the time they’re bored and fundamentally kind of... disappointed**. A parker can’t drive across the country”.

(July 11; 12)



I had booked a room at the Carlyle and then, on Saturday at four o'clock I had sent naked selfies to all my New York friends. We regularly send these, along with pictures of our kids and pets—it's just part of keeping in touch these days. I remembered that it had been hard to get the angle right and this was slightly disturbing. It didn't used to be this difficult to get a decent naked selfie. Maybe the quality of the light was changing; global warming.

I climbed back into bed and texted Brian the neighbor.

| How would I run the plates if that was something I wanted to do?

While I waited for his reply I touched myself, imagining the paunchy, bearded photographer jerking off in his black Subaru hatchback, my naked body glowing on his tiny camera screen. I came twice, the second time to a clapping noise, his paunch slapping my stomach. I wiped my fingers on my T-shirt and checked my phone.

(July 9)



# Desvío

“Un cuerpo no se define por la forma que lo determina, ni como una sustancia o un sujeto determinados, ni por los órganos que posee o las funciones que ejerce. En el plan de consistencia, *un cuerpo sólo se define por una longitud y una latitud*: es decir, el conjunto de los elementos materiales que le pertenecen bajo tales relaciones de movimiento y de reposo, de velocidad y de lentitud (longitud); el conjunto de los afectos intensivos de los que es capaz, bajo tal poder o grado de potencia (latitud). Tan sólo afectos y movimientos locales, velocidades diferenciales”.

(Mesetas, Deleuze y Guattari 264)





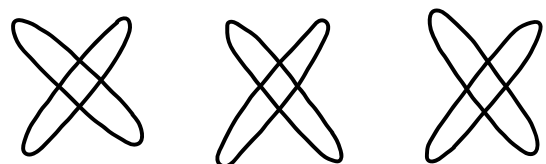
# DESEO

“La carencia es preparada, organizada, en la producción social. Es contraproducida por mediación de la anti-producción que se vuelca sobre las fuerzas productivas y se las apropia. Nunca es primera; la producción nunca es organizada en función de una escasez anterior, es la escasez la que se aloja, se vacuoliza, se propaga según la organización de una producción previa”.

*(Anti Edipo, Deleuze y Guattari 35)*

≠

# CARENCIA



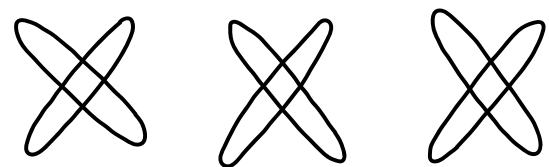


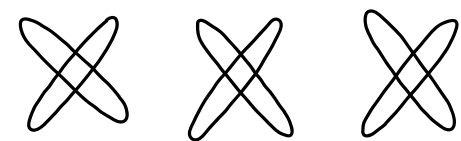
# DESEO

“Si el deseo produce, produce lo real. Si el deseo es productor, sólo puede serlo en realidad, y de realidad”.

*(Anti Edipo, Deleuze y Guattari 33)*

=  
**PRODUCTOR**



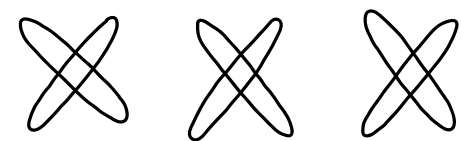


## DAVIE

*Primer desvío*

(July 70-1)

“I lay down on the bed and touched myself while thinking about us taking off our clothes and him pushing his cock into my pussy, which was so wet right now as I came for the first time, and then he was fucking me from behind, and now in my ass (*Claire never lets me*), as I came again, and then I was sucking him, and I came again, and then he was licking my pussy as if he’d been dying to and I came again, for the fourth and last time, and lay exhausted, in his imaginary arms, both of us sweaty and sticky and spent. ... But wait—no sooner had I stopped than I felt the need to start again, rubbing myself and writhing around on the very mattress that he had ejaculated on many times. It was a bottomless fuck, excruciating like an itch that couldn’t be scratched”.



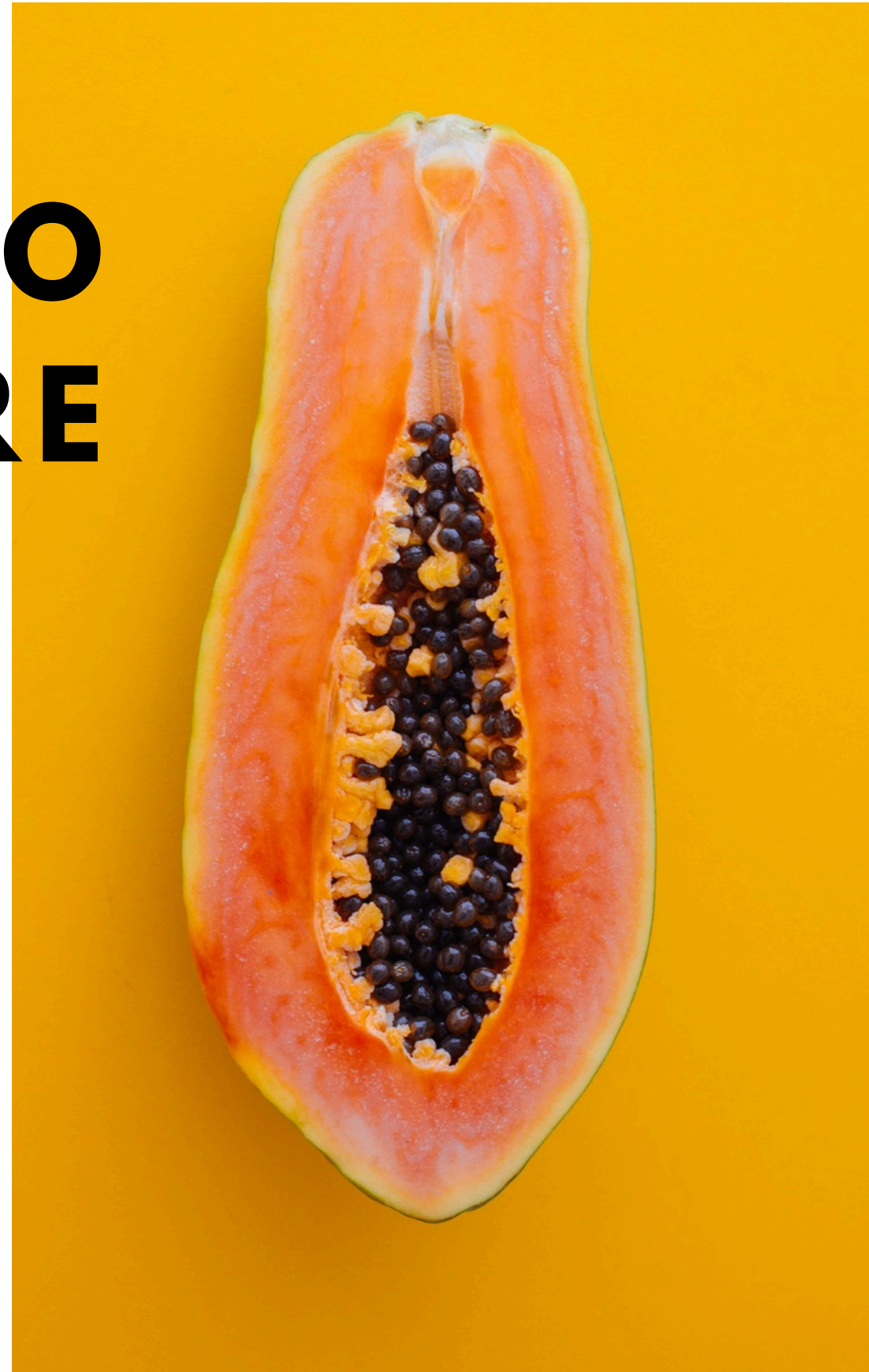
## DAVIE

*Primer desvío*

(July 128)

“He pushed my hand away. I sat there, feeling his big fingers fish around for the string as mine usually did. It was pressed up against the labia, which were probably not entirely free of blood. I felt close to tears, some combination of shame, excitement, and an unexpected kind of sadness, as if this were coming after a lifetime of neglect. I had been so completely alone with my period all these years. He found the string, wrapped his finger around it, tugged, and seemed surprised that it didn’t just pop out. With his breath heavy in my ear he gave it a long steady pull and very slowly it came into the light. He was so hard under my right thigh”.

# PUNTO CUMBRE



“If this age, forty-five, turned out to be the halfway point of my life, then this moment right now was the exact midpoint. A body rises, reaches an apex, and then falls—but at the **apex**, the peak, it is perfectly still for a moment. Neither rising nor falling”.

(July 84)



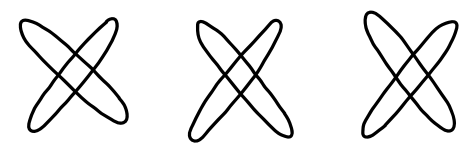
# RUMSPRINGA

Rito tradicional en la cultura Amish en el que el adolescente experimenta un período de prueba fuera de la vida en su comunidad para decidir si quiere continuar perteneciendo a ella: “We should all be allowed **one year during perimenopause to be free**, knowing the end is coming” (July 176).

A close-up photograph of a wooden pencil, showing the texture of the wood and the sharp, dark lead tip. The pencil is oriented vertically, with the tip pointing downwards. The wood grain is clearly visible, and the lead tip is surrounded by a small amount of wood shavings.

“You haven’t indulged **enough**. You’re anemic”.

(July 2003)

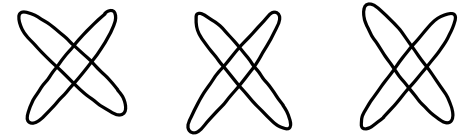


# AUDRA

*Segundo desvío*

(July 207-8)

“What I had thought of as a stomach was actually an extension of her pussy ... I hoped she wouldn’t notice I was riding a little high, trying to occasionally feel the rise of the cunt-belly against my clit, which led me to discover that her tits, the way they hung down, connected everything. It wasn’t pussy/blank space/tits—it was pussy all the way up to the tits. The whole body was tits. I had a vision of trying to put it all in my mouth, trying only for the thrill of failing to contain her, everything overflowing and spilling out. ... **[T]he urge lit up new neural pathways, as if sex, the whole concept of it, was being freshly mapped.** Because ... hers was the first new body I’d been with since I met Harris. **It was like breaking up through the surface of the water after swimming blindly for fifteen years”.**



# LA TERCERA COSA

## *Juego de roles*

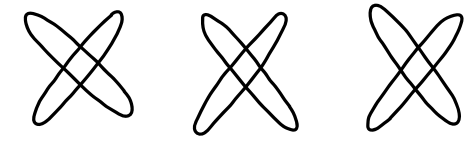
- Miércoles de motel (protagonista)/ lunes de estudio (Harris)
- Apertura del matrimonio: “nonmonogamy”
  - Harris/Paige
  - protagonista/Kris
- = familia no convencional
- “*I need to remain fundamentally autonomous*”  
(July 270)





“It’s hard to be knocked down when you’re on **all fours**”.

(July 301)



# ARKANDA

*Tercer desvío*

(July 305; 306)

“We’d cross the intimacy threshold without sex.

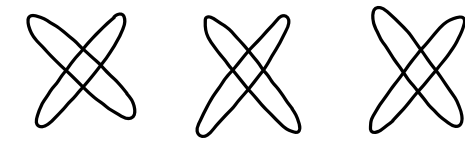
...

We looked at each other, blinking. I had come to believe that this part of me was fundamentally unknowable, unshareable, like any other interiority—a dream, as it were. But no, it had really happened, to both of us”.

# PARTE CUATRO

Escribir *En cuatro*

Motel como no-lugar  
(sexual)



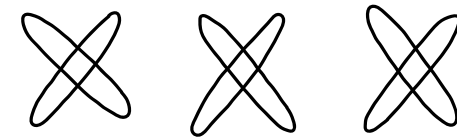
“**Indeed the whole world was the motel room.** The whole universe? Yes, everything was the room.

...

If 321 was everything, then every day was Wednesday, and I could always be how I was in the room. **Imperfect, ungendered, game, unashamed”.**

(July 321)

# EL CAMINO COMO HOGAR(ES)



(Rosenberg y Garofalo 821)

“BECAUSE we must take over the means of production in order **to create our own moanings**”.





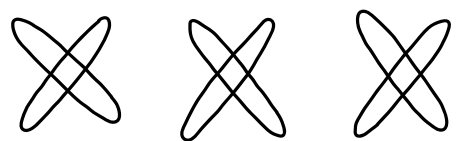
“But I really *want to want*. ...  
That’s the whole point of desire”.

(July 283)

(July 21)



**“I [want] to *eat* the whole world like a giant fruit”.**



# GRACIAS



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