

ACKNOWLEDGMENTS

Writing an academic book is a hard thing to do—or at least it was for me. It is a process that begins with an idea that mutates, taking many forms, until one day it acquires a more or less definite shape, and then begins to grow. This process happened through many years, and the shaping and molding of what became the structure of the book emerged from the interactions, conversations, mentoring, and dialogues with a range of people, each contributing in different ways, levels of intensity, and intellectual focus. This book is collective in that the ideas explored emerged through all the dialogic exchanges, collaborations, discussions, conversations, and support from many people.

I am particularly grateful to my mentors at the University of California, Berkeley. Charles Briggs welcomed me to Berkeley and provided valuable guidance and advice, as well as encouragement when things did not go as planned. Charles's ethical commitment to the communities he works with taught me that our work as anthropologists can and should have an impact in the world. His continuous support has been key in the overall crafting of this book. Bill Hanks's wisdom knows no bounds. His keen understanding and rendition of difficult texts have shaped my vision of what it means to do rigorous, good, and meaningful scholarship. His work has been and continues to be inspiring. Bill always believed in my work and encouraged me to develop the idea of genres of listening (not everyone did). I will always be grateful for his constant support, friendship, and thorough advice. I want to thank Stefania Pandolfo for her insights, but especially for introducing me to the work of Jacques Lacan. It was through her engagement with Lacan's theories that I began to explore psychoanalysis, both as a practice and as an episteme that shapes how we perceive the world. Patricia Baquedano-Lopez stepped up when I needed help and guidance. Her generous disposition, encouragement, and careful reading of my work made the experience of writing pleasant and a little less stressful. Roger Bartra's

mentoring at the *Escuela Nacional de Antropología e Historia* set the motion to a very fulfilling scholarly trajectory. His beautiful writing and original ideas served as a model for the crafting of this book. The support and guidance of Valentine Daniel during my time at Columbia University (and his love of Peirce) helped me fall in love with semiotics and I have not looked back. The work of Asif Agha, Richard Bauman, Summerson Carr, Alessandro Duranti, Steven Feld, Miyako Inoue, Michael Silverstein, Greg Urban, and Ken Webb has been a profound inspiration for the development of the ideas in this book.

Numerous friends and colleagues have offered incredible critical support and helped sharpen and refine the ideas and general outlook of the book. I am especially indebted to Eric Plemons, whose detailed reading and numerous conversations helped me develop the idea of genres of listening. Saleem Al-Bahloly, Nate Dumas, Terra Edwards, Mara Green, Sharon Kaufman, Elizabeth Kelley, Martin Lappé, Theresa McPhail, Bruno Reinhardt, Chris Roebuck, and Allison Tillack provided critical reading of various chapters of this work in its early stages. More recently, the careful reading and feedback of Omar Acha, Sergio Delgado-Moya, Daniel N. Silva, and Calvin Warren improved the book immensely. Denise Gill's insights and careful editing helped me work through the conceptual framework in chapter one. Their ideas about how to better structure the story line and to make my voice the center of the narrative created a more dynamic text. To the Berkeley Latin Americanists Sarah Selvidge, Sarah Hines, and Celso Castilho, thank you for the conversations and insights. A special thanks goes to my dear friend and colleague Jamie Melton, who read many drafts of the book. His observations and commentaries have helped disentangle difficult parts of it; most importantly, his encouraging words and overall support were the push I needed to finish the book.

Marco Jacquemet and Dawn Cunningham became my family when I moved to Berkeley. I am forever indebted to them for their nourishment—both intellectual and gastronomical. Mia Fuller's emotional support and advice were invaluable. My colleagues at Emory have served as an anchor while navigating the difficult task of writing a book, and they became a strong network of support: Carla Freeman for her wisdom and advice; Jeff Lesser for being an incredible mentor and friend; and Yanna Yanakakis and Javier Villa-Flores for our conversations and their critical thinking. I also thank Emory's Center for Faculty Development and Excellence and the Department of Spanish and Portuguese for their support when writing this book.

I want to thank María Elisa Mitre for opening the doors to the Multi-Family Structure Psychoanalytic Therapeutic (MFSPT) community. Her kindness and willingness to talk to me and discuss the ideas of the late Jorge García Badaracco proved to be key for my understanding of psychoanalytic listening as a genre. All the psychoanalysts and analysts that participated in the MFSPT sessions helped me understand the embodiment of listening. I am grateful for sharing their personal stories and individual journeys. Their words continue to resonate with me.

Sergio Visacovsky and Mariano Ben Plotkin were key for their feedback, guidance, and support at the beginning of my fieldwork in Buenos Aires. They helped me to connect with many analysts and have always been generous with their time and insights. Ezequiel Adamovsky, Carolina Azzi, Mariano Bargeró, Claudio Benzecry, Adriana Busson, Alejandro Dagfal, Eduardo Gluj, Paola Peimer, Julia Vallejo Puszkin, Daniel Szabón, and Nicolás Viotti made my fieldwork in Buenos Aires a meaningful experience and helped me at various stages in different capacities. Héctor Palomino's active role in finding and sending me articles in newspapers and magazines was key to my understanding of the circulation of psychoanalysis in Buenos Aires. To the *humoristas gráficos*—Tute, Esteban Podetti, Rep, Rudy, and Sandra—thanks for your amazing art!

This book would not have been possible without the funding from Mexico's CONACYT program Becas al Extranjero, and the binational collaboration UC MEXUS–CONACYT. The time I spent at the Stanford Humanities Center provided the perfect atmosphere to finish the manuscript. Three amazing editors helped me to transform what started as a convoluted text into a more readable book: Brandon Proia, Christopher Lura, and Teresa Davis. I thank them for their help in shaping my thoughts into legible sentences, as well as David Nichols for his careful work on the bibliography. Two anonymous reviewers at Duke University Press provided incredibly valuable feedback. Thanks to their acute observations and editorial suggestions, the book is now in existence. I hope to one day thank them in person for all their hard work. I also want to thank Gisela Fosado for her patience and guidance through the editorial process.

My sister, Tania, and my nephews, Santiago and Emiliano, are my favorite people in the whole world! And they brighten my life. Thanks to them—and Joel and Valeria—I have a place to call home. Without the constant support of Grandma Rosita, I would not have been able to accomplish anything; I am forever indebted for her love and care. I want to thank my uncle, Adrián Marsilli, who introduced me to anthropology and encouraged me to

pursue an academic career. And although they are no longer here, my late grandparents, José Marcelli, José María Vargas, and Grandma Elvia, were pillars in my life. I thank beautiful Precious for her endless companionship at the early stages of writing. And I dedicate this book to my beloved Oskar. He brought so much joy and beauty to this world, and I miss him terribly.

I thank Greta Marchesi, Kathleen Grady, Sapna Thottathil, David Gardner, T. K. and Aggie Ravane, Erin Tarver, Josh Mousie, Dilek Huseyinzadegan, Jeremy Bell, Amy Bach, Paco Barrenechea, Juliana Sphar, and Fred Nolan Clark for being amazing friends during good and bad times.

Last but not least, I owe a particularly large debt of gratitude to Pablo Palomino. He has been my lifeline as I trudged through the process of writing this book—from listening to my constant complaints, to copyediting, to helping me have a brighter outlook on life when things were difficult. His companionship and encouragement are very treasured, and this book would have not been possible without all his support.

Unless otherwise noted, all translations are my own.