



## **Abstracts**

**Psychoanalysis, Culture and Society:  
A postgraduate conference  
Centre for Psychoanalysis  
Middlesex University**

**Saturday, 15 June 2013**

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**Hilton Bertalan, York University, Toronto**

**Protest Trauma and Oedipal Fantasies: Contemporary Social Movements and the Language of Psychoanalysis**

For over a century theorists and practitioners of psychoanalysis have used psychoanalytic concepts to make sense of socio-political conditions and their vivifying moments of resistance. This was especially present in the free clinics of the 1920s across Europe and perhaps most famously expressed in Jacques Lacan's admonition of May '68 activists and their 'demand' for a new master. For longer still, philosophers and writers have ungenerously associated psychical and corporeal conditions with revolution, in some cases emblemizing revolutionaries as castrating, Medusal hysterics suffering from what Hegel suggested was a seething, ahistorical madness trapped in a residual and irresolvable 'knot'. Even contemporary political theorists drawing from psychoanalytic thought have a tendency to diagnose the Left, albeit in a frame of solidarity, with reference to Oedipal fixations, melancholic attachments, and ungrieved losses (this oscillating tone is particularly present in the work of Wendy Brown and Slavoj Žižek). However, little has been said about how activists themselves articulate and respond to the psychical and potentially injurious effects of protest, nor whether certain responses (support groups, post-protest talk therapy, healing circles, and so on) might tell us something about the alternative social arrangements being sought by social movement actors, and thus the role psychoanalysis might play in understanding and contributing to such political imaginings. In this paper I will examine the ethico-political significance of these therapeutic practices and how the language of psychoanalysis in general and trauma theory in particular is embedded within them.

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**Mariacristina Natalia Bertoli, University of Fribourg**

**From the Fainting Sofa to the Psychoanalytic Couch: *Lying* and the Fiction of the Compromise-Formation in Western Art**

This paper makes the latest outgrowth of my long-lasting investigation into the relationship between psychoanalysis and the arts. This investigation started with the publication of an article on the varieties of psychoanalytical approaches to the literary text ("Gli scacchi di Freud," appeared in *Testo* 56, 2008) and has continued with my research on the psychoanalytic overtones the attic is suffused with in Gothic fiction ("The Dark Attic of Female Desire: Fainting, Raving and Writing in Gothic Fiction," to be resubmitted to *Mosaic* in May 2013). My examination of Gothic fiction through the lens of psychoanalysis has pinpointed the sexual connotations of fainting as a "little death" akin to orgasm and its

interconnectedness with writing as two forms of compromise-formation that ultimately bridle prohibited wishes through virtual fulfillments.

The focus of my research has recently shifted from literature to the visual arts. This paper will explore what I suggest calling the verbal “crypto-text” of a number of paintings ranging in time from Titian to Balthus. This crypto-text is based on the polysemy of the verb “to lie” and makes an instance of Lacan’s “incessant sliding of the signified under the signifier” even while epitomizing the workings of what Freud defined as “compromise formations.” In this paper I will prove the existence of a Western tradition of paintings which sexualizes the space of the couch by associating it with reading, writing or lying naked. The virtual satisfaction of the libido through the act of *lying* on the sofa and/or in a book will then be paralleled to masturbation and to the talking cure of psychoanalysis. Special attention will be given to paintings featuring those couches that during the Victorian Age were known as “fainting sofas,” and which I will argue to be (at least in principle) the harbingers of the psychoanalytic couch.

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**Countertransference feelings in psychiatry residents and faculty during first interview of patients referred for psychotherapy: Do they relate to severity and outcome?**

Given the complexity of the diagnosis and severity assessment of psychiatric patients, together with the absence of physiological or anatomical abnormalities in laboratory tests or imaging, the professional's emotional reaction is relevant in psychiatric assessment.

Physician’s emotional reaction to the patient has been studied extensively by psychoanalysts since Freud, who named it countertransference (CT). It is an accepted knowledge that CT can help understand the patient’s psychological reality and can indicate prognosis. Only in the last decade there is growing evidence in this field.

The overall objective of our project is to describe the observers’ CT, registering its cognitive component, and the interviewer’s CT, recording its cognitive and physiological components in a first interview for psychotherapy evaluation. Our study is based on the following assumptions: 1. There are common elements in the CT of interviewer and observer. 2. When there are more shared elements in the CT between interviewer and observers there tends to be more severe psychopathology. 3. Hostility found in CT is related with poorer patient’s prognosis and outcome of psychotherapy. 4. Interviewer’s heart rate variations are associated with more intense CT. 5. There are CT elements that are not detected by the interviewer which may become evident in the changes of heart rate.

CT assessment will be measured with the Westen CT Scale, translated to Spanish, modified for the respective interviewer, observer and observer-interviewer versions and in validation process in Chile by our group. The interviewer's heart rates will be measured throughout the interview using portable heart rate monitor. The Clinical Global Impression Scale (CGI-severity of illness) will be answered by the interviewer to record patient illness severity. And CGI-global improvement will be answered, at the end of the treatment regardless of the adherence to register outcome.

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**Hannah-Marie Chidwick, Bristol**

**Identification, *exempla* and the “superhero obscene code”**

In the gruesome and powerful Latin epic, Lucan's *Civil War*, bloodshed and dishonesty are not reprehensible acts but the aim of the game. My research explores the manner in which this sensational text renders an arguably neurotic account of the 'madness' of civil war, through psychoanalytic theories of identification and the effects of trauma. I am specifically interested in the way ideas of heroism, and what is laudable or imitable, are presented in Lucan's nightmarish world, with reference to the Roman tradition of *exempla*: using historical or fictional figures to anthropomorphise behavioural traits.

This paper focuses on an instance in the *Civil War* where heroic qualities are attributed to a particularly violent soldier, Scaeva, who claims himself to be an *exemplum*. Sampling Slavoj Žižek's notion of the “superhero obscene code,” plus Sigmund Freud's concept of the super-ego, I will explore Scaeva's specific brand of heroism and the imitative nature of his relationship to his general, Julius Caesar. I will also touch on Caesar's role as problematic father-figure and potential architect of the trauma (in crossing the Rubicon and initiating civil war) which festers at the heart of Lucan's text.

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**Giovanni Colacicchi, Centre for Psychoanalytic Studies, Essex**

### **The Presence of Kant and Nietzsche in Jung's Ethics**

Kant and Nietzsche both had a strong influence on Jung's ethical conceptions. But it is difficult to understand how this may have occurred, since the difference between these two philosophers is great: where Kant speaks of universal duty, Nietzsche speaks of duty towards ourselves; where Kant seeks happiness, Nietzsche seeks joy; where Kant values reason, Nietzsche values irrationality; where Kant promotes respect, Nietzsche promotes power; where Kant preaches a wider notion of humanity, Nietzsche preaches the *Übermensch*.

In my paper I will discuss the influence of these two authors on Jung's psycho-ethical paradigm, as well as indicate the points in which Jung disagrees with them. Then I will show how the differences between Kant and Nietzsche are recomposed, through Jung's depth-psychological approach, in a *unio oppositorum* which may transcend them.

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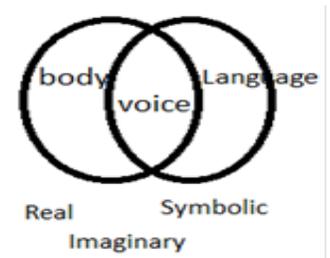
**Ayla Michelle Demir, Brunel**

### **Psychoanalysis of the Sonic Quality of the Voice**

Much is written in psychoanalytic research about language, speaking and listening, but little on the sonic 'affects' of the voice. Perhaps this is because the 'experience' of sound is the opposite of intellect and language. The sound of the voice is affect (emotion) discharged orally, as opposed to concepts expressed in thinking and writing.

This presentation started off as a theoretical investigation of the sonic affects of the voice in the psychoanalytic encounter. However, after exploring various Freudian and Post-Freudian concepts about speech, language, listening and music, the presentation became a vehicle through which to gain a foothold in Lacanian psychoanalytic theory. In retrospect, my unknowing approach to Lacanian analysis via the sonic seems an obvious starting point.

In the Lacanian paradigm, the voice occupies the centre position of the ego, alongside images in the Imaginary realm. Yet I would like to argue that the visual image is closer to the symbolic realm than sound, which is closer to the real. It is this close connection between the sound of the voice and reality, that makes sound the ideal resonating instrument for psychoanalytic diagnosis and treatment.



The sound of voice ties language to the body, but the tie is paradoxical as voice does not entirely belong to either the real body, or to symbolic language. It is a part of the body (real), but also a part of the linguistic (symbolic) and this 'in betweenness' is why it is considered an imaginary phenomenon, yet a phenomenon that bridges and connects body and mind.

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**Finian Fallon, Dublin City University**

**MDMA, Love, Mourning and Melancholy. Experiences of Psychological "Compression".**

This article is an exploration of the experience of working with young adult clients who have been traumatised as a result of misusing MDMA, often combined with alcohol. A single overdose may lower psychological defences and the ability to achieve a healthy repression of unconscious conflicts resulting in an immediate or delayed existential crisis. In response there may be what is described by the author as "compression" where euphoria and dis-inhibition combine to overwhelm the psyche. The paper also explores the current use of MDMA in PTSD research and its location in contemporary culture. It incorporates Freud's perspective from Mourning and Melancholia into the clinical approach to working with this cohort, including perspectives on mourning, loss, narcissism and displaced reproach. The compression experience may be temporarily suppressed only to emerge in depressive symptoms and suicidal ideation.

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**Lakis Georghiou, Philadelphia Association**

**The Perception of Lack: reflecting through the body, the Phallus and 'the little girl as little man'**

Psychoanalysis claims that we experience a sense of lack from birth, as we leave the safe womb of the mother and make the necessary educative exit into the world. The phallic father directs emerging subjects through language and culture into emotional stability. This acceptance of lack accomplishes and secures our place in the world by an integration of and kneeling to phallic law.

Freud affirmed 'penis envy' as one of the main psychic determinants of female sexuality. Women were only supposedly to be recognised then by what they might lack or envy in relation to men. If men and women experience a different subjectivity, I postulate that it is mainly through nurture rather than being biologically determined. It is framed more by how differently the Phallus is integrated by boys and girls. This integration though

unknowingly leads both men and women to invest into a society that in turn brands them in a manner that is predetermined, historical and that impacts cyclically into future generations through intimate and personal relationships, kinship and occupation.

Psychoanalysis describes very well how this psychic construction reflects our rich cultural history but unless read with care can also seem to paradoxically prescribe it. It is my view that despite the positive impact of feminism and advances in sexual equality legislation and political correctness, Western society is still moulded too far by a phallogentric patriarchal outlook. The psychic killing off of the mother (matricide) with no returning or any acknowledgement of a united psychic parental couple can lead to repressed revenge due to an inability to reconcile from the forced separation from the mother. Women particularly struggle to reach their own unique female subjectivity due to the impact of a subtle patronising misogyny entrenched in our society and the *educative* role it commands.

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**Alice Haylett Bryan, King's College London**

### **A Mother's Touch: *Regarde la mer* (Ozon, 1997) and the Skin Ego**

This paper will use the work of the French psychoanalyst Didier Anzieu to outline the potential for an embodied psychoanalytic response to François Ozon's 1997 film *Regarde la mer*, exploring the relationship between tactility and the maternal as represented on screen, and in the relationship between the viewer and the work. Moving away from the ocularcentrism of Lacan's mirror stage, Anzieu proposes that the human psyche and ego are formed through the contact with the mother's skin in the first stages of childhood. He argues that the skin is both a container (an envelope) and an organ of communication that enables the transmission and receipt of messages, therefore allowing for a pre-verbal comprehension of the self – or skin ego – that is intertwined with a phantasy of a common skin with the mother.

Although predominantly overlooked in Anglophone film studies (with the exception of an extended, single study by Naomi Segal), Anzieu's work opens up a space in which psychoanalysis can be taken beyond its traditional focus on language and vision through a study of the sensational body, an area usually approached via phenomenology. Therefore the work of Anzieu enables us to ask questions about embodiment that have hitherto been placed outside of psychoanalytic film theory. Anzieu's text *Le Moi-peau* (The Skin Ego, 1985) seeks to understand the psyche through the body, arguing that the skin acts as a mirror to the soul, an outward reflection of the inner physical and psychological health of its inhabitant. This paper will explore Anzieu's theory and test the idea of an embodied psychoanalytic response to cinema through both Ozon's characters

of Sasha (Sasha Hails) and Tatiana (Marina de Van), and the real-life relationship shown onscreen in the film between the actress Sasha Hails and her own daughter Samantha.

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**Niels-Peder Osmundsen Hjøllund, University of Copenhagen**

### **Phantasmatic frameworks as basis for the understanding of Information Literacies**

In this paper I want to stress how I believe a psychoanalytical approach to subjects and identification could push the development in the understanding of information literacies (IL) within the field of Information Studies. Information literacies can basically be understood as the ability to find, retrieve and decipher information meaningfully. In IL research sociocultural and discursive approaches makes it possible to understand different aspects of the concept; focusing on “understanding people’s practices within specific communities” and on “understanding variation in interpretive repertoire”, respectively. (Limberg et. al. 2012)

What I would like to propose in using an approach informed by psychoanalysis is an understanding of how our interfacing with technology and our phantasmatic framing of information and social practice can give new insights into both the discursive and the sociocultural aspects of IL. This means not focusing only on skills and competencies but also on “[...]ontological issues, such as the development of identity[...]what you can or are allowed to do in your community of practice”.(Lipponen 2010)

My approach to IL is an attempt to find grounds in between the “playful subjectivism” of postmodernism and the “scientific objectivism” of modern rationality where we can think of both subjects and objects as co-constituted by means of phantasmatic frameworks. The roles and functions of the imaginary and how fantasy also structures both the identification of the individual and the subjective-objective space of our shaping with technology could be important aspects of how we in today’s digitalized society can understand information literacies. This could furthermore entail an understanding of how the fragmented representations in such as images, sound bites, video clips, and ultimately 0s and 1s could correspond to the fragmented characteristic of the Freudian subject.(Nusselder 2009)

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**Joshua Holmes, Centre for Psychoanalysis, Essex**

### **Dreaming the participant in data analysis of qualitative interview transcripts**

Informed by an intersubjective understanding of reverie an attempt is made to track the visual images produced in the mind of the researcher during the process of reading transcripts of qualitative interview with adolescents with depression. Examples are given and it is argued that these images may be incorporated in the process of data analysis to deepen our understanding of participant experience. The implications of this method are discussed. It is possible that during times of symbolic breakdown for a depressed young person, the researcher's symbolising process may be especially prominent and informative.

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**Andrée Lafontaine, Concordia University, Montréal**

### **Empire of the Son: Deleuze and Masochism**

Deleuze's writings on masochism remain largely unknown. They are, however, highly interesting for they indicate an early confrontation with Freudian theory, a confrontation which will reach its apex in *Anti-Oedipus*. Influenced by Jung, Deleuze sees masochism in a positive light; as an attempt to overcome the illness that is the Oedipal triangle. This paper first explores the intricacies of Deleuze's engagements with masochism at various points of his writing career, as it comes up in his 1945 "Description of Woman" and a lesser known article written in 1961, "From Sacher-Masoch to Masochism", to a full-fledged confrontation in *Coldness and Cruelty*, the introductory essay to von Sacher-Masoch's *Venus in Furs*. I then offer a critique of the gendered nature of Deleuze's theory of masochism, an aspect that is disavowed. Indeed, I demonstrate how, following Deleuze's understanding, masochism can only be understood as a male experience. Secondly, I argue this conception of masochism leads to a refusal of, not only the Oedipal phase, but, most importantly, of the Other. This last point leads me to question the therapeutic aspect of masochism, as conceived by Deleuze.

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**Kate McEnery, King's College London**

**Play and the 'Potential Space' in D.W. Winnicott and *The Red Balloon***

This paper focuses on D. W. Winnicott's book *Playing and Reality*, which features many of his seminal ideas on childhood, play, and infantile ego development. Looking at Winnicott's model of playing, I will explore his concept of a 'potential space.' This space lies somewhere between self and other, between interior and exterior, and real and imaginary. It is a border-space entered during play, in which the infant fuses his internal understanding of objects with his perception of exterior 'real' things. The child believes fantasy elements of their play to be true, such as the phenomenon of the invisible friend.

From Winnicott, I will transfer my attention to the cinema of the playing child, looking at the 1956 film *The Red Balloon*. In this film, the boundary between playing and reality in Winnicott's sense becomes blurred when a small boy befriends a balloon on the streets of Paris. Watching the boy play with the balloon, I would propose that the spectator is also drawn into Winnicott's 'potential space', and that as adults we continue to play when engaging with various activities, such as watching a film. *The Red Balloon* is somewhat self-reflexive, in that it is a film about childhood, and playing, that incites the spectator to emulate the playing child by using their imagination creatively.

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**Karina Melvin, University College Dublin**

**A clinic of the 'notall'**

The 'not all' in the formulae of sexuation logically situates the singularity of the subject. This paper explores the significant clinical consequences of the 'notall' for psychoanalysis. Sexuality in psychoanalysis consistently has been difficult to formally theorise. Understanding it from a psychoanalytic perspective is a monolithic task and poses big challenges for the student. In looking to the formulae of sexuation, and more specifically the 'not all' or maximal particular, Lacan provides markers for an approach to the clinic which is completely novel in mental health practice. This approach is influenced by Le Gaufey's reading of the formulae, which places an emphasis on the singularity of the subject as opposed to a reading which interprets the 'notall' as a way of defining feminine identity. This will be achieved by firstly examining how Lacan uses Aristotle's logical square of opposition and Frege's theory of sets to illustrate that something escapes universality, by proving the exception. In this way Lacan manipulates logic to formalise an understanding of a psychoanalytic clinic which opposes the universalisation and objectification of the subject found in contemporary mental health approaches. This privileging of the singularity of the subject, then questions the place of

the clinical vignette. What will develop is a movement from a universalising to the particularised, as this has indeed been the problem of earlier psychoanalytic sexual theory, and sexual theory in general. What has emerged from the twentieth century is that one size cannot possibly fit all: This paper is homage to that fact.

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**Orna Ophir, DeWitt Wallace Institute for the History of Psychiatry, Weill Cornell Medical College, New York**

**Klein in America – The Marginalization of Melanie Klein’s Thought in American Psychoanalysis (1924-2010)**

Although she is one of the most important figures in the history of psychoanalysis after Freud, Melanie Klein’s reception in the United States has remained very limited for reasons that are far from clear and that have never been thoroughly investigated. The secondary literature emphasizes the “anti-Kleinian” atmosphere and movements in America and the fact that her theories were considered “un-American”. Although my project’s title, “Klein in America”, uses the double meaning of the German word “*klein*” - which, translated, means “small”-- my preliminary findings in have yielded abundant evidence that suggests that Americans did not always ferociously reject Klein’s work. An inquiry into the Melanie Klein Archive at the Wellcome Institute in London, the Electronic Archive of Psychoanalytic Publications (PEP), the Adolf Meyer Archive at Johns Hopkins University, and the Archive of the American Psychoanalytic Association at Weill-Cornell Medical College in New York, leads one to contradict and correct the widely accepted view that Klein’s legacy failed to migrate overseas. I discovered a correspondence between Adolf Meyer, one of the most influential figures in American psychiatry during the first half of the 20<sup>th</sup> century, and Klein following his meeting with her in London in 1933. Almost thirty years later, an invitation was extended to Klein to expound her theories at the Pennsylvania Hospital in Philadelphia. In addition, I was able to unearth many requests for her materials from all over the United States as well as from major players in the history of American psychoanalysis. The ambivalent relationship to Klein’s work in America is intriguing both as an example of the general problem of the migration of psychoanalysis across different cultures, and in light of the overall decline of American psychoanalysis’ interest in people suffering from psychoses for whom Klein’s theories and techniques intended to be of the greatest use.

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**Vassilena Parashkevova – Middlesex**

**The Postcolonial ‘Mirror Stage’: Cross-Cultural Doubles, Reflections and Misrecognitions in South Asian Diasporic Fiction**

In Amitav Ghosh’s novel, *The Shadow Lines* (1988), the Bengali narrator sees himself as the mirror image of an English character, a Londoner he has never met: he ‘became a spectral presence beside me in my looking glass; growing with me, but always bigger and better, and in some ways more desirable’ (61). Salman Rushdie’s *The Enchantress of Florence* (2008) offers a romance story between Queen Elizabeth I and the Mughal Emperor Akbar, parodying inevitable cartographic *misrecognitions* from the age of discovery: explorers set off for El Dorado but ‘discovered’ Bolivia; they sought the Fountain of Youth but ‘found’ Florida. These examples point to part of the broad range of ways in which Jacques Lacan’s theorizations on the dynamic of the ‘Mirror Stage’ throw light on the development of postcolonial subjectivities, cartographies and travel. In the process, they reveal various mirror asymmetries, bodily fragmentations and attempts at what Lacan terms ‘orthopaedic’ totalities ([1949] 2004, 5) as well as the often violent but also creative misrepresentations of the other in the encounter between East and West that allow for the destabilising of asymmetrical power relations in a contemporary cross-cultural context.

Postcolonial theory is informed by Lacanian psychoanalysis mainly in its conceptualisation of the Other/other and mimicry, where the mirror image the colonized gives back to the colonizer is ‘*almost the same but not quite*’, ‘at once resemblance and menace’ (Bhabha 1994, 86). Drawing on Lacan, Luce Irigaray, Homi Bhabha and others, this paper extends the idea of postcolonial mirrors by exploring the ways in which they inform the dynamics of migration and return within cartographic spatializations of the Mirror Stage, including the production of doubles and shadow-selves, various metamorphoses and self-translations across the East-West divide and obstacles posed to them in selected novels by Amitav Ghosh, Salman Rushdie, and Mohsin Hamid.

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**Oliver Penny, University of East Anglia**

**Empty Rooms: Style and Negativity in *The Death of the Heart***

Subjective dissolution has pre-occupied psychoanalysis since Freud’s early work on hysterical symptoms, indeed the hysterical patient presents to the analyst the self in a dissolute state, and it was only through observation of this state that psychoanalysis developed to reveal the unconscious drives which consistently undermine attempts at subjective coherency. We might then think of psychoanalysis as a theory of the

dissolute self. Whilst Freud in his theorisation of the death drive found this dissolution problematic, it is in *Civilization and its Discontents* the negative force which must be repressed for the good of civilization in order that the positive life drives may prevail; many theorists see disintegration as an enabling force. Most recently Leo Bersani in *Homos* has recommended self-dissolution which makes the subject 'unfindable as an object of discipline' as a way of evading repressive power, suggesting psychoanalysis challenges us to imagine this new way of being. This paper presents a reading of Elizabeth Bowen's 1938 novel *The Death of the Heart* with Andre Green's work on negativity. Bowen is a writer concerned with forms of subjectivity and relationality, as well as their disintegration, this disintegration is the death which the title refers to and is represented through Portia described as 'the loving nature in *vacuo*' who 'does not count as a presence'. For Green such an annihilating presence is necessary in order for the self to come into being as a defensive formation. In the novel Portia unwittingly acts as a catalyst in the lives of those around her revealing their subjective foundations based on an irreparable loss. Through a comparative exploration of Bowen and Green's work this paper will explore the ambivalent place of subjective dissolution as both a sensational and terrifying experience in Bowen's work and as both the origin and antithesis of the self.

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### **Maternal Dependency and Ambivalent Facial Movement Patterns in Mother-Infant Interaction**

The current study examines the relationship between maternal dependent personality traits, correspondent to depression, as measured at six-weeks, four- and 12-months by the DEQ (Depressive Experiences Questionnaire; Blatt, 1974), and the sequence of mothers' facial changes during an interaction with their 12-month-old infants, notated with "Shape-Flow" elements from the Kestenberg Movement Profile (KMP; Kestenberg, 1975; Kestenberg Amighi, et al., 1999). Eighty-seven mothers from a low-risk, urban sample in the United States of America are observed at 30 frames-per-second, a continuation of Beebe and colleagues' (2007, 2008, 2010, 2011) longitudinal study. Lag sequential analyses find a clinically significant relationship between maternal dependency traits and sequences of polarized growing and shrinking movement patterns across horizontal, vertical, and sagittal dimensions in the mothers' lower faces. These conflicting sequences may be conceptualized as an expression of ambivalence. The presence and function of ambivalence in character formation is discussed, starting with the writings of Freud (1915, 1917) and Klein (1935, 1946), and including Blatt's description of personality vulnerabilities to depression (1974, 1976). Links are drawn between dependent personality traits, depression, and nonverbal manifestations of ambivalence in mother-infant interactions, bearing in mind the empirically-observed

and clinically-theorized dynamics of mother-infant relationships. Clarifications of the current definition of ambivalence and the related implications in the understanding and development of character pathology and attachment patterns are proposed.

\*In collaboration with Sossin, K.M., Pace U., USA; Beebe, B., Columbia U./NYSPI, USA; Ward, A., Pace U., USA; Endres, L., Pace U., USA; & Liberman, A., IARRP, Spain

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**Sinan Richards, UCL**

### **Psychoanalysis in Pain?**

This paper calls for a reassessment of the classification of psychoanalysis as orientated towards science, or as striving to achieve some form of scientific status. The project attempts to reclassify the boundaries of theoretical psychoanalysis as, instead, intimating some form of philosophical reflection. I argue that traditional philosophy of science has tended to treat psychoanalysis as a failed or partial science, and in some cases has described it specifically as a pseudo-science. In contrast to Popper's attempts at demarcating psychoanalysis as a pseudo-science, I claim that theoretical psychoanalysis ought to be construed as philosophy proper. By tracing the origin of the psychoanalytic concept 'the unconscious' back to its nineteenth century origins I expost the close conceptual and structural relationship between the psychoanalytic unconscious and its foundations. Furthermore, I argue that the notion of the unconscious has been a generative notion in the history of philosophy. By focusing on the debates surrounding 'the unconscious' and Schelling, Freud and Lacan, as well as by zooming into Sartre's account of bad faith as rivaling psychoanalytic explanations of self, I show how theoretical psychoanalysis has dealt with ontological questions of self-hood and has substantially effected discursive events in the history of nineteenth and twentieth century philosophy. In complete contrast to Freud, I argue that the philosophical foundations and developments of psychoanalysis means that Popper's refutation of Psychoanalysis is null and void. Science and Psychoanalysis are separate enterprises. Indeed, to borrow a phrase from Stephen Jay Gould, science and psychoanalysis are simply 'non-overlapping magisteria'. Theoretical psychoanalysis should be understood as a form of philosophical reflection.

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**Carlos Sapochnik, University of the West of England**

**Drawing>psychoanalysis>visual ethnography**

While observational drawing is traditionally considered an art form and therefore a practice within aesthetics, this presentation foregrounds drawing as (visual) representations, exploring their research potential towards making sense of an observed organizational situation where the observer is also a participant. Such drawings have the potential to be spontaneous and therefore connected with the capacity to play (Winnicott 1971). They allow a less self-censored (repressed) description of a situation than what a verbal account can offer, providing a glimpse on unconscious processes in a group or organization.

The presentation describes the approach taken by an interdisciplinary doctoral project using drawing as visual ethnography. Such representations offer a useful tool to investigate unconscious thinking (Freud 1900, Bion 1992) providing an addition to, or amplification of, the observer's conscious cognitive processes. While a body of knowledge already exists on psychoanalytically-informed research (Hollway & Jefferson 2000, Clarke & Hoggett 2009) these foreground spoken and written language, or drawings by the subjects observed rather than by the observer him/herself.

The study hypothesizes that by making sequential visual representations 'without memory or desire' (Bion 1970) in response to the activities of a group, an observer may function as a sensitive instrument who (unconsciously) co-produces the representation in his/her interaction with the group observed, thus registering issues under the surface of the situation. Key concepts (as developed by Klein and Bion), are projective identification and the use of the observer's countertransference.

Might such visual representations function as a 'co-constructed dream', which can then be explored to disclose tacit knowledge (Polanyi 1966) about the group? Dreaming is considered as a metaphor of the process of the conscious and unconscious collaboration between observer and observed in shaping the perceptions of the observer. Meaning is therefore co-constructed, and will not be explicit until explored – hence dreaming as 'thinking through' (Bion 1992).

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**Patricia Townsend, Slade School of Fine Art, UCL**

**A Life of Its Own: A psychoanalytic study of the relationship between artist, idea and artwork**

In this paper I draw on interviews with thirty professional artists to explore the states of mind experienced by artists as they make new artworks. An analysis of the interviews suggests that the artistic process may be considered in terms of stages and I have termed these 'genesis' (referring to the conception, gestation and birth of an idea for a new work), 'development' (referring to the relationship between artist and nascent artwork as the artist engages with her medium) and 'separation' (referring to the release of the artwork into the outside world, usually in an exhibition). In viewing the artistic process in this way, I draw a parallel between the relationship between mother (or care-giver) and child and the relationship between artist and artwork. In common parlance, people may speak of their creations, artistic or otherwise, as 'my baby' and may experience feelings of loss or relief when these projects are completed, as if the 'baby' has grown up and left home. In this paper, I take this idea further to suggest that the psychoanalytic literature pertaining to the mother/child relationship, especially as put forward by psychoanalysts of the British Object Relations school, can shed light on artists' processes and the states of mind they experience. I draw on the work of D.W. Winnicott, Marion Milner, Christopher Bollas and others to explore the extent to which the mother/child metaphor offers a new way of understanding artists' experiences.

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**Reading Nicolas Abraham through Jean Laplanche: the Phantom as Intromission**

In *The Shell and the Kernel*, Nicolas Abraham had posited an unconscious psychic structure called the 'phantom', formed by the transmission of a silenced secret from the parent to the child. As a consequence of the equally unwitting reception of this secret, the subject is 'possessed' by certain words that encapsulate the shameful drama of the parental secret, and which had been banished from parental speech. These words are 'enacted' in the form of obsessions and psychosis. This process and its attendant psychotic symptomatology is deeply resonant with the 'radical failure of translation' of another intergenerational transmission in the work of Jean Laplanche- namely, the 'enigmatic signifier'. This paper investigates the possibility of exploiting the implicit dialogue between the two briefly contemporaneous French psychoanalysts to address an existing lacuna in Abraham's work on the phantom- namely, the 'yet to be determined' process of its formation, and its exact metapsychology. However, if the phantom is to be understood as a radical failure of 'translation' of a parental transmission, it is indispensable to identify a correspondence between the phantom and

the enigmatic signifier, as well as isolate a process in Abraham that broadly corresponds to Laplanche's intromission/implantation. This missing theoretical bridge- I argue, can be provided by foregrounding the concept of the 'listener' child of Nicolas Abraham and synthesising it with Nicholas Ray's concept of 'auricular violence', from his Laplanchean reading of *Hamlet* in *Tragedy and Otherness*.

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**Patriotism and the Greek Economic Crisis from the point of view of mourning**

The on-going economic crisis in Greece and the responses to it have become the context of unprecedented social unrest, political instability, including the rise of racist and fascist violence. The aim of this paper is to shed light on this historical conjuncture, focusing in particular on the affective and emotional dimension of these responses. It is striking, for example, how response narratives tend to mobilise memories of trauma, reconstructing the nation as victimised. Although 'the nation', 'the fatherland' and 'the people' emerged very quickly as key terms that framed the crisis and its public perception, the paper identifies 'loss' as a prominent theme around which popular interpretations and affective investments have organized themselves. This provides some rationale for turning to psychoanalytic categories in critically explaining the responses to the crisis. Central among these categories are fantasy, mourning, and melancholia. As regards fantasy, we consider this concept from the perspective of both content and mode. The *content* of fantasy is linked to the figures identified as causes of the crisis and the concrete visions of the future elaborated in their narratives, often serving to fuel processes of contestation and de-contestation associated with the politics of austerity. But the *mode* of fantasmatic engagement is also important to understand from a critical point of view. We argue that a useful way to understand the different modes of fantasmatic engagement is by appealing to the concepts of mourning, melancholia, and associated notions. We situate the deployment of psychoanalytic categories in relation to a post-structuralist approach to political analysis, arguing that this enables us to draw out more clearly the implications these psychoanalytic categories carry for both normative and ideological critique. In particular, we use this framework to assess the conceptions and visions of nationhood that have been produced in Greece during the economic crisis.

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### **Bisexuality and its Vicissitudes: A Psychoanalytic Exploration**

The present paper, first of all, attempts to trace the historical development of the psychoanalytic theorization of bisexuality (and homosexuality as one of its vicissitudes) – from the original views of Dr. Freud to those of the contemporary analysts. As such, the author critically reviews the complicated relation of psychoanalysis to non-heterosexual persons (including its patients, candidates and trainees), which evolved from the ambiguous – yet, humanistic and progressive – attitude of Freud (and his early followers), through the openly-homophobic stance of disavowal and resistance, demonstrated by the revisionists of his theory, to the present-day move toward reparation.

Second, this essay aims to examine the intricacies in the psychoanalytic conceptualization of bisexuality. In this regard, it is a known fact that the notion of bisexuality in psychoanalysis may pertain to a multitude of concepts – viz., constitutional or psychic bisexuality, gender identity or role (masculinity vs. femininity), sexual role (activity vs. passivity), etc. It is noteworthy, however, that, until very recently, bisexuality was almost never described as an object-choice – mainly, due to the fact that it has been viewed as the opposite of “monosexuality” (i.e., “ideally,” heterosexuality) throughout most of the previous century. Therefore, it is not surprising, although rather unfortunate, that bisexual individuals were made virtually invisible within this context – the situation that the author is attempting to illuminate.

Finally, contemporary research findings in other disciplines (such as biology, psychology, sociology and anthropology), pertaining to both bisexuality and homosexuality are also reviewed in connection to the psychoanalytic theory. The author argues that Freud’s original conceptualization is not only supported by a number of these findings, but is still relevant today, if reviewed and revised carefully and not tendentially (as, unfortunately, can often be the case).

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### **Within Four Walls: The Potential for the Affect of the “Home”**

Spatial experience in architecture implies that there is a direct implication on the body, the senses, and the thinking mind, giving an active presence to the Architectural object in its relationship with the subject. This relationship is constructed through how we see the object and how we are in turn being seen by it.

Taking “home” as a metaphorical starting point for the delineation of a type of spatial experience, where Freud describes home as being like the womb, the starting point for life itself, in ‘Civilisation and its Discontents’, one might assume that Architecture becomes the inactive background to our everyday lives, providing only a form of containment by way of its capacity to give shelter from the outside world. This paper endeavours to show how the Architectural object is an ever increasingly active component in the subject/object relationship, looking at the potential for a psychoanalytic reading of the affects of the home while posing the question for the possibility of an architecture that can be read psychoanalytically. “Home” is taken as the starting point for this exploration: how we are nurtured and contained within and by it, how we are spoken to by the spatial language of this secondary container, how it may have the potential to be an intrinsic part of our development, and its role in the shaping of the familial, or personal, agenda. Home is, after all, in the words of the Austrian American architect Richard J. Neutra, the place “where we go mad.” It is the place where familial relationships are born; where they build up, and sometimes break down.

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