

October 19, 2005
Volume 1, Issue 6

Lacanian Compass

Psychoanalytic Newsletter of Lacanian Orientation

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Editorial

For this 6th issue's Editorial we have chosen Silvia Baudini's Opening Remarks at the Second American Meeting held in Buenos Aires, on August 5, 2005. The text is self explanatory, but the significance of the message, of the challenge psychoanalysis faces in today's world, of the energy that mobilized more than 1300 colleagues from 13 countries from all across the Americas can only be roughly perceived. This is a way to transmit and to inform our colleagues from North America and from the English speaking world what is happening in Latin America.

Opening Remarks of the Second American Meeting

Silvia Baudini

To welcome you to this our Second American Meeting represents a long journey marked by the number 14, as in the 14th International Meeting of the Freudian Field. A journey that has not been linear, that has slowly found its bearings, and that will continue along that line. These bearings bear the mark of a wager, not to yield to the onslaught of civilization; to make of psychoanalysis something alive. A Meeting is a live thing, as demonstrated by your presence: psychoanalysts but also students, teachers, law practitioners, social workers.

A live thing that finds in its path something that was not there before, the upcoming event, to be held tomorrow morning, of the First American Psi Forum at the Coliseo Theater. The contingency, which we owe to Graciela Brodsky, General Delegate of the W.A.P., was seized at a moment's notice.

The title of this 2nd American Meeting, "The Therapeutic Results of Psychoanalysis" is a positive statement. Psychoanalysis has therapeutic results, i.e. it relieves, resolves, and cures.

A psychoanalytic treatment is always referred to as something singular, that is, as said by Lacan, to a person who everyday experiences more suffering in his body or his thoughts. To this we can add that he also suffers disorientation, his drive to consume, his hopelessness.

The subtitle "New Forms of Transference" does not deny the particularity of this powerful discourse and of its effects at the level of libido, that is, of love. Psychoanalysis doesn't yield either to the new forms of transference when the symptom is not articulated with the unconscious, it is disarticulated from speech and it is put in action through impulses, compulsions, addiction and so on. Then, the transference cannot be direct from the patient but it goes through a third party, such as a judge or an Institution, for instance.

How can we evaluate the therapeutic results of psychoanalysis? How can we measure them? Maria Hortensia Cardenas, member of the Executive committee, says in a text she wrote for the EA newsletter: "The question about the therapeutic results requires us to specify the reasons of a practice from its therapeutic function. We know there are a great variety of treatments offered against the demands for a cure. These treatments are identified as psychotherapies that seek a collective normality for which they propose standard models accessible to everyone. In order to reach this normality the symptom must be suppressed. The problem today is that one doesn't believe in the symptom anymore".

The demand reasons to explain this is not the same as the assessment imperative that turns the subject into a number adaptable to the norms of the market in an era without a nodal point, with a decadence of ideals, loss of beliefs and promotion of excess individualism, compounded by a lack of judgment of actions and abandoning to its own luck all those who do not fit in or have been expelled from the consumer market.

A sort of generalized disbelief accompanies these phenomena of hypermodernity. Let's remember that *unglauben* is the term Lacan highlights in the Freudian text on paranoia. Therefore, it is a hypermodern paranoia that begins to settle in, and that in developed countries produces the ferociousness of the judgments that replace or try to replace the failure of a signifier to guide the ways to reach satisfaction. This is compounded by the weakness to bear our own responsibility for those ways to satisfaction, with two different modalities, the innocent victim and the legal plaintiff, two faces of the same coin, proven to be a false coin to bear the unbearable of human suffering.

Believing that the symptom is a function is what allows us psychoanalysts trained in the teachings of Freud and Lacan not to enter as a bull in a china shop, crashing in his path all that is most sensitive in a subject, that which makes life, love and desire and that are intimately linked to the symptom.

The unified clinic of the symptom, then, is Lacan's response to what he already foretold in the "Proposal of 9 October on the Analyst of the School", saying that our future of common



Editorial cont'd

markets will be balanced by the always tougher extension of the segregationist processes. This statement belongs to what Jacques-Alain Miller called the oracular dimension of his teaching, that which Lacan anticipated in 1967 and that today is sad news and a number: New York 9/11, Madrid 3/11, London 7/7.

In this Meeting, this demand to give reasons will be fully met. First, regarding the plenary tables, the first two following the opening will be chaired by the coordinators of the networks and psychoanalytic treatment centers that offer to extend the benefits of psychoanalysis to the city. These centers and networks from different places in Latin America will give a report of the therapeutic results of psychoanalysis.

The last plenary session opens into the future: the three Schools, through their Directors and its President in the case of the NEL, will speak about the future. The therapeutic dimension of psychoanalysis is not possible without the Schools, as the place where the question of training of the analyst is always present. Without it, without the school as guaranty of training, applied psychoanalysis may become a mere practical application.

These simultaneous tables, where more than 150 papers will be discussed, will explain that there are no pre-established places for the presence of a psychoanalyst, it is not the number of papers but the effectiveness they show that allows us to state that the place is made by each one of us, bearing the mark of a discourse that qualifies us to be the instrument of whomever would like to use us. In these tables, under the debate modality, each one of you may intervene to open the spectrum of our practice. A spectrum that includes psychoanalysts who work with children, adolescents, adults in the most diverse settings, hospitals, schools, the legal field, juvenile centers, favelas, who come from 13 countries of the Americas: Brazil, U.S.A., Peru, Bolivia, Mexico, Venezuela, Colombia, Guatemala, Chile, Cuba, Ecuador, Puerto Rico, and Argentina, where the Freudian Field has sown and today presents part of its crop.

Heloisa Caldas, with whom I share the Executive Direction, says in the paper written for our newsletter "...in the current circumstances, in a world where the market rules, therapeutic promises may seem a merchandise like the ones bought at the supermarket or at the corner drugstore. The more easily they are subjected to the measurement and accounting criteria of that market, the less favorable they are to the subject effect, because the subject is precisely what escapes the current evaluation system underlying capitalism and science. It is in this context that psychoanalysis should present the therapeutic that comes from its experience, not as promises but as results..."

This is our context, the one we have been building for more than a year and a half, for which more than 60 colleagues of the 3 schools of the Americas (La Escuela de Orientacion Lacaniana E.O.L.; La Escola Brasileira de Psicanalise, E.B.P.; and La Nueva Escuela Lacaniana, N.E.L.) have worked together. This Meeting relied on a Scientific Committee to produce the basis of the argument that supported our work; a selection Committee that supervised the quality and clarity of the papers; an Organizing Committee that didn't overlook a single detail in order to welcome you here, collaborators that helped and supplemented the work of the Committee. And finally, the ever-present support of Graciela Brodsky, who was willing to answer all my questions.

Ladies and Gentlemen, all of you who have decided to take advantage of the opportunity to participate in this event; I want to tell you that our responsibility as psychoanalysts is huge. Keeping this in mind, I took over the organization of the Second American Meeting, knowing very well that the place of the discourse invented by Freud is not guaranteed, that the real does not depend on psychoanalysis, but rather that psychoanalysis depends on the real with which it has to confront itself each time, all the time. That real has no law, it is not measurable nor can it be evaluated with ready-made questionnaires; our challenge is to sustain a position that in many cases goes against the flow, but it is not about navigating against the current but of being able to stop the movement when necessary, to open a parenthesis to accommodate the subject that suffers. Eric Laurent said at the University of Buenos Aires in November that there is a world full of opportunities, but opportunities don't wait, one has to seize them, and we have to be prepared for that.

Today we are inaugurating the Second American Meeting. From now on, you have the floor.

Silvia Baudini

Translation M.C. Aguirre

Reviewed by I. Aguirre

Beacon

The Paradox Of The Castration Complex.

By Vicente Palomera



When in his Seminar 8, held in 1961, Lacan introduced the symbol Φ to speak about the paradox of the castration complex; he did it with the help of a myth: the myth of Psyche and Eros.

In fact, Lacan's commentary referred to a painting by Zucchi, found in a Gallery in Villa Borghese, Rome. It is a painting that depicts Psyche surprising Eros (Psique sorprende Amore). The best text to read about the story of Psyche and Eros is *The Golden Ass*, by Apuleius.

The story deals with the kidnapping of a girl, who is kept entertained by an old woman who tells her stories (this calls to mind Scheherazade in *A thousand and one nights*). According to the story, the old woman tells the girl the story of Psyche: Eros is the son of Venus, and Venus is jealous of Psyche, because she is very beautiful. Venus asks her son to kidnap Psyche and to hand her over to a monster, but Eros is taken back by Psyche's beauty and instead brings her back to a dark place to protect her from the monster. They become lovers. Psyche comes to know extraordinary happiness. We must not forget that Eros brought Psyche to a dark place (because there is one condition: that she must never see him) so that, although he is her lover, Psyche has never seen Eros. This goes on for some time, and while Eros is a god, Psyche does not have a divine nature. Psyche wants to go back to visit her two sisters; she wants to talk to them, to tell them what has happened and why she is so happy. Eros accepts to let her go visit her sisters, who become jealous, and they tell Psyche that if Eros doesn't want her to see him, it's because he's a horrible beast. They say: "He is a snake", which explains why in the painting by Zucchi, Psyche surprises Eros armed with a saber. She's armed with a sword because of what her sisters have told her, that is, in order to defend herself from the snake

A very important detail in the story is that at the very moment Psyche surprises Eros -we see her raising the oil lantern in order to see him- he disappears, Eros flees. In the myth told by Apuleius, Psyche purposely lets a drop of oil fall on Eros, causing serious damage, wounding the god; that is to say, producing a very serious wound that will need some time to heal. Psyche's curiosity has caused damage.

If we now look at the painting, and this is something Lacan stresses in his commentary, what we have in the foreground is a vase with flowers; a bouquet of flowers is right where Eros's sex would be.

In 1989, the young American director Steven Soderbergh also used this detail in his film *Sex, Lies and Videotapes*. He shot a scene that reproduces Zucchi's painting. It is a scene where the hostess, Anne, leaving the bedroom where her partner is sleeping, goes to the room next door to see her guest lying on the bed, naked, half asleep and with a bunch of flowers right where his sex would be.

This is exactly the detail of Zucchi's painting that interests Lacan, more than the fact that Psyche is carrying a saber. For Lacan, it is not about the theme of the threat of castration; it is about something else. What we have before us is a vase of flowers arranged in a way so that the phallus of Eros is invisible -in the painting, when the phallus of Eros disappears. This is how Lacan explains the castration complex. Lacan comments on it in a very particular way in his Seminar VIII, *On Transference* (chapters 16 and 17).

Lacan takes up the story of Apuleius thus: for him this scene is the start of the drama, it is from this moment, starting with the flight of Eros that Psyche's adventures and stories begin. Besides, Lacan insists that it is not a question of a story between a man and a woman, that the theme of the beautiful story of Psyche is not that of the couple, or about the relationship between a man and a woman, but rather about the relationship between the soul -Psyche- and desire. What animates the soul in this moment depicted by Zucchi is curiosity. Eros flees and disappears because little Psyche has been very curious, and disobedient as well.

What is interesting is that the disappearance and the flight of Eros are represented in the story by means of the disappearance of the phallus of Eros, that is to say, at the very

Beacon cont'd

moment that Psyche's curiosity manifests itself.

In the story, Eros disappears, an instant caught by Zucchi in the painting when the phallus becomes veiled. The phallus disappears, and for Lacan, the castration complex is linked to this point of disappearance. This point of disappearance is also the vanishing point that organizes the space of the painting.

If Lacan affirms that it is in this instant that the drama begins, it is because he considers the soul to be born at this moment. The soul in Latin is *anima*, and it is to this that Lacan makes reference; in other words, it deals with knowing what the soul is. It is curiosity. It is with this curiosity that the birth of the soul takes form. Therefore, what Lacan proposes is that the soul is born in the instant when desire disappears, in the moment that desire escapes. Thus, the painting represents the birth of the soul, of Psyche.

What is then the paradox of the castration complex? Lacan emphasizes that to think that Psyche arrives with a sword in order to cut the phallus of Eros is a contradiction, because the phallus of Eros, which the bouquet of flowers represents, at that moment has already disappeared. This allows us to say that to the extent in which the phallus is converted into a signifier, it disappears. In other words, it is the signifier that castrates and there is a paradox in this: the flight of Eros represents the disappearance of the phallus caused by language. In other words, that symbolization implies a "negativization".

In fact, what Lacan explains is that in the field of the signifiers, there is a signifier that is lacking. There is a difficulty because when confronted with the field of language, we fail to understand very well what it means for a signifier to be lacking. For languages exist so that we can try to say what we must say with the words we have. Lacan discusses this problem in his Seminar On Transference, taking into account the fact that his listeners could say that they did not understand why the signifier is characterized by the fact that a signifier is missing.

Lacan says that it is the signifier that castrates. Here, there are in fact two points of view that one could discuss: is it the real object that castrates, or is it the symbol? According to Lacan, it is the symbol.

What Lacan defines as "the paradox of the castration complex" is that the phallus as signifier "is the signifier for the lack of a signifier", and this is also what the painting by Zucchi shows: the elision of the phallus. In other words, this painting can be considered as a myth that speaks about language and about the relationship between the soul and desire (not between man and woman).

Lacan writes the phallus with the Greek letter Φ . He introduces for the first time in this Seminar the writing for the phallic symbol and the difference between Φ and ϕ . He proposes to write the fact that "the phallus as a signifier is the signifier of the lack of a signifier", with the letter ϕ but in order to indicate that this point is a point of separation, of lack, a vanishing point, he proposes to write ϕ with the minus sign, $-\phi$.

For Lacan, the painting by Zucchi consists not only of a symbolization, in the sense of representation, but it is also writing, since for him it is the fact of knowing if the sexual relation can be written.

This painting shows that, even if the sexual relation cannot be written, the phallus as a signifier can be written, and that the phallus as a signifier has a very important function of allowing the lack of a signifier to be written, the fact that there is a hole in language.

This is the reason why Lacan uses a substitute term when he says that the phallus is the signifier for the lack of a signifier, which means that the phallus as signifier, replaces the lacking signifier.

Thus the phallus is a substitute, or rather it deals with the replacement of one thing by something else, and it is for that reason that we have a double writing: $\Phi / (-\phi)$.

In 1972 in his Seminar XX, when Lacan finds a path to write the logics of sexuation, he writes the term phallus using the symbol Φ , in order to put the accent on the phallus as a signifier, as a function in the mathematical sense, replacing something that cannot be written, the sexual relation.



Beacon cont'd



There are very close ties between the problem of the phallus and the problem of writing in psychoanalysis. This point is very important, because the fantasy (phantasm) always puts into play a disappearance, a fleeing, and in fact Lacan stresses that the subject has a tendency to want to disappear. We only need to think about the most ordinary experiences: "If she/he doesn't love me, I will leave". Men and women, each of them have their own manner of cultivating a disappearance: standing apart, becoming quiet, leaving, getting thrown out... These are different ways of fleeing and there is a symptomatology of disappearance that is relative to the fantasy and shows that the question of disappearance is critical, because it corresponds to a central point in the structure of language.

Now then, how are we to understand the lacking signifier? What does it mean, "the lack of a signifier"? Lacan says that when a language is spoken, one has the impression that we have at our disposal a whole set of signifiers, and one gets the impression that there are no signifiers lacking. This is why Lacan takes us to the moment when the lack of a signifier starts to appear, making reference to the questions made by young children. If we want to get an idea about the lacking signifier, we only have to think about the questions children make. The examples Lacan gives are very funny: What is to run? what is to stamp your feet? What is an imbecile?... And he shows us that, if we answer the question "what is run?" by saying "to walk very fast", it is not very satisfactory; and if we answer: "to stamp the feet means to be angry", we get the impression that we are saying something absurd. With respect to the question "what is an imbecile?", he prefers not to give examples.

Lacan wants to say that what the demands and questions of children show is that, in fact, the signifier can be lacking. The signifier can be lacking to the extent that the answer does not suit the demand. He says that what the child proves when he makes these questions is that there is a kind of insufficiency regarding the use of the signifier. The question shows perfectly well that there is an enigma in the language that is spoken. It is an enigma that can be represented in many ways, for example, by taking things in a "microscopic" way or a "macroscopic" way. If we take things in a macroscopic way, it would be said that there is a hole in language and that the child interrogates this hole in language. On the contrary, if it is taken in a microscopic way, then it can be said that the child points to the interval between signifiers. In other words, whatever the answer the mother gives, the child will continue making questions, putting the accent over the void that the sentence carries, whatever the answer to the given question is.

Thus, what makes the child a child, or what gives the child a soul (psyche) is the void that opens in the sentences, phrases that the child listens to, which can be written in different ways. What interests the child is none other than the Other's desire, the lack in the Other... In the end, the question is: can the Other lose me?

What Lacan points to is that each time that a child makes questions like "what is to run?" "What does to kick mean?" "what is an imbecile?" it can go on infinitely. The child can make infinity of questions and this infinite series of questions converge on one question: "What am I to you?". At this point, psychoanalysis shows us, since the position of the subject is supported by fantasy, that the true question we are dealing with is "What does the Other want?"

Let me finish by recalling that at the end of his commentary on the painting, Lacan says that Psyche wants to possess her happiness. Following this, we could say that, once entered into language, possessing one's happiness means being able to arrange one's flowers, that is to say, to learn how to do with the lack in the Other.

Reviewed by I. Aguirre

Bookmark

The Rule of Four

By Ian Caldwell & Dustin Thomason

ISBN 0-440-24135-9

By Luiz Renato Gazzola

The best-selling novel *The Rule of Four* was written by two recent Princeton and Harvard graduates who majored in History and Anthropology. It is a quite entertaining and erudite thriller focusing on four Princeton roommates who take an interest in an ancient (and real) book called the *Hypnerotomachia Poliphili* ("Poliphilo's struggle for love in a dream"). This Renaissance text is written in a mixture of Latin, Greek, Italian, Hebrew, Arabic, and Egyptian hieroglyphics, and has fascinated historians since its publication in 1499. Part convoluted fictional narrative and part scholarly treatise richly illustrated with wood engravings, the novel describes an extreme case of erotic fervor aimed at everything the protagonist, Poliphilo, encounters in his quest for his beloved, Polia. The interested reader can find an electronic copy of the *Hypnerotomachia Poliphili* at <http://mitpress.mit.edu/e-books/HP/hyp000.htm>.

In *The Rule of Four*, Tom, the main character, is a Princeton senior whose late father spent his entire life unsuccessfully trying to crack the mystery of this ancient text, to the deep regret of Tom's mother. Meanwhile, his roommate Paul is doing his senior thesis on the book, and finds clues indicating the dreamlike and erratic narration actually contains riddles and encrypted texts that might lead to the discovery of a carefully hidden secret. With the reluctant help of their two other roommates, the duo engages in a febrile pursuit of the truth spanning the libraries, buildings and underground tunnels of the Princeton University campus, complete with murders, detectives, sexy girlfriends, academic intrigue and politics. The end result is a rather sensitive, subtle and finely written coming-of-age story with shockingly interesting quotations and reflections on the nature of love, friendship, truth, time, and knowledge.

Besides the pleasure of reading such a well-constructed and refreshing novel, psychoanalysts may find a couple of other rewards on the pages of *The Rule of Four*.

Quite interesting are Tom's struggles in being fascinated by the book and trying to pull away from the obsession that drew a rift between his father and his mother - a rather accurate illustration of the impasses subjects with an obsessive structure often encounter.

To begin with, Tom's "mission" derives directly from a debt his father transmitted to him, that of failing his wife and children in the name of what Lacan in Seminar 20 would call the *jouissance* of the exercise and acquisition of knowledge (as opposed to the phallic *jouissance* or *jouissance* of the body). Tom takes on himself the task of finishing what his father started - which is not without reminding us of Freud's Rat Man. In doing so, Tom is completely overwhelmed by the *jouissance* of the signifier so abundant in the *Hypnerotomachia Poliphili*, to the point of neglecting - in his turn - his girlfriend Katie, thus repeating the fate of his parents' relationship. Tom wants to make of his father his intellectual hero, but in doing so, he succeeds instead in turning Katie into an impossible object of desire. He is only able to recover his desire for her when she becomes the object of desire of another man, not unlike what Lacan points to in Hamlet regarding Ophelia.

The obsessive style of object choice and the impossibility of escaping the imperative of a desire regulated by the laws of the symbolic constellation preceding the birth of the subject, are beautifully illustrated by a passage in *The Rule of Four*: a commentary on Virgil's phrase *omnia vincit amor* (love conquers all) at the light of an engraving by Agostino Carracci, showing Cupid beating up a large satyr in front of two naked nymphs. Tom's father uses the engraving to tell him that Love "is not supposed to be on your side, you fight with him, but he's too powerful." Tom later says: "I've always wondered why Carracci put two women in the engraving, when he only needed one. Somewhere in that is the moral I took from the story: in the geometry of love, everything is triangular. (...) The tongue of desire is forked, kissing two but loving one. Love draws lines between us like an astronomer plotting a constellation from stars, joining points into patterns that have no basis in nature. The butt of every triangle becomes the heart of another, until the roof of reality is a tessellation of love affairs." Later, in another passage, Tom is able to break free of his father's mandate, to find he can reach his own *jouissance* with Katie, who then



Bookmark cont'd

doesn't need to be kept at a distance anymore like an impossible object. He illustrates it by saying that the constellation became a binary star: "My terminal condition, the love affair I thought was in my genes, slowly started to lose its grip on me. The triangle was collapsing. In its place stood a pair of points, a binary star, separated by the smallest possible distance."

We could go on and on about similar passages in the book but given the limited size of this review, we will leave the reader the pleasure of discovering these flavorful bits, with the exception of one more, that makes reference to two other master signifiers for the obsessive subject: time and death. "The thing people like to say to victims is that time is a great healer. (...) I have a different impression. Time is the guy at the amusement park who paints shirts with an airbrush. He sprays out the color in a fine mist until it's just lonely particles floating in the air, waiting to be plastered in place. And what comes of it all, the design on the shirt at the end of the day, usually isn't much to see. (...). We are the paint in that analogy. (...). Time is what disperses us. (...) Death is the only escape from time."

The psychoanalyst reader who keeps in mind the obsessive structure while reading this fine book will have lots of fun.



Log

Collected by Liliana Kruszel

In August 2005, Argentina hosted the second American Encounter, where more than ten countries from Latin America were represented, all from the three American Schools of the Freudian Field.

On that occasion, a newly created Institution for Applied Psychoanalysis called "Pausa", (pause in English) offered a course for the participants of the event, on the topic of "Subjective Urgency in Institutional Setting" .

Subjective Urgency, or as otherwise known as crisis episodes, is a new clinical form that require on the part of the practitioner an adequate response.

Dr. Guillermo Belaga, Argentine Psychiatrist, led us with his presentation, through the theoretical foundations of a practice that needs to be in tune with this new clinical form.

He argued that the subjective suffering of our times corresponds to a new social context, product of a world transformed by science and economic globalization. Based on the developments of a French Psychoanalyst, Eric Laurent, who named this time as the time of "generalized trauma", Dr Belaga outlined the historical and cultural factors for such a new clinical category.

Our times, he contended, are different from those in which Freud lived and practiced psychoanalysis.

That was an era where the social Other was consistent, was able to say NO, and with it came a certain knowledge of what was expected from each one.

Today that social Other is not the same, there is more or less a vacuum in its place, which means in turn, more disorientation.

The only point of consistency seems to come from the scientific discourse, with its ambition to be able to control everything: from genetic programs to calculate each time in a more precise way any possible risk. In that way science intends to make of the 'cause' something programmable. When that fails, when something of the order of a cause not programmable emerges, the concept of trauma applies, as that which escapes the possibility of programming.

In other words, this new social order is one of uncertainty that covers all areas of life and consequently each one has to be in charge of his own definition, which in turn creates a second effect, the "identity deliriums" expressed in identities falsely created such as: "I am anorexic", "I am normal", "I am an addict". Both forms can be shaken when an individual is confronted with a contingency that was not under the "social imaginary" of security.

Confronted with the loss of symbolic references "the traumatic" emerges and the demand for fast therapeutic effects takes place, in order to quickly restore that 'hole' in the meaning of the collective and individual discourse.

The response to the "subjective urgency", has been on the one side given by the DSM classification of Post-traumatic Stress Disorder, that reduces the trauma to a uniform response, and on the other hand is the one given by psychoanalysis, where each traumatism is particular to each subject's singularity.

This last perspective takes into account the social ties as explained between that which is sexual and that which is social, and by no means by justifications and myths of biological or neurological order.

Dr Belaga contends that the decision made by the professional in charge of an psychiatric emergency or a hospital urgency, is going to make a difference in the life of a person whether the professional has a biological/medical approach or a psychoanalytic one. The psychoanalytic way of listening will open the question for subjective responsibility.

He followed the teachings of history in regards to how society perceived the veterans of war that finally concluded with the classification of Post=traumatic Stress Disorder, after the Vietnam war, which intended to take away responsibility from the soldiers for the atrocities of war. In that way, to suffer from a trauma is associated with the notion of "victim", consequently somebody not responsible. Dr Belaga rescues Lacan's observations from Bion's concept of "legibility" for group dynamics, to shed light over the strategy to follow when confronted with a subjective urgency: " its about making the group more transparent to itself, so that each of the members could judge the progress of the group, in such a way that it helps the doctor evaluate where is each case heading, to what exit door : back to the unit, back to civil life, preservation of neurosis, stressing the fact that the way found is particular to each subject.



Chart

Buffalo, NY

Reading group
Readings of the Ecrits by Jacques Lacan
Responsible : Dan Collins
Contact: dcollins@buffnet.net

Houston, Texas

Houston Freudian Field Library
Reading Seminar XI, The Four Fundamental Concepts of Psychoanalysis, Jacques Lacan
Frequency: every other Friday 5:30 to 6:45 Pm
Place: Borders bookstore, 3025 Kirby Rd.Houston Tx 77098
Free admission
Responsible : Carmen Navarro Nino
Contact: carmennavarro11@hotmail.com

Miami, Florida

Nel-Miami (Nueva Escuela Lacaniana del Campo Freudiano)
School Nights : Wednesdays through December
Seminar : Seminar book 10, Jacques Lacan, Wed. October 12, 26, Nov.9 and 30, Dec.14
Responsible : Alicia Arenas
Cartel Night : Wednesday, October 2.
Responsible : Maria Eugenia Cardona
Library night: Wednesday, October 16
Responsible: Liliana Kruszel
Psy Forum : October 19
Responsible: The Board
Formation of the analyst: Dec 7
Responsible: the Board

Florida Center for Research and Development in Psychoanalysis
Fundamentals I, Fundamentals II
Responsible: Alicia Arenas, Juan Felipe Arango, Liliana Kruszel, Monica Prandi

Investigation Seminar: Masculine sexuality symptoms
Responsible: Alicia Arenas, Liliana Kruszel
Investigation Seminar: Children and violence
Responsible: Juan Felipe Arango, Monica Prandi

Advanced Seminar : Feminine and Masculine Position and Love Ties in our Time
Responsible: Alicia Arenas, J.F.Arango, Ma Eugenia Cardona, Liliana Kruszel, Monica Prandi
Contact: NelFlorida@aol.com, tel: 305-4610999

New York, New York

New York Freud Lacan Analytic Group
On-going activities:

Anxiety in the 21st Century.
Readings from Seminar X -Anxiety/L'Angoisse (1962-1963) by Jacques Lacan, and other texts.
Wednesday 8 pm . Barnard Hall, Room 407, Broadway at 117th St., NYC
October 26, November 16, 30, December 14
Responsible: Maria Cristina Aguirre, PhD
Contact: NYFLSG@pilot.cpmc.columbia.edu

Lacanian Ink : #26 the fall issue: On Anxiety
The Symptom #6. Multilingual Magazine on-line for Lacan .com
<http://www.lacan.com/newspaper6.htm>
Responsible: josefina ayerza , editor of Lacan .com
Contact: perfume@lacan.com

A Lacanian Ink event: Alain Badiou at the Drawing Center November 16, 2005
35 Wooster ST., NY,NY10012



Chart cont'd

Special Events

FRIDAY OCTOBER 21, 2005 AT 8 PM
FORDHAM UNIVERSITY
ROOM # 109 - MACMAHON HALL

Lecture

WORDS AND THE BODY: Lacan's Hypothesis of lalangue and its clinical consequences"
Saturday October 22, 9 am to 7 pm. IX International Seminar of the Freudian Field: "The subject, the Body and Jouissance" with Vicente Palomera, PhD. Psychoanalyst. Fordham University, 113 W. 60TH St. between Columbus and Amsterdam. NYC. The International Seminar includes a Lecture and a full day Seminar with two Clinical Case Presentations

First Clinical Study Days

Sunday October 23, 9 am to 1 pm. . Fordham University, 113 W. 60TH St. between Columbus and Amsterdam. NYC. Fee: \$ 30,00, Students \$ 10,00
A program of the World Association of Psychoanalysis
In the United States

The first Clinical Study Days will be held in New York on October 23, 2005.

The Body in Psychoanalysis

With the participation of Vicente Palomera
OCTOBER 23, 2005
FORDHAM UNIVERSITY
NEW YORK CITY
For more information: NYFLSG@pulist.cpmc.columbia.edu

Omaha, Nebraska

SEMINAR: "THE PASSION OF IGNORANCE IN THERAPEUTIC UTOPIANISM"
The Seminar is held on Fridays, from 11:30 through 1:00. WE WILL MEET FOR THE FOLLOWING DATES IN 2005: October 7, November 4, and December 2.

SEMINAR 'IMAGE, SIGNIFIER, MATHEME, KNOT'
The Seminar is held on Fridays, from 11:30 through 1:00. WE WILL MEET THE FOLLOWING DATES IN 2005: October 21, November 18, and December 16.

Responsible: Thomas Svolos

Contact: tsvolos@radikis.net

UPCOMING EVENTS

November 5, 2005: Miami
Seminar
Guest Speaker: Bernardino Horne

November 2005: NY, NY,
Guest Speaker: Alexandre Stevens
Lecture: How to Make a Father for Oneself
Wednesday November 2, 2005, 8pm
Barnard College

February 17 & 18, 2006: NY.NY. 10th International Seminar of the Freudian Field
Guest Speaker: Pierre Gilles Gueguen
Additional information forthcoming

April 2006: NY.NY
Guest Speaker: Eric Laurent .
Lecture: additional information forthcoming



Lacanian Compass

Chart cont'd

April 29 & 30, 2006: NY, NY
Symposium The Dead Father
Organized by the Association for Psychoanalytic Medicine
Guest Speaker: Eric Laurent

April 2006: Omaha , Nebraska
Workshop of the Freudian Field
Guest Speaker: Jean Pierre Klotz
Other Events associated with his visits
Additional Information Forthcoming

Fall 2006
NY, NY : 11th International seminar of the Freudian Field
Guest speaker: Marie-Helene Brousse

NLS and WAP events

April 3-4 2006 Tel-Aviv , Israel Fourth Congress of the NLS
July 13-17 2006 Rome Italy Fifth congress of the WAP

