

**Over the Threshold, or for an Infinite Emptying.  
Three Figures of Mourning in Light of Jean-Luc Nancy.  
(Abstract)**

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Although the question of how to understand the absence that death brings into the world of the living is one that goes through most of his texts, it is noteworthy that J. L. Nancy's thought does not address the work of mourning explicitly. Indeed, Nancy's work never deals with the relationship between mourning memory and the way in which the singularity of the deceased makes its absence present in the latter. The purpose of this monograph is to take the first steps toward an understanding of mourning grounded on touching, a notion that is transversal to Nancy's texts and that is equivalent for this French philosopher to the idea of sense as the sensible presentation of presence. In light of the connections between the concept of touch and the work of mourning, it focuses on the works of three Colombian artists which are here interpreted as 'figures of mourning': figures in whose plasticity it is possible to trace how the touch of sense that is displayed in them exposes the spectator to the mnemonic touch that lies at the core of the work of mourning. Following Nancy's reflections on touch and death, and paying special attention to the plastic strategies that these artworks set forth, the analysis shows how the operation of mourning is figured as a 'trace of dying' in Clemencia Echeverri's *Treno (canto fúnebre)*, as an 'opening of existence' in Doris Salcedo's *A flor de piel*, and as a 'line of (de)figuration' in Óscar Muñoz's *Aliento*. Each figure works as a modulation of the mnemonic touch of mourning that is enacted in it as the experience of a certain threshold: a *touch of what is lost* in the first one, a *touch of the immemorial* in the second, and a *touch of a sublime gift* in the third. This progressive exploration of the three figures aims to show that what is at stake in the mnemonic touch of the mourner is the movement of a raising that Nancy calls *anastasis*: the presentation of death as a presence that is infinitely absenting itself from a memory that can only touch it in and as its own withdrawal.

This monograph received a Pass with Distinction recognition and will be published by the Faculty of Social Sciences of Universidad de los Andes.