



Psychoanalysis, Culture and Society: A postgraduate conference

Centre for Psychoanalysis

Middlesex University

Saturday, 5 June 2010

Psychology Department

School of Health and Social Science

Middlesex University, Hendon, London UK

Psychoanalysis, Culture and Society

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9:00 – 9:30 **Registration (Atrium, College Building)**

9:30 – 9:45 **Introduction (CG62)**

9:45 – 11:15 Parallel sessions

1A (C126) D. Henderson

J. Gyimesi

M. Hyde

F. Menozzi

1B (C127) A. Worthington

Y. Moshkovitz

E. Ulus

R. Tollemache

1C (C128) W. Prall

B. Tyrer

S. Bacon

P. Iolana

11:15 – 11:30 Break

11:30 – 1:00 Parallel sessions

2A (C126) D. Henderson

S. Kamble

L. Georgiou

Z. Kantakou

2B (C127) A. Worthington

L. Overton

P. Ford

2C (C128) J. Borossa

G. Matthews

F. Gee

P. Carceres-Casillas

1:00– 1:45 **Lunch (CG62)**

1:45 – 3:15 Parallel sessions

3A (C126) L. Corti

C. Kolvraa

C. Haynes

C. Preda

3B (C127) W. Prall

D. Tran

M. Newton

K. Keir

3C (C128) A Worthington

J. Walsh

H. Breton

L. Cox

3:15 – 3:30

Break

3:30 – 5:00

Parallel sessions

4A (C126) W. Prall

F. Bueken/M. Boudry

T. Eyers

K. Ogata

4B (C127) J. Borossa

H. Rendle-Short

L. Gonzalez

R. Nogues

4C (C128) L. Corti

J. McAdam-Freud

A Piotrowska

T. Brown

5:00 – 5:30

Plenary (CG62)

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Session 1A (C126) – David Henderson

Júlia Gyimesi – Theoretical Psychoanalysis Doctoral Program, University of Pécs, Hungary

Mediums and Psychoanalysts in the Early History of Psychology

In the second part of the 19th century a fruitful collaboration emerged between some representatives of spiritualism and early psychology. Psychologists and psychoanalysts started investigations with mediums, seeking a scientific explanation for these seemingly supernatural phenomena. Numerous early psychoanalysts, such as Carl Gustav Jung or Sándor Ferenczi, were involved in these kinds of experiments. As a result of this, valuable theories on the psychological basis of mediumistic phenomena came into being. These theories usually focused on the hidden unconscious complexes of the medium. It was postulated that, rather than being manifestations of supernatural phenomena, these spiritualistic occurrences were the result of repressed desires and emotions of the medium. The experiments with mediums also called attention to the possible dissociation of the psyche, as the mediumistic practices were based on split consciousness. Although the psychoanalysts involved in these investigations were rationalistic and sceptical in their approach, in their final theories they often ignored the limits of exact science and opened the way for 'spiritualistic' explanations. The aim of this presentation is to outline the significance of these investigations in the history and practice of psychoanalysis.

Maggie Hyde – Kent

Divining Backwards – The Covert Appropriation of Divination by Depth Psychology

Although divination and depth psychology¹ appear to have different agendas and originally led in distinctively different directions, they have common origins. Depth psychology retains a close affinity with both inductive² and inspired divination. I will look at the close parallels in the subject matter and methods of analysis used by both divination and depth psychology. Both deal with uncanny phenomenon such as telepathy, clairvoyance, mediumship, dreams, psychic and symbolic realities. They both seek a rationale for such phenomenon, and both share a concern for 'soul'. Whilst divination is historically associated with prophecy, looking to the future, depth psychology focuses on the past and what has happened. In this sense it has been called "divining backwards."³

Early analytic case histories illustrate the parallel phenomena and methods between the two disciplines, especially free association (omens and signs), automatic writing (mediumship), active imagination (scrying), interpretive intervention (oracular utterance), transference and counter-transference (possession, telepathy, shamanic intervention). Most important is the annexation of the dream (prophecy) by depth psychology, and the power and function of the symbol. Both divination and depth psychology depend for their rationale on symbolic interpretation. Arguably, they share a pre-modern rationale (cf. the medieval Doctrine of

¹ By the term 'depth psychology', I also intend psychoanalysis.

² Inductive divination is the symbolic manipulation and interpretation of objects. Inspired divination refers to such forms as clairvoyance and possession.

³ von Feuchtersleben

Correspondences), but whilst in divination the symbol is rooted in a sacred cosmic order, in depth psychology, apart from Jung's work with the collective, it is reduced to the individual psyche and its private cosmology.

Jung is the place in modernity where this discourse intersects, and the tensions between cosmological-divinatory and personal-psychological interpretations observed in Jung are inherent in the whole project of depth psychology. They lead us to question how far the interpretive rituals of modern psychotherapy are covert and unacknowledged divination. This has significant cultural and social implications for the psychotherapeutic professions, and for the future of divination in our culture.

Filippo Menozzi – Kent

The Magic of Symbols: Psychoanalysis and Shamanism in a text by Claude Lévi-Strauss

In his influential work *Structural Anthropology*, Claude Lévi-Strauss proposed a fascinating and, to some extent, shocking parallel between the practice of psychoanalysis and some culturally different traditional therapeutic practices, those labelled in the jargon of his discipline as sorcery and shamanism. His reflection elucidated some disturbing similarities between psychoanalysis and “primitive” magical thinking, identifying the most important affinity between them with what he called the “symbolic function” – namely, the idea that the effectiveness of the therapy rests upon the production of a coherent system of meaning able to integrate and to render acceptable some contradictory and abnormal elements of bodily and emotional experience. He then critically contrasted his quasi-positivist structural conception of the human sciences with the fictive and “regressive” character of these therapeutic practices.

The aim of my presentation will be to demonstrate that Lévi-Strauss's critical speculation is grounded on a latent epistemological prejudice: the irreplaceable distance, or dualism, between anthropologist and native informant. In fact, even though elsewhere in his work Lévi-Strauss made a considerable effort to blur the boundary between mythic thought and modern science, his comparison between psychoanalysis and shamanism reveals the unquestioned privilege granted to the anthropologist as subject of knowledge. In conclusion, I will argue that Lévi-Strauss's critique of psychoanalysis is vitiated by his denial of the “symbolic effectiveness” of the anthropological explanation in its discursive disposition. Conversely, in their subversion of the ethnographic framework and displacement of the anthropological dualism, transcultural phenomena such as psychoanalysis and shamanism could lead us to conceptualize an extremely effective critique of the social sciences and suggest more sophisticated perspectives on the study of culture.

Session 1B (C127) – A. Worthington

Yuval Moshkovitz – Birkbeck

What can psychoanalysis contribute to social research generally and specifically to the interpretation of interviews?

Traditionally, psychoanalysis tends to focus on the intra-psychic processes of subjects, especially in the context of the therapeutic setting and to avoid analyzing socio-political phenomena.

This position was severely critiqued on ethical, theoretical and technical grounds by theorists both within and outside psychoanalysis.

Ethically, psychoanalysis was judged conservative complying with a suppressive social (capitalist) structure rather than disturbing and questioning it (Frosh).

Theoretically, social psychologists, especially discursive psychologists, denounce psychoanalysis's essentialist construct of the unconscious (Billig) and see people as basically social beings driven and motivated by their social context (Bourdieu) and the social discourses that are available for them (Foucault). Within psychoanalysis theorists argue for a socialized subject whose subjectivity is dramatically shaped by economical-material conditions (Adorno, Marcuse) gender relations (Feminists), a sense of collectivity (Hopper) and the alienating force of language (Lacan) rather than by inner biological drives and fantasies.

Psychoanalytically oriented analysis of interviews (Hollway and Jefferson) has brought about technical (as well as ethical-theoretical) criticisms even among those who acknowledge the potential contribution of psychoanalysis for social research (Frosh and Baraitser). These critics propose to apply psychoanalysis in its postmodern Lacanian sense as an act of interpretation which disrupts and questions fixed meanings, and opens up a space of complex, fluid, ever shifting disrupted-narratives.

However, I argue that in the context of an in-depth interview a 'modest' object relational psychoanalytic approach that acknowledges the prevalent social discourses and the collective-cultural context can be used to draw a momentary picture of the participant's areas of preoccupation and patterns of communication. Paradoxically, such a psychoanalytically informed approach would serve not as a means to 'know the subject' but rather as a prism through which social discourses, norms and narratives could be explored.

Eda Ulus – Bath

Exploring Workplace Emotions through Stories and Metaphors of Indian Employees: Contrasting Psychoanalytic and Social Constructionist Approaches

The psychoanalytic and social constructionist perspectives on work place emotion are often presented as conflicting with one another, due to differing assumptions and mistrust about the tenets of the other. In particular, social constructionist approaches have emphasized the public aspects, cultural specificity, and language-mediated qualities of emotional displays. Psychoanalytic approaches, by contrast, have explored the prelinguistic, unconscious and private dimensions of emotions. My doctoral thesis addresses these tensions and seeks to bring these models closer together, to enrich understanding of emotion in organisations. To pursue this research, I conducted interviews with workers in Chennai and Delhi, India. I chose India as my place of fieldwork, because of its diversity and rich emotional landscape, which naturally provide useful resources to examine emotion from more than one perspective. The history of psychoanalysis in India provides unique examples for how to overcome obstacles of juxtaposing these two ways of conceptualising emotion. Furthermore, the emotional landscapes the researcher encounters in India are both very similar and also different from the West, raising unique challenges in understanding and analysing the emotional experiences of working life. Most existing research on emotion in organisations has focused on Western settings, but a multicultural approach may be more relevant to organisational settings today, in which people from different cultures meet in many work spaces. In this paper, I will discuss findings from my study illustrating different

ways to overcome points of conflict, such as demonstrating how one approach addresses the limitations of the other. Intertwining culture and unconscious processes will further demonstrate how the tensions can be resolved to strengthen significantly analysis of emotion at work. Moreover, I will provide support for instances in which psychoanalytic interpretations provide depth of understanding beyond what social constructionist approaches alone can reveal about the emotional experiences of organisational members.

Robert Tollemache – Centre for Psycho-Social Studies, University of the West of England

Psycho-social research into attitudes towards climate change

My original aim was to understand more about climate change denial, but I shall now explore the whole range of attitudes to climate change, from passionate activism, through ignorance or indifference, to intense scepticism. Given the presence of ambivalence in us all, research would need to allow for ambivalence about climate change mitigation.

I intend to interview about 20 research participants in depth, using the Free Association Narrative Interview (Hollway & Jefferson 2000), and using psycho-social analysis, and discourse and rhetoric analysis.

My first hypothesis is that cultural theory findings regarding attitudes towards climate change will be supported, that egalitarians are more likely to favour action, and individualists and hierarchists to be more opposed to action.

My second hypothesis is that Marris's views will be supported; that our conservative impulse means that we either assimilate change to our existing conceptions, or we are forced to give up our prevailing attitudes and adapt in order to adjust to changed circumstances.

I intend to relate the findings of cultural theory and of Marris's views of adaptation to loss and change to psychoanalytic theory. I will apply psychoanalytic theories to attitudes to climate change: denial, disavowal, Oedipal blindness, and unconscious guilt; our early attitude towards the mother as similar to our relationship with nature; and Klein's paranoid-schizoid and depressive positions. I will explore how far psychoanalytic theories about the denial of climate change are confirmed; namely that it springs from loss, greed or perversity. I will draw on Cohen's (2001) analysis of individual and official denial of suffering by perpetrators of atrocities and of governmental human rights violations; and Segal's (1987) identification of denial and apathy before the nuclear threat.

I will present some material from a preliminary research interview, applying psycho-social analysis, discourse and rhetoric analysis and cultural theory.

Session 1C (C128) – W. Prall

Ben Tyrer – Kings College (London)

Out of the Past: Film Noir, Structure and Temporality

This paper contends that, given the thoroughgoing criticism of Lacan and despite the current turn towards philosophy in film studies, psychoanalytic theory must not be abandoned. To this end, I propose a new reading of the critical category of film noir in terms of Lacan's point de capiton and his theorisation of the retroactive construction of meaning. This is not a regression to the investigations of film, language and psychoanalysis articulated in the 1970s (Metz, Screen) but a return to the site of this encounter to plot a new trajectory for psychoanalytic enquiry into the cinema. While the intersection of psychoanalysis and noir is of course well established, the major interventions (Kaplan, Krutnik) have been oriented towards questions of gender. This leaves unexplored the possibility of noir's relation to Lacan's theory of signification presented Seminar III, 'Instance of the Letter' and 'Subversion of the Subject'. It is a truism of film criticism that noir is a retroactive category. However, this function is insufficiently understood in noir historiography (Naremore), which gives little consideration to the theoretical implications of this characterisation. This paper investigates both the wealth of writing on noir as well as various film noir tropes to understand this conception of noir as retroactively constituted. The critical history of noir and the films themselves indicate a structure, predicated on the retroactive production of meaning, which is irresistibly suggestive of Lacanian theory. Reading noir with Lacan, I suggest that this retroactive "noir temporality" is the temporality of the Symbolic order. As such, this paper explores the function of the signifier "noir" as a point de capiton in film criticism, enabling the analysis of a certain type of 1940s Hollywood film; and how a noir film such as *Double Indemnity* (1944) is concerned with the retroactive production of knowledge through narrative structure.

Simon Bacon – The London Consortium

The Breast Bites Back: How the Projected 'Bad' Object of the Female Vampire Achieves Autonomy in "Underworld Evolution" by Len Wiseman

In this paper I want to look at how Selene in "Underworld Evolution" (2007) can be configured as the manifestation of the 'Kleinian' projected bad object and ways in which it might be able to gain autonomy in the external world beyond the source of its creation.

Klein examines pre-oedipal functioning and cites the withheld breast as the original 'bad' object and our inability to contain the resulting hatred within forces us to expel it out into the external world. I argue that this is made manifest in the figure of the vampire, in particular the female vampire as seen in the figure of Selene. Although she is configured as the externalised 'bad mother' her connection to the source that made her, as signified by the patriarchal vampire clan, denies her any sense of autonomy.

However through two acts of abjection (Kristeva) and subsequent incorporation (Freud) she gains agency beyond social proscription.

The abject space created by killing her surrogate 'father', Victor, initializes a transitional space within which she can formulate her own identity. This is then consolidated by a further abject act, that of drinking blood, that then leads to incorporation which is seen in Selene drinking the blood of Alexander Corvinus, the father of the immortals.

This second abject act is twofold; firstly, as shown in the film, blood is the carrier of memory and by drinking it Selene incorporates it into herself thus possessing it and making it her own. Secondly it reverses the primal act of feeding; the breast that gave life through milk now takes it back through blood.

Together they signify a re-possession of the past and a taking back of the life force that was lost which results in Selene taking control of her own signification and, as a consequence, becoming a new Eve or rather a new Lilith.

Patricia 'Iolana – Centre for the Study of Literature, Theology & the Arts, University of Glasgow

Divine Immanence: Deepening Our Understanding of Women's Experience of God Through Literature, Theology and Analytical Psychology

In great numbers, contemporary Western women are writing their spiritual autobiographies, documenting personal journeys in search of the Divine. The salient, unique feature of these memoirs is that the authors are detailing their personal *experiences* with an *immanent Feminine Divine*. Moreover, these independent works reveal fundamental collective experiential similarities. Accordingly, my case study focuses on the analysis of a sample of these experiences as written by Jean Shinoda Bolen, Sue Monk Kidd, Phyllis Curott, Margaret Starbird and Christine Downing. For the purposes of this presentation, I will consider one aspect of the work: *what essential individual and collective spiritual experiences of the Sacred Feminine are these women documenting? And how are fundamental similarities between the experiences of five strangers explained?*

There are a number of ways to respond to these questions: from a purely theological standpoint one could feasibly posit that these women are experiencing a form of Divine calling. However, Western rationalism often surreptitiously denies the plausibility of this narrative, and fundamental monotheism would rebuff this narrative based on the fact that the Divine presents itself as feminine – disrupting traditional images of a male God. How else can these experiences then be validated? Feminist theology or thealogy certainly legitimizes these experiences as does analytical psychology. It seems that both these narratives are coexisting within this new emerging tradition instead of being in conflict with each other. Therefore, I shall present a brief theological and psychological understanding of these experiences creating a dialogue between these two narratives and, hopefully, progress toward a form of inter-relational cohesion between the disciplines of literature, theology, and analytical psychology.

Session 2A (C126) – D. Henderson

Smita Rajput Kamble – Westminster Pastoral Foundation

Abnormally normal

I hope to present Stan, who would fit Christopher Bollas' description of the normotic personality type and Joyce McDougall's antianalysand.

Stan is a normal man in his late 50s and has a normal council job which has normal working hours. He would not stand out in a crowd. His marriage of 18 years came to a slow halt or so it seemed. When it was annulled, both parties agreed amicably that they had gone on for too long and should have ended it a long time ago. They now attend weddings on either side when they are invited. They did not have children. Stan says it was her decision.

After a period of being on his own which he describes as a 'wonderful time'. His one great passion is transport. He works in the transport dept of the council. His favourite leisure activity is riding buses and trains on forgotten routes. He has an academic interest in Britain's colonial past of which trains are a big part. He is especially passionate about India and is a patron of projects which are keeping the old British trains in India running.

He attends sessions with clockwork regularity and has done so for 8 years. He must greet me and check to see if I am smiling or not. It is important that I do. It reassures him. Innocuous as this may seem, it sets the tone for a session that is controlled by him. He has grievances – about his workplace, his girlfriend, his mother. Then a little funny anecdote about something and he is off to brave the week. Nothing gets out of hand, everything is in control.

All this would be fine if he did not notice something missing in his life. He feels he is 'going round and round in circles' and wonders whether he 'will ever get there, wherever that is'. Also, could he learn to become spontaneous, whatever that means. His girlfriend would like that very much.

Lakis Georgiou – Philadelphia Association

'I have something for you': Encountering the gift in the Consulting Room

The gift from the patient can be viewed as an unwelcome guest in therapy. Historically many have used the gift as a source of interpretation, to establish meaning to the gesture. Others welcome it without the need for exhaustive analysing and some will refuse to accept a gift without any thoughtfulness as to the context or timing of it.

My paper explores the gift phenomenon, discussing Freud's initial thoughts, it looks at cultural influences, the gift of the therapist to patient and invites us to consider and possibly challenge how we might view this quite common occurrence.

Zoi Kontakou – Essex

Psychological Mindedness

The aims of this study were to explore Psychological Mindedness (PM) in intimate dyadic context by using a clinical couples' population, to investigate the unconscious part of PM and also to root PM in an empirically validated theory.

This is an hypothesis forming explorative study that employs both quantitative but mainly qualitative methods and a case study analysis for investigating the above aims. The Adult Attachment Interview and

especially Coherence of mind and RF are used as main outcome measures. Significant correlation was found between RF and coherence of mind ($r=.873$, $p<0.0001$). This suggests a link between PM and attachment status.

This study investigates the construct of Psychological Mindedness (PM) and its role in the relationship between couples. Previous definitions of psychological mindedness are discussed and critiqued. The study investigates the nature of PM using the Reflective Functioning Scale and adopts a combination of qualitative and quantitative analysis of data gathered within an established psychotherapy agency in London. Correlational analysis on a clinical population revealed some significant associations among the study variables. Strong correlations were obtained for individuals between Reflective Functioning (RF) and the 'coherence of mind' index of the Adult Attachment Interview. Strong negative correlations were obtained for the women on the metacognition index and strong positive ones were obtained for the men. These findings suggest that it is important to examine PM in an interpersonal context and especially in intimate, adult couple relationships. A number of methodological limitations were noted and implications are discussed.

Session 2B (C127) – A. Worthington

Lisa Rose-Anne Overton – Middlesex

The Female Subject in 'How to Look Good Naked'

Female consumer culture has come to occupy a key site in regard to normative female body identity dependent on self-confidence and sexual attractiveness yet excluding any form of sensual pleasure which contradicts the aspiration for the perfect body. The cultural pervasiveness of these 'ideals' can result in women casting an 'abject' gaze upon our bodies. Through an analysis of the 'lifestyle' television show, 'How to Look Good Naked' (HTLGN) (series three), this paper explores the femininity and sexuality norms portrayed on such shows and how these are inscribed on women's bodies. I draw on theoretical frameworks developed by Kristeva (1980) and Foucault (1975) to show how HTLGN seeks out or invites those women who have 'abjected' their bodies and teaches, through a series of transformations, how to be the object of their own (and others) gaze through discipline and self-surveillance. I look at this media text through the lenses of gender analysis, psychoanalysis and culture particularly within the context of 'postfeminist' culture to show that by following the advice of the expert and internalising cultural norms attached to the female body, participants and viewers of HTLGN are reassured that their abject body is indeed redeemable through the correct and frequent application of femininity. The paper goes on to discuss the limitations of this femininity which is ultimately heteronormative therefore excluding any diversity in female sexuality.

Paul Ford – Essex

The Implications of Bisexuality for the Theories of Containment and Agency

This paper is about bisexuality, containment and agency, bisexuality referring to the bigendered nature of the psyche rather than to sexual orientation. The paper argues for bisexual forms of containment and agency, these consisting of both maternity and paternity, thereby modifying unisexual models of containment and agency advanced by Bion and Freud respectively, which stress only one parental form. I pursue my argument by putting together Bionian containment and Freudian agency, each theorist providing what the other lacks.

Bion's containment model is implicitly gendered, given that it has only a maternal container. Building upon this unisexual container, I create a notion of bisexual containment that consists of a maternal container and a paternal container, the latter based on Freud's *Über-ich*. *Das Über-ich* is the paternal container.

Freud's structural model is also implicitly gendered, given that it has only a paternal agency in the form of *das Über-ich*. Building upon this unisexual agency, I create a notion of bisexual agency that consists of a paternal *Über-ich* and a maternal *Unter-ich*, the latter based on Bion's maternal container. The maternal container is *das Unter-ich*.

The notions of bisexual containment and bisexual agency I advance reinforce the bisexual roots of psychoanalysis. Freud discovered the notion of bisexuality at least ten months before he discovered the notion of the Oedipus complex and I seek to ground my paper in this discovery. As such, my development of theory seeks to counter the phallogocentrism of classical thought and the gynocentrism that Bion was part of.

Session 2C (C128) – J. Borossa

Graham Matthews – Exeter

Satire and Psychoanalysis: From the Absurd to the Obscene

My paper presents a psychoanalytic reading of satire as a form which resists clear categorisation and offers the potential to subvert the ideologies of the dominant socio-cultural order. Satire is commonly understood to be a literary form which exhibits and examines instances of vice and folly in order to make them appear ridiculous or contemptible. This would suggest that satire is a form which should be defined in wholly moral terms. However, rather than perceiving the form as a didactic moral discourse, I argue that satire should be understood as a transgressive form which exceeds unified, normative or commonsensical discourse. As Dustin Griffin states, 'theorists have long sought to repress or domesticate the shaggy, obscene, and transgressive satyr that ranges through satire's long history, lurking in dark corners, and to make it into the model of a moral citizen.'⁴ I argue that psychoanalysis offers a privileged position from which to theorize satire as a wild, formless and ultimately contradictory form.

This paper draws on the work of Sigmund Freud and Jacques Lacan in order to explore issues such as jokes and laughter, the unconscious, desire, obscenity and the fantasy-structure of the One. Literary examples are drawn from a number of contemporary authors such as Bret Easton Ellis, Stewart Home and Will Self alongside a variety of cultural phenomenon such as the conceptual art works of Eva Hesse, Pac Man, the Copernican revolution, Dryden's theory of satire and depictions of Homer Simpson's brain in *The Simpsons*. Overall, my paper offers a psychoanalytically inflected reading of satire as a violent, profane and obscene form and questions its efficacy as a subversive force.

Felicity Gee – Royal Holloway

The Narrative Mapping of Psychodynamic Space: Uncanny Contingency in André Breton's *Nadja* and Alejo Carpentier's *The Lost Steps*

"having considered animism, magic, sorcery, the omnipotence of thoughts, unintended repetition and the castration complex, we have covered virtually all the factors that run the frightening into the uncanny" (Freud, 'The Uncanny', 1919)

"The admirable thing about the fantastic is that it is no longer fantastic: there is only the real." (André Breton, 'Surrealism and Painting', 1928)

"As far as the marvelous real is concerned, we have only to reach out our hands to grasp it. Our contemporary history presents us with strange occurrences every day [...] We have forged a language appropriate to the expression of our realities." (Alejo Carpentier, 'Baroque and the Marvelous Real', 1975)

Themes of disorder, hysteria, and alienation abound in modernist novels. Protagonists, compelled to wander through the unfamiliar yet homely spaces of the modern city, find rhythm in their thoughts and in the continual revisiting of familiar haunts and memories. However, flow is punctuated by the shock of chance meetings - surreal and magical occurrences - and phenomena that produce feelings of disquietude or anxiety. This anxiety, in Freudian terms is the return of repressed desires: of an uncanny déjà-vu, linked to feelings of being in the womb – of returning to a place that is both familiar, and yet strange.

This paper will examine Freud's theory of the Uncanny through two texts that foreground subjective struggle against landscapes resplendent with indexical and metaphoric imagery. The former, *Nadja*, set in 1920s Paris, follows the meandering steps of an artist who becomes fascinated with a woman besieged by 'madness'; a fascination which results in an analysis of the very core of Surrealist thought. The latter, *The Lost Steps*, follows a composer trapped in a bourgeois, avant-garde sector of New York City, on his journey into the

⁴ Dustin Griffin, *Satire: A Critical Reinroduction* (Lexington: University Press of Kentucky, 1994), p.6.

Venezuelan jungle, back into the petrified history of indigenous ritual and unconscious space, where time is no longer measured.

Both are mysterious, elliptical texts, and both imbue the objective with an inner reality: where tectonic art, technological objects and the natural magic of the jungle pulsate with an emotional intensity. These depict journeys into the past, but, by blurring the boundary between fantasy and reality, they present liminal spaces where the 'Other' – the exotic, the female, the marvellous – becomes a dynamic present, a site of tension that is either fetishized or disavowed.

Pilar Cáceres-Casillas – Queen Mary (London)

Félix Grande and The Poem as the Locus of Regression to the Mother

Using examples from the poetry of one of the most remarkable poets of post Civil War Spain, Félix Grande, born in 1937, my paper attempts to explore the concept of regression to the mother through language and how the formation of a specifically devastating mother model in childhood leads to the poetic voice's suicidal drives. I will show how the poetic voice makes of language a maternal shelter that substitutes for and seeks to fix some unbearable aspects of an incorporated bad maternal object. Grande's poems textualize psychic processes related to the absence of a mother and/or the presence of a persecutory figure, ultimately opening up the possibility of a cathartic regression to a mother referent that keeps suicidal drives at bay. The poem functions as the locus where defective representations are replaced with a therapeutic relationship with language in the hope of symbolically re-establishing genuinely maternal links of protection and reassurance. More interestingly, the problematic mother-son relationship is enmeshed in the historical context of war survival and regression to primeval destruction, making the search for bonds and the necessity to overcome traumatic breaches both more urgent and untoward.

Session 3A (C126) – L. Corti

Christoffer Kølvrå – Aarhus

'I don't know what got into me'; The Drive, Ideology and the Crowd

One can be lost in a crowd, or lose oneself in it. There is both pleasure and anxiety connected to such experiences of disappearing as an articulated subject in the roar of the crowd. At this moment when the individual subject is lost in a collective frenzy, we are no longer dealing with ideological interpellation as theorised by Althusser. At this moment the subject is no longer inscribed in, but 'falls through' the symbolic, thus leaving the realm of ideologically conditioned desires and fantasies theorised by Slavoj Žižek. What is available only in this moment is an almost unbearable *jouissance* of the body, an enjoyment of the drives undomesticated by the social fabric of 'appropriate desires'.

In my paper I will explore the dimension of ideological power which involves the gathering, manipulation and control of crowds. I will argue that the force which entices people to join crowds can be understood within the framework of psychoanalysis as that of the drive rather than that of desire, and thus as something which works on and through the body rather than by way of the subject. Furthermore I will claim that crowds are rarely as spontaneous as the classical literature about them thought and feared, but rather that these moments of 'release' from the symbolic/imaginary structures of reality – the moments of ecstatic 'self-loss' – is paradoxically orchestrated through the most rigid type of symbolic performance; that of ritual.

Charles Haynes – Nottingham

Contra Žižek: Violence in Society, Ethics and Morality

Following a raft of recent publications, this paper attempts to argue that the distinct reading of psychoanalysis that Slavoj Žižek offers, specifically from Lacan's *Kant avec Sade* and Freud's 'Beyond the Pleasure Principle', occludes any ethical intervention of violence or violent events.

By re-reading these key passages alongside Žižek's more recent publications, my aim is to trace around the point at which the ethical meaning of the term violence becomes void and instead violence itself becomes a non sequitur. This is not done as a means of ultimately critiquing Žižek's fidelity towards Lacan and Freud, but so as to possibly reveal the inherent theoretical difficulties faced by psychoanalysis in approaching violence ethically.

Constantin Preda – Goldsmiths

A Lacanian hermeneutic of liberal democracy

In recent developments, psychoanalytic concepts have been proved to be very flexible in the articulation and interpretations of specific cultural phenomena and also in the attempt to explore the intricate relationship between individuals, subjects and political structures. In his year long seminar which was delivered in the aftermath of the events of May 68, Lacan set out to investigate how speech and discourse form intersubjective and social structures that affect the individual in four crucial phenomena: educating, governing, protesting and revolutionising,

Since psychoanalysis is the only discipline that tackles and tries to understand the "unsaid", the unconscious, the hidden present in any act or state (be it political, individual or therapeutic) the pairing of psychoanalysis and politics proved to be a very fertile ground, capable of producing edifying ideas about the multiple dimensions of the world we live in.

By using Lacan's theory of the four discourses this paper aims to illuminate why liberal democracy can be perceived as a hysterical discourse and also attempt to reveal the unconscious dimension of this political position. The complex relations between the idea of freedom, consumerism and the ideological scaffolding of

liberalism become apparent if they are understood as the Lacanian concepts of Master Signifier, object *a*, subject and knowledge, all of them the terms contained by the structure of the hysterical discourse.

Session 3B (C127) – W. Prall

Danielle Tran – Royal Holloway (London)

Post-War Trauma in T.S. Eliot's 'The Waste Land'

Sigmund Freud in 'Thoughts for the Times on War and Death' argues that as a result of war, death would no longer be denied, as people were forced to believe in it. However, the inhabitants of the waste land resist having to face the reality of death, the men have 'fixed eyes before [their] feet' (60-66). The idea of men fearing to look straight ahead and face what lies in front of them parallels an earlier fear of the war and having to accept how 'death had undone so many'. The words 'so many' is repeated within the passage and acts to not only underline the number of fatalities during the war, but also the number of mourners who had been affected by the deaths of loved ones. War is therefore portrayed as a temporal disruption, dislocating individuals from their daily routine and causing them to live in a temporal stasis.

The interruption of war is further seen in the continuous interruptions of vocabulary associated with war such as 'corpse', 'bodies' and 'death'. Eliot's lexical interruptions act to refocus the poem around the subject of war, mirroring the suffering of trauma victims who often felt controlled by a past event which would persistently break through into their conscious life by reverting their minds back to the traumatic incident. Eliot's intrusions of lexis similarly prevent the reader from progressing or moving away from the subject of war as the vocabulary continually reminds the reader of the event in a sharp and frightening manner.

Marcia Newton – Sheffield

'Don't Hate Me More Than I Hate Myself': The Creative Impulse in the Modernist Autobiographical Novel

The modernist period was an era of discomfort between the Roman Catholic Church and modernist aspirations, the latter calling out for 'personal integrity and autonomy' (Maitland ix), which is poignantly demonstrated in James Joyce's *A Portrait of the Artist as a Young Man* (1916) and Antonia White's *Frost in May* (1933).

Both Joyce and White frequently identify with their literary counterparts, and yet also unconsciously fear identification with them. This dialectic in the relationship between artist and text perhaps tells us that the act of writing for these artists was an attempt to express themselves sexually in their writing; yet ambivalent feelings surface towards themselves, their texts, and authority, driven by unconscious impulses towards and resistances against patriarchal authoritative figures.

I propose three important ways in which the creative impulse illustrates a complex and at times polemical interlocking of cultural, psychoanalytic, and aesthetic forces at play in the relationship between artist and text, artist and self, and artist and other in the autobiographical novel: 1) a transgressive surge of discourse against social/cultural laws on suppressed ideas of sexuality (Foucauldian); 2) the unconscious expression of neuroses that is illustrated, paradoxically, in action (creative impulse) and inaction (e.g., writer's block), both states linked to theories of Freudian ideas on repressed sexuality; and 3) the unconscious purging of sadistic impulses against love objects based on misconceived perceptions of persecution (Klein's development of Freud's notion of sadism and its relation to the onset of oedipal conflicts). Jung's views on the conscious and unconscious interplay of motivations in the creative impulse and the deleterious effects of not distinguishing artists' motivations from their product are also examined.

Kenneth James Keir – Aberdeen

The Scottish (Re)Connection: Frazer, Freud, and Scottish Modernism

Although many figures of Anglo-American Modernism are recognised to have written in dialogue with Psychoanalysis, Scottish writing of the period (normally referred to as The Scottish Literary Renaissance) is normally not discussed in reference to Psychoanalysis. This paper begins with the premise that this is a missed opportunity, which obscures a key link between Scottish writing and the intellectual history of Modernism, of which Freud is a very large part. Starting from two of Freud's Scottish pre-cursors, William Robertson Smith and J. G. Frazer, the paper argues that the Scottish influence on Freud was very closely followed by a Freudian influence on Scottish writing. It was under Robertson Smith's direction that Frazer compiled his articles on 'totem' and 'taboo' for the ninth edition of the Encyclopaedia Britannica, for instance, and Freud's analysis of religion is one which Scottish Modernist writers eagerly engage with. There is, then, almost a 'boomerang' effect, where Freud's reading of religion is adopted by writers in the country that had also produced some of Freud's key intellectual forebears. Looking at early works of Scottish Modernism by Neil M Gunn, Willa and Edwin Muir, and Hugh MacDiarmid, this paper explores the surprisingly wide engagement with the ideas of Freud which is to be found at the beginning of Scotland's Modernist moment.

Session 3C (C128) – A. Worthington

Julie Walsh – Cambridge

Narcissism and Difference in Freud and Marcuse

In order to take a look at the standing of Narcissus as a culture-hero in social and psychoanalytic theory, this paper examines his vagarious endurance in the work of Sigmund Freud and Herbert Marcuse. From the outset we will have to set apart the 'Narcissism' of Freud's metapsychology, which in itself presents significant challenges for coherent explication, from the mythic figure of Narcissus to whom both Freud and Marcuse pay such different tributes. I will show how for Marcuse Narcissus is a symbol of fulfilment who can revolt against a culture based on toil, domination and renunciation. Freud, on the other hand, has a more ambivalent appreciation of Narcissus.

I will present a reading of Freud's concept of primary narcissism, and combine it with my own interpretation of the myth. In doing so I will emphasise the myth's founding prophecy that 'Narcissus will live a long life provided he doesn't know himself'. This way I will suggest that, for Freud, Narcissus ground the enigma of seduction and difference rather than a state of 'oneness' or self-sufficiency.

Hugh Ortega Breton

Catastrophe, Surveillance, Conspiracy and Securitization: The Paranoid Style in British Documentary and Drama

The blurring in both British political discourse and television drama over the last decade and a half between fact and fiction (fantasy and reality) signals a political and cultural narcissistic turn away from reality where authenticity and realism paradoxically become of paramount importance in the expression of subjective truths. This paper will explore the emotional dynamics of popular drama (*Spooks*) and documentary (*Dispatches, The Conspiracy Files*) through a psycho-cultural approach to analysing the representation of terrorism and its associated paranoid anxieties. This is considered in the context of news and political discourse covering the 'war on terror'; politicians' and scriptwriters' attempts to connect meaningfully with a majority of the audience-electorate in a period of rising emotionalisation; decreasing political engagement and the predominance of anxiety about perceived risks in news and political discourse over the last decade and a half. Applying object relations psychoanalysis in this historically specific context, I will demonstrate how particular subjectivities and recurring ideas in these television narratives elicit and are determined by powerfully resonant politicised emotions, which constitute a paranoid style of interpretation. This paper aims to provoke discussion about how popular culture can function as a projective vehicle rather than as a container for the expression of elite engineered anxieties. These anxieties produce a coping mechanism for a lack of meaning, which lends credibility to them through 'realist' strategies and individualistic emotional engagements with characters. I would like to discuss the consequences of such attempted confluences of representation and reality (what Segal (1957) called a 'symbolic equation') in terms of the types of agency and worldview we are presented with in these narratives and what this suggests about our political and popular culture generally.

Lara Cox – Exeter

Dialectics and *Dissensus* in Arthur Adamov's *Off limits*: the psychotic mode of spectatorship

It has often been stated that spectatorship is structured by perversion. Laura Mulvey's 'Visual Pleasure and Narrative Cinema' (1975) heralded a wave of theorists, particularly in film studies, who explored the process of fetishisation at work in spectatorship. The possibility of a mode of spectatorship dictated by *psychosis*, however, has for the most part been overlooked.

In this paper, I address the creative possibilities of a 'psychotic mode of spectatorship' in the theatre. Following the approaches of Deleuze and Guattari and other theorists of the anti-psychiatric tide, I dissociate psychosis from its definition as a psychical malady for the purpose of theorising theatre spectatorship. Following Freud's analysis of Dr. Schreber, Jacques Lacan paved the way for a conceptualisation of psychosis not as deficiency in subjectivity, but rather as a mode of rebellion against the paternal metaphor and dominant ideology.

I intend to harness this non-pathologising approach in order to analyse the mode of spectatorship possible in Arthur Adamov's play *Off limits* (1969). This is a play that has received little critical attention, as critics dismissed it for lacking a coherent plot. I argue that, far from being a limitation, this could instigate a political mode of spectatorship that is based on something akin to psychotic rebellion. Following Georges Balassa's 1978 article 'A Psychoanalytic Model for the Stage', I connect an 'irreality' that Balassa identifies at work in spectatorship with Lacan's descriptions of the 'irrealisation' underpinning psychotic delusion.

I finish the paper by aligning my conceptualisation with what political theorist and philosopher Jacques Rancière terms '*dissensus*' in *The Emancipated Spectator* (2008). Rancière insists that a politics of spectatorship must encourage a breaking away from neo-liberal consensus. With application to Adamov's *Off limits*, I argue that the psychotic mode of spectatorship is a way of achieving *dissensus*.

Session 4A (C126) – W. Prall

Filip Buekens (Tilburg and Leuven) and Maartens Boudry (Ghent)

Obscured by Lacanian Clouds? Some Remarks on an Epistemic Defence Mechanism in Psychoanalysis

In a now famous summary discussion in the even more infamous *Livre Noir de la Psychanalyse* (The Black Book of Psychoanalysis), published in 2005, the French philosopher Mikkel Borch-Jacobsen argued that psychoanalysis, in its many (often incompatible) versions, is an *empty theory* (une *theorie vide*): the key concepts, he argued, have become 'empty signifiers', that could be interpreted 'at will'. Particularly in Lacanian psychoanalysis the vicissitudes of such central concepts as *jouissance*, the Other, or enigmatic claims as that *the Unconscious is structured like a language* or that *The woman does not exist* are such that no one really understands what they mean or what they have meant in the hands of their originator. We explore some Lacanian arguments to the effect that this vagueness and multidimensionality of its central concepts actually reflect the very nature of the unconscious, and that the obscurity illustrates profound Lacanian insights about the unconscious. Such arguments can best be seen as examples of *epistemic defense mechanisms* which offer a theory-internal rationale for fending off criticism.

Tom Eyers – Middlesex

Lacanian Materialism and the Question of the Real

Recent developments in Continental metaphysics have variously prioritised a questioning a critique of the privileging of the human subject/object relation and the development of new materialisms, most often at odds with any reduction of the 'material' to 'matter'. Much of this questioning has taken place against the backdrop of a general exhaustion of the so-called "linguistic turn" in Continental philosophy since the 1960s, and an exasperation at the apparent inability of prevailing models of thought to tackle fundamental questions of reality, being and the independence of the world from human perception. This paper, in contrast to much that has been written on similar topics, argues that the search for a new materialism would gain much from an attention to the work of Jacques Lacan, often incorrectly labelled a linguistic idealist, or as a thinker generally in agreement with the reduction of reality to a linguistic construct. Through a focus on Lacan's concept of the Real, I will seek to show how Lacan manages to combine a forensic attention to the ways in which language, or 'the Symbolic', materialises itself, and how concurrently any symmetric opposition of subject and object fails to capture the materiality of the signifier, and the stubborn opacity of the material as such.

If recent, productive readings of Lacan by Adrian Johnston and Lorenzo Chiesa have enlisted the concept of the Real in opposition to the Symbolic as a means of furthering the potential of a materialist Lacanian theory, I will argue in turn that it is in Lacan's questioning of this very opposition between the Symbolic and the Real that Lacan gifts us the resources of a potentially radical theory, one skeptical of any polemical division between idealism and materialism, and between immanence and the transcendental. The latter opposition between immanence and the transcendental is undermined, I will argue, through the rigorous polyvalence of Lacan's notion of the Real (when taken as always-already imbricated in the Symbolic) : at once that which persists in and resists any transcendently Symbolic horizon of meaning.

Simultaneously, Lacan's theory offers us a means of reconceptualising the internal overcoming of the subject/object distinction that resists any putatively Hegelian *identity* between the two poles: instead, Lacanian psychoanalysis deploys a particularly asymmetrical and non-dialectical metaphysics, aporetic and yet not merely negative or delimiting in its approach to the 'big questions' surrounding reality and being that continue to animate philosophy. Implicit in my argument is a new way of understanding the role of the signifier and negativity in Lacan, rejecting any overriding Hegelian influence and debunking the supposed hypostatisation in Lacan of lack and negativity. Finally, my paper will assess the extent to which the particular materialism that arises from Lacanian theory might ally with or problematise other recent attempts to renew

the materialist and realist traditions. To what extent might a Lacanian materialism undermine the polemics against “correlationism” and anti-realism via an uprooting of the very oppositions – subject/object, immanence/transcendence - that such a critique presupposes?

Keiko Ogata – SUNY Buffalo

Object *a* in Numbers

Numbers and language share a similar nature. Both systems consist of abstract objects used to communicate, to represent, to make an agreement, and so on. While numbers are mainly used for counting and measuring, and language is generally used for speaking and writing, both must follow their respective orders to make sense. If there is a crucial difference between them, it is in the way they position themselves towards that unnamable, uncountable something, that something beyond their knowledge. Lacan calls this something object *a*. But despite the fact that object *a* plays a crucial role in the structure of discourse, the term itself can never be adequate to what it represents. Concerning object *a*, Lacan states, “it has to be said that this object is not nameable. If I try to call it surplus *jouissance*, this is only a device of nomenclature.” Object *a* must be understood as the concept that names this unnameable something.

In this presentation, I will demonstrate that the Lacanian way of dealing with something unnamable is identical to certain mathematical solutions as they approach the limit of representation. I will then explore Lacan’s statement that “there is nothing in common between the subject of knowledge and the subject of the signifier” by way of the basic numerical formulae, $1+1=2$ and $1+1=10$, both of which represent mathematical truths within their respective systems. The former is true in the decimal system, on the one hand, and the latter is true in the binary system, on the other hand. With this distinction in mind, I would like to illuminate the difference in Lacanian theory between the subject of knowledge and that of signifier.

Session 4B (C127) – J. Borossa

Hephzibah Rendle-Short – Royal College of Art, London

'The image is intimate'⁵

This paper will examine the status of the image by looking through a psychoanalytic lens at a Lost Object Archive. The LOA is a production of imaginary objects, diagrams, text and images that is building a memory of my childhood house, albeit in a fragmentary way. The house no longer exists: it was cut in half some years ago and taken to the other side of the city. Central to the archive is remembered visual documentation drawn from mental images. My discussion in this paper will examine the relationship of these images to language. Through an examination of the writing of Jacques Lacan, I will ask if images originating in the mind are within language or, sitting in close proximity to it, outside?

At stake is the ontological status of the image: the image both physically, through the documents generated and virtually, as something produced within the mind. According to the theory of Jacques Lacan the image circulates within a modality of loss either as an object of desire, or as a site of identification leading to structural instability as the subject makes an entry into the symbolic order. The early writing of Lacan insists upon the encompassing function of the symbolic order that would imply that to make images from the mind is only possible through language. Taking this as my starting point I will then present a video diagram as I follow Lacan following Freud through his seminar on ethics when he makes an elaboration of Freud's 'telescope' topology of the mind from the *Interpretation of Dreams*.

Laura González – Sheffield Hallam

Make me yours: studying the psychodynamics of seduction through works of art

In *Fatal Strategies*, Jean Baudrillard writes that music and literature are seductive in themselves. Given his later interest in photography and the works of Sophie Calle, it could be argued that seduction is also an attribute of the visual arts. But what makes a work of art seductive? My research is concerned with the relational and psychodynamic aspects of the encounter between the work of art and the viewer; one that, when seduction operates, is characterized by interplay, flow and conflict.

The first step towards disentangling this research problem is to define seduction, a concept that is contingent, ridden with confusion, contradictions and connotative interpretations. Any attempt at pinning down the term, however, shows that it is pervasive and, as a ruling principle, it operates everywhere –especially where efforts to study it are made. The question, then, becomes a methodological one: how might one study seduction as it operates in the encounter with works of art? I put forward a subjective, practice-led approach, comprised of three strands: artistic –in particular photography–, psychoanalytic and writing. All three enact the self-reflexive methodology that is at the core of the contribution my project aims to make, and which is constituted of three steps: recognition, capture and reflection.

In this paper, my own (nearly missed) encounter with a work of art, Marcel Duchamp's *Étant Donnés*, and a bold shoe in a New York shop window will be used as props to explain this complex problem. Jacques Lacan's mysterious *objet petit a*, the object cause of desire and Freud's abandonment of the seduction theory will be discussed in the context of these experiences. There will also be the occasional appearances of a detective – who will provide the forensic gaze required of a presentation by a final year PhD student– and other minor characters.

⁵ Blanchot, M. (1989). *The Space of Literature*. Lincoln, University of Nebraska.

Rosa Nogués – Middlesex

Psychoanalysis in feminist art theory: from the mirror stage to anamorphosis.

My paper will explore the principal ways in which Lacanian psychoanalytic concepts have been applied to feminist art theory. After mapping the relative position of feminist art theory and practices informed by psychoanalysis within the context of the debate around feminist art during the late 1970s and early 1980s, I will discuss the principles of this position and its use of psychoanalytic concepts for the analysis and critique of cultural production.

Lacanian psychoanalytic theory has been since the mid 1970s determinant for the development of a specific tradition of feminist art theory. The specific import of Lacanian theory resides, on the one hand, in the special status of representation in his theory, within the processes of acquisition of a sexual identity, and on the other, in posing positing sexual difference as a law, an organising structure that not only determines the subject in her compliance with a specific sexual identity, but also structures the processes of production, dissemination, and consumption of cultural objects. And so feminist art theorists have employed Lacanian psychoanalysis both to expose and analyse the extent of the effect of representations of woman (in terms of content -images of women- and form -structuring of vision-) in the production/definition of the category of woman, and to reveal and disrupt the production of these forms of sexual difference.

Given the broadness of the interrogation suggested, in my paper I will focus on the use of the model of the mirror stage in feminist art theory (as it has been the privileged model of interpretation of cultural forms) to then introduce the structure of anamorphosis (as discussed by Lacan in Seminars VII and XI) to suggest ways in which the latter can be incorporated into feminist art theory and thereby point to a different understanding of the image.

Session 4C (C128) – L. Corti

Jane McAdam Freud – Central St. Martin

Freud's Medals

Sigmund Freud collected over 2000 objects of antiquity. These were ancient sculptures which included many two sided reliefs, seals, medals, obverse and reverse dies. This specific genre of object included carved and modelled, often non round, two sided, intimately scaled objects which served functional and or symbolic purpose for the ancients but which are akin in form and content to the contemporary medal. –.

This characteristic of Freud's collection is little known. I have made a study of Freud's objects making a parallel to my own work with 'the medal' in view of its inherent duality of form: where meaning is fundamental to the result.

Within the wider context of Freud's impact on conceptual art practice I will focus on the particular impact that Freud's collection had on my own art practice through my medals/ P.U.P's (Pick up Pieces): an acronym which neatly spells pups –the small dog of sculpture.

Agnieszka Piotrowska – Birkbeck

THE BEST JOB IN THE WORLD and the Lacanian Mirror Stage

The Best Job in the World (2009) advertised a dream job of a paradise island's caretaker, who did 12 hours of pleasant work a week and earned 150 000 Australian dollars for six months. Millions of people visited the site, which immediately after its launch had to be re-modeled due to overwhelming traffic. The application process involved creating a 1-minute video of why the applicant would be perfect for the job. 35 000 people applied. The BBC Television made then a one-hour film following the 4 British semi finalists and the final on Hamilton Island. I was the director of that movie.

I will argue that the process of application can be theorized using the Lacanian Mirror Stage as well as the ideas in his seminar XI of the image and the gaze.

One could argue that the BJIW campaign's success exploited the candidates' unconscious desire to re-run the innocence of the Mirror Stage in which a perfect image can be accepted as the representation of one's subjecthood. In the BJIW the candidates were encouraged to create a concrete symbolization of that perfect self: the all singing and dancing persona both creative and physical, immortalized in a 1 minute idealized self-portrait: the application video. The BBC documentary then became another "mirror" for those who took part in the campaign – the realization that the job application process was in fact a marketing campaign in which the applicants were subjected to the brutal laws of the-Name –of –the –Father, and the Big Other (the Symbolic) became a source of a trauma to the participants – their Imaginary perfection in shatters. The paper will look at some of the emails exchanged between the participants expressing the feelings of anxiety evoked by the perceived deception or the clash between the Imaginary and the Symbolic. However, despite the growing anxieties of those who participated directly in the competition, the world continued to follow obsessively the course of the campaign.

The paper thus in addition will look at the reasons why this might have been the case and what it might say about contemporary culture through employing some ideas traditionally used in psychoanalytical film theory, such as scopophilia – a pleasure derived from watching, the pleasure which can become quite obsessive, fetishistic and even sadistic –in which the objects of our adorations become inhuman, they are Lacanian's objects a, the objects of our desire. Could one

argue that similar mechanisms operate in popular culture elsewhere, also in the successes of such programmes as X Factor, Britain Has Talent or the Election Debates?

Teresa Brown – Independent

Staying with the 'Not Knowing'

For if everything is stored in the past forever, it is important to decide in the present what we wish to externalize by making it part of the past. This is the secret of creativity: that we are moving something from the nothingness of the future into the 'being past'. – Viktor E. Frankl

How does the above fit (or not) with the business of staying with the 'not knowing' in the making of a work of art? The above assumes that we have a choice. I question that. Frankl's statement assumes that everything is stored in the past forever: based on my training and practice as a psychotherapist for thirty years, my argument would be, the past doesn't stay stored. It has an uncanny knack of bouncing out of our lives when it's least expected or indeed invited. The notion of being able to consciously decide in the present what we wish to externalise is almost within our grasp. However, one of the best methods I know of externalising an event or a series of events, which appear to come from the past, is by putting them into action in psychodrama or painting. The business of moving something from the nothingness of the future into the being past is very challenging because it requires us to acknowledge and at least partially understand what is happening in the moment. This 'secret' of creativity that people often talk about as if it were something ethereal and outside of ourselves is often to be found within the very simple things we do on an everyday basis and take for granted. It lives in the dynamic relationship between the psyche and art, the unconscious and the conscious, and the past, present and future.