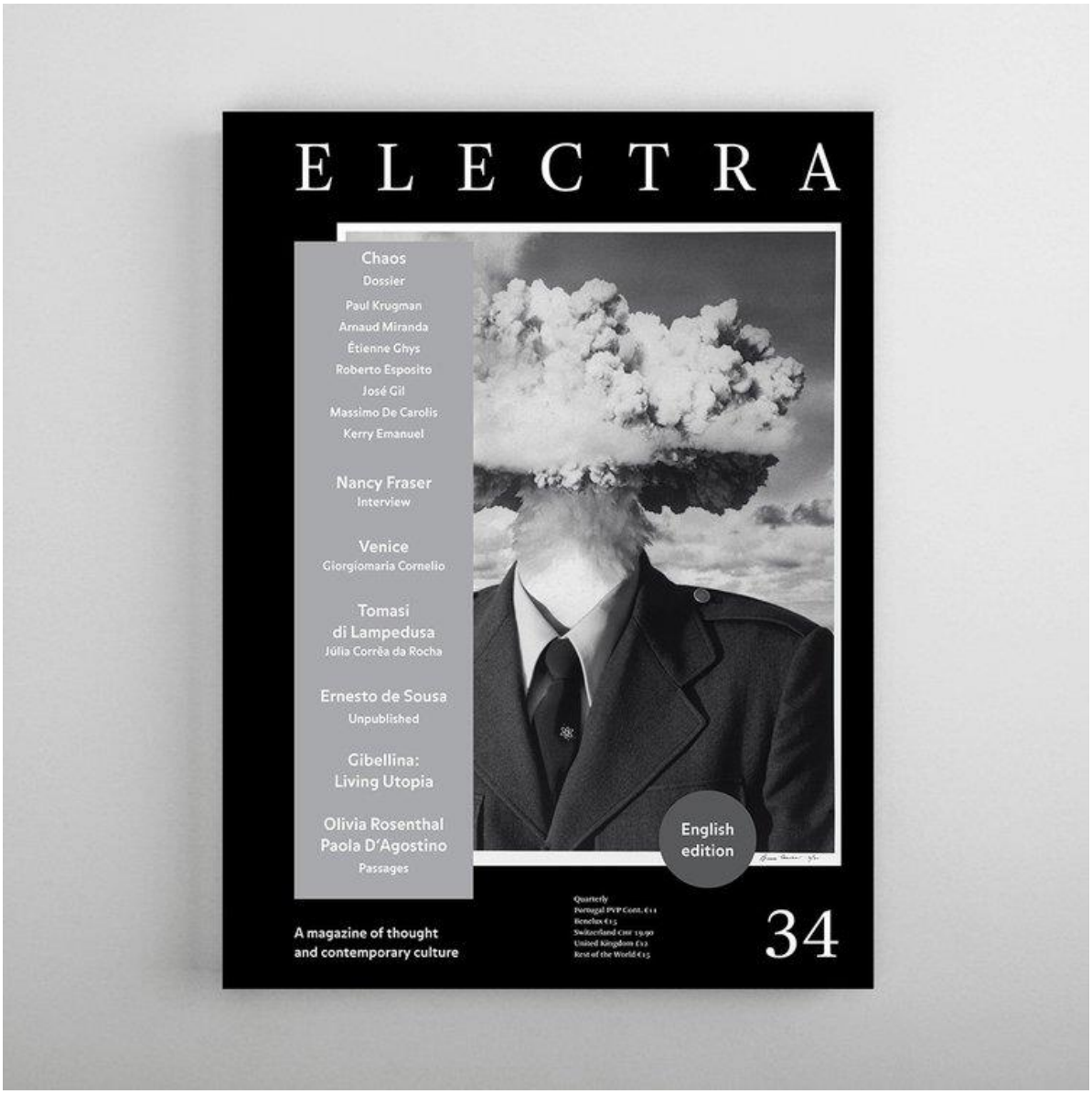
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ELECTRA 34

Dossier / Chaos

BUY ELECTRA 34

Electra devotes the special feature of issue 33 to the theme of 'Psyche', examining the psychologisation of the world and contemporary life. At a time when the language of

psychology has permeated politics, society and everyday life, we all seem to be becoming both subjects and objects of analysis. From the sociology of emotions and therapeutic culture to the diagnosis of new authoritarian figures and the digital construction of the subject, the dossier section reveals how this psychologisation is inseparable from global commodification, with profound effects on society, politics, the economy and culture. Drawing on different perspectives and contributions from various authors, including **Avital Ronell, Ole Jacob Madsen, Sinziana Ravini, Fabrice Bourlez, Jan de Vos** and **Pedro Varandas**, this dossier analyses and interprets this fundamental symptom of the era in which we live.

Benjamin H. D. Buchloh, one of the most respected art critics of the last half-century and a leading authority on the work of artists such as **Gerhard Richter, Marcel Broodthaers** and **Nancy Spero,** speaks to **Afonso Dias Ramos** about the growing problems arising from a divide between critical practice and artistic production.

This issue's portfolio section is by **Anne-Mie Van Kerckhoven**. It presents a representative series of her work, which explores the fundamental and thought-provoking relationship between eroticism and technology from a female perspective. This relationship is inseparable from the broader critical and innovative reflection that this Belgian artist has developed on art, science, politics, society, image and communication.

In the 'Noah's Ark' section, an essay by journalist **Andrea Prada Bianchi** sheds light on the friendship between fascist dictator **Benito Mussolini** and anti-fascist resistance fighter **Pietro Nenni**, leader of the Italian Socialist Party. A narrative of a turbulent and dangerous time, in which life and death were at stake every day, it portrays people and events that shaped the tragic history of the 20th century.

Also in this issue, writer **Marie Darrieussecq**, a leading figure in the current French fiction scene, publishes a diary interwoven with journeys and places, political unease and family memories, reflecting on the condition of being a writer and a woman; Italian critic **Andrea Cortellessa** revisits the singular figure of writer, painter, essayist, musician and composer **Alberto Savinio**, who is often presented as merely **Giorgio de Chirico**'s brother; writer and essayist **Christian Salmon** comments on an aphorism by **Friedrich Nietzsche**; geographer **Michel Lussault** examines planetary urbanisation and the environmental vulnerability of our habitats; and astrophysicist and journalist **Sergio C. Fanjul** writes about the word 'dystopia'.



Texts by

Paul Krugman
Andrea Cavalletti
Arnaud Miranda
Gonçalo Pessa Costa
Roberto Esposito
Étienne Ghys
José Gil
Kerry Emanuel
Massimo de Carolis
Júlia Corrêa da Rocha
Giorgiomaria Cornelio
António Guerreiro

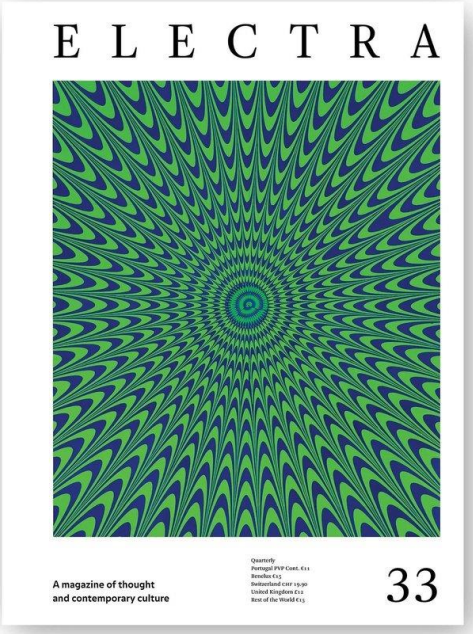
“In the First Person”

Nancy Fraser

“Portfolio”

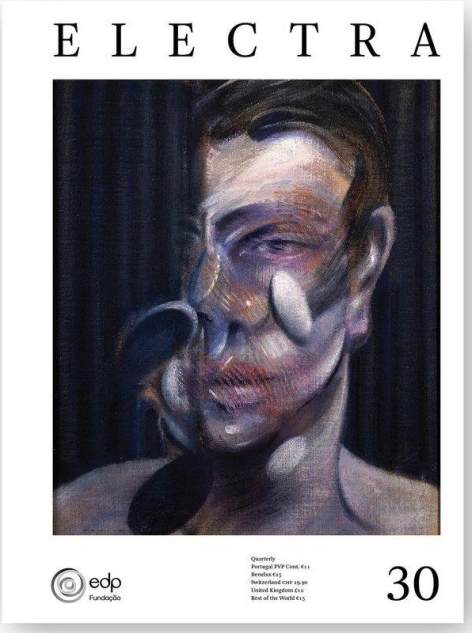
Ernesto de Sousa

Highlights

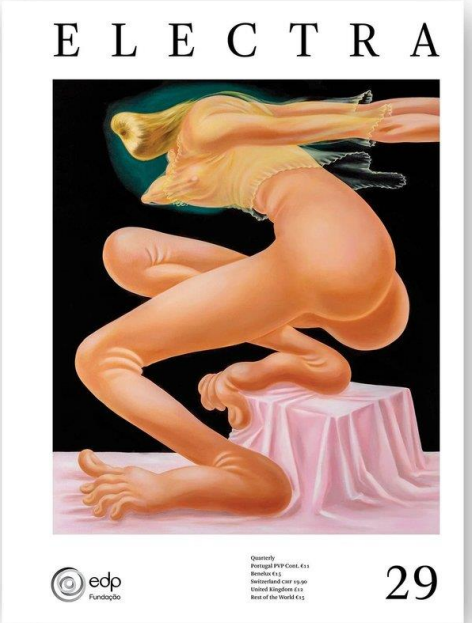


Electra 33 / Psyche

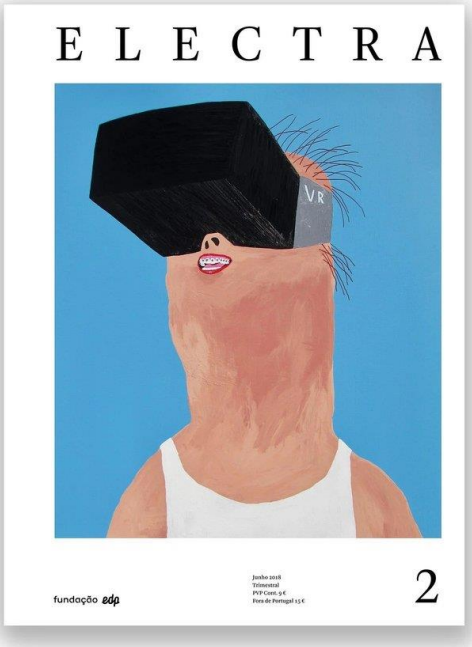
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[Electra 30 / Fear]
Who among us doesn't feel afraid today? And where do these fears lie? ‘Fear’ is the theme of the central dossier of *Electra* 30. An omnipresent subject in today's political and cultural discourse, it is analysed here in terms of the intentions behind it, its functions, and its effects.
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[Electra 29 / The Body]
‘The Body’ — in the past, present and future — is the main theme of Electra 29. This issue looks at the body and the place it occupies in time and in a changing world: changes in our relationship with our own bodies and with the bodies of others, in the relationship between body and gender or sex, between the individual and the social body, and also between biological body and cultural body, or between physical body and ageing body.
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Electra 2 / Stupidity
“There is stupidity in every era, but each era has its own kind of stupidity” – Flaubert.
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