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Lacanian Compass

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Editorial

Liliana Kruszel

Welcome to a new edition of the Lacanian Compass. We are going through exciting times for psychoanalysis of the Lacanian Orientation in the US. The third Clinical Study Days is on its way, this time in Omaha, Nebraska, where we hope to meet most of our readers.

The subject of the CSD3 will be in tune with what the World Association of Psychoanalysis is working on all over the world in each and every one of its schools.

The object 'a' and the clinic derived from it, is a turning point in the formalization of Lacan's teachings.

This object, being a part of the body that is capable of being separated from the rest of the body, becomes the primitive identity of that body, even before the constitution of the subject, prior even to its confrontation with language.

The relationship between this formalization and the one about anxiety, is intertwined to operate as a compass in the clinical work.

Anxiety we know well, is something 'unbearable' in our culture. Medicating anxiety very quickly, speaks to the difficulty of bearing anxiety in our times. However, the psychoanalytic response to anxiety is to offer of the possibility to 'work through' anxiety to transform it, from an unbearable diffuse feeling, to constitute a neurotic symptom. This allows the subject to work on the economy of jouissance of that symptom and to name and enter the fantasy world that sustains it.

We hope to continue working on these helpful clinical tools when we meet in June.

I hope you enjoy the wonderful articles that we offer in this issue, see you all in Omaha!

Beacon

A Clinical Wreckage

(The original title: “un fracas clinique” is on play on the words cas (case) and fracas (loud wreckage)

Jean-Pierre Klotz

Translated by Annie Muir

Lacan has designated the Subject Supposed to Know as the pivotal point of transference. Occasionally he simply enunciated is as: “transference is love”. Are these two approaches equivalent?

Does the Subject Supposed to Know thus become a path towards the solution to love? Is it “really” inherent to it? In which case its unveiling, its being brought out, would have as consequence, the lifting of the *passion obstacle* it creates in the experience. If so, it would then have to be “resolved” (or dissolved), which would substitute a solution to the love destined to be “liquidated” in the end of the analysis.

Or is the Subject Supposed to Know to be understood as a tool, a support for the interpretation, with which certain of its traits concerning the links between knowledge and the subject (marked by supposition) can be accentuated. Something in it would resist complete translation, the active participation of a subject would be required in this supposition; the interpretation of meaning would be insufficient either for the solution or for the dissolution. The Subject Supposed to Know would therefore have the status of a fiction connected to the word being addressed, inductor of a subject with an enigmatic meaning, by the fact of being said. The Subject Supposed to Know would index a real concerning the subject which would itself become an enigma, while at the same time clearly distinguishing itself from this real.

Lacan defines the Subject Supposed to Know, not as the formation of “a trick, but as a *piece of luck* (the original French work is “*veine*” which describes both a *piece of luck*, and a *vein*) as if detached from the analysand”. It can therefore be referred to as soon as one speaks since what one says is always a potential enigma and therefore a call for meaning. It is self-evident. What is not self-evident however, is whether or not the analyst holds it. Love always implies it (as opposed to being implied by it), in correlation to supposition. Therefore, what is at stake in transference is not a complete “sorting out” of the Subject Supposed to Know, but the elucidation of its tie to the analyst. This tie also involves a

separation, a ceaselessly disjointed connection, a non-relation, which wants to ignore itself. Transference love is a testimony to it, (or any other passion experienced toward the analyst, including the ignoring of “I don’t want to know anything about it”). The analysand defines himself as the one who believes in the Subject Supposed to Know as identified with the analyst, whereas the analyst is only an analyst by knowing he is distinct from it while not having to deny it, since he is not implied as subject in this business.

Consequently the effect, which can be interpreted as Subject Supposed to Know, is not at all specific to analysis, but analysis is the only means of bringing light to it scope. Lacan has insisted on the link between love and knowledge in the Freudian transference. However, what has to do with supposition and separation is more crucial than the preliminary hopes of totally “working it out” and elucidation, which are automatically inferred by universal understanding.

Concretely speaking, the aim isn’t to reduce the Subject Supposed to Know to a de-subjectivized knowledge as a solution, but to realize and even to render an account for, the real support of this fictive formation.

The symptom is not only a sign of what is going wrong, but also the only suitable framework for the analytic experience. It presents itself as a dysfunction, whereas the Subject Supposed to Know presents itself as recourse. But the latter is nevertheless included in the symptom, which is the point of departure, the place of travel and an instrument of measuring the results of the experience. As such, the symptom is a function and within the analysis, it is what brings about the evocation of the Subject Supposed to Know and its actualization. One will indeed be able to use it, because of the place left in it by the “out of meaning” (literal translation of the French term “hors-sens”) in correlation with what remains inert in it.

And now, lets come to a clinical case

This subject had come to analysis because he had difficulty settling. Yet, he never ceased being confronted by what is at stake in arrest and mobility. Attentive in his life and his activities to *leaving marks* he was preoccupied with order and rationality. However, it was hard for him to make thematic choices in his life. Any choice resulted for him in a displacement, which aimed at denying a possible arrest. His obsession of displacement and fixity caused a relative dispersion. This would interfere with concentration and deepening and caused anxiety at times, which would dissolve in the next displacement. In addition, he had a ceaseless curiosity and accumulated knowledge of many varied things; his dispersion remained a sort of repetitive “starting of things” and a semblance of not-all which constantly threatened to faint into a “that’s it”.

No place, no domain must be allowed to lock him in.

Psychoanalysis had grabbed him there, in so far as it presented itself as an “outside of”.

It also represented a multi-leveled dissidence among the essential signifiers of his family ascendancies and of his concrete life. It was “on the side” and at the same time, it was neither anywhere nor anything. One could say it had been avoided in his family in a retrospectively surprising manner, considering the fact that several paths could have led to it. As he engaged in it, in various lateral ways, he had for a long time a difficulty stopping on anything. The obstacle kept recurring in the adhesion to interpretations and the thesis visited in the cure: why would it be “that” as opposed to something else? A recurrent doubt kept insinuating itself. Yet he kept trying, he would get lost, he searched for terms, identified meaning, meaning which would deliver the same thing. Not understanding was at the same time an assurance against fixation and an inductor of imposture; although it was always recoverable, he would at times get paralyzed or even apathetic. There were many variously “purring” travels in the analysis. Interestingly, the rhythm of sessions, the necessary arrangements to get there, a certain form of organization to sustain, may have served as supports when meaning was always threatening to fail. It went on this way until a turning point, which took place in two stages, as follows.

First, there was the emergence of a signifier, which had a totally new effect: the *vehicle* signifier. He first formulated it like this: his mother had in many ways been his father’s vehicle, for the subject as well as in many other vital circumstances. This way of enunciating the signifier referred to many situations having presided over his coming into the world, as well as to the relationships he had with his parents, and they had with him. In addition to this, he stated he had also served as a vehicle for his mother in her relating to the paternal family, where the relationships were not easy and separation features abounded. The combinations of these different values of the signifier vehicle had an amazing effect. His surprise contrasted with a certain banality of formulas and of an ordinary Oedipal context. Nevertheless, there occurred an effect of prioritizing, of sudden understanding of what had been produced up until then, and a new certainty even if there was no added precision. All of a sudden he felt he knew what the unconscious was (more on the level of an adhesion than of an understanding). Obstacles seem to lift and it was becoming harder to deny progress forward. Analytic terms he had used for a long time with consistent doubts (doubts which sustained his use of them) found a better place in him. Some degree of exhilaration came with this episode, and the surprise due to the contrast between the effects produced and the lack of newness of what was said.

He happened to have to go to a work meeting in the following days; it had to do with the reading of texts related to psychoanalysis. As he was driving there, feeling rather enthusiastic about experimenting with his new impressions, he went through a red light, which was very unusual for him. His vehicle was

seriously damaged but he wasn't hurt at all. It could have been much worse. There was more fear than damage. In addition to the fact that he was unable to make it to the meeting, the accent was placed on the wrecked vehicle, at the same time burning hot and in complete turmoil, beyond all comprehension and with a great amount of *a posteriori* anxiety for him. Stopped in his tracks, having unknowingly risked his life, he found himself however experiencing a tragic-comical "that's it", at the same time full of certainty and of "out of meaning". During the following session he reported this to the analyst who remained stubbornly silent, which produced an effect of rupture. I will stop here and only want to add that nothing was ever the same again in his analysis.

Why did I refer to this sequence?

The Subject Supposed to Know had always been present for this subject; connected to the analyst, but also evasive, diverse and navigating back and forth through words and meetings. One could say it was on the foreground of the symptom as presentation of a dysfunction. It would therefore only land on the analyst as an *a priori*, just like a vehicle must stop somewhere, to have a place and a name. But this isn't sufficient to make certain its status, or only a status as ideal vehicle. The fact that it names itself and comes to occupy a space in different circuits already provokes an effect of arrest, but this effect remains fictional.

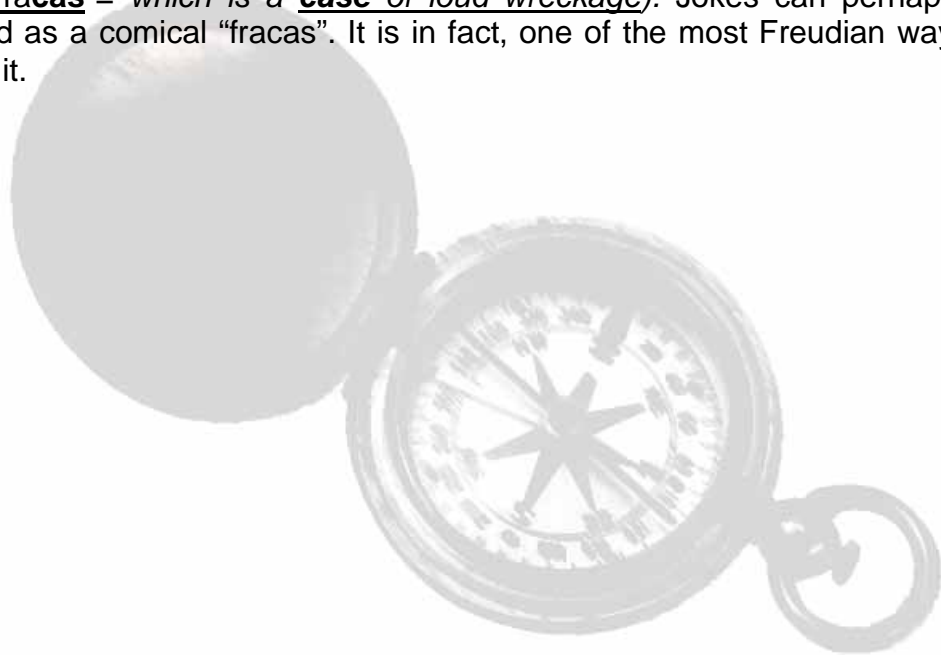
That's when the accidental wreck, contingent, going beyond the imaginary control of the subject, produced another kind of effect, which can only be new because of a silent strangeness. It could have been a final stop. However, it isn't the bungled act, which is essential here. It was the heterogeneous encounter where one is better off securing one's share of the incomprehensible. Actually, the wrecked vehicle positioned the Subject Supposed to Know by separating from it, letting go of it, by embodying a tie of separation. It happened outside of any previous shift, within the symptom. Any possible exploration of knowledge, incessantly practiced up until then, was shattered in the wreck and therefore, did not get completed. The heterogeneous connection provided by the vehicle wrecked in a contingent manner, as well as the fact that the subject was able to extract himself from it, in a no less contingent manner, reveal the symptomatic structure of this experience, by including the part of "out of meaning" which until then had been adjourned indefinitely.

This structure may, from then on be referred to, and this fosters a certain arrest in the flight of meaning, with a "fracas" (a wreckage), which expels itself out of it.

A certain comical effect remains, since there was no tragic end to this, which after all, could very well have happened. I am stressing the term "contingency" in this particular context.

Lacanian Compass

The Subject Supposed to know has in analysis, a non-fictional reversed side which affixes it while causing it, and from which it can unfold. It marks supposition of knowledge as irreducible. It is detachable and can resuscitate. It seems to me that one characteristic of “our” Subject Supposed to Know, is that its resolution does not eliminate the supposition as such; it even underlines what produces it. It makes functioning within the symptom possible. What is at stake here is limiting the hopes of transference, of “figuring out” the subject through knowledge. The de-subjectivization necessary to elucidation can only operate in part. Ultimately, it is not the Subject Supposed to Know, which causes love, except within the symptom where it takes place. It subsists there, even if it is transformed, displaced, or modified, never ceasing to include a sort of inadmissible waste. Something secretes itself: in this case it was at first the wrecked vehicle. There is no case in our clinic, without something being wrecked (“qui fait fracas”= *which is a case of loud wreckage*). Jokes can perhaps be considered as a comical “fracas”. It is in fact, one of the most Freudian ways of looking at it.



Beacon

The objet a and psychosis:

“A voice that gives sound to the gaze”

Vicente Palomera

In Seminar X Lacan emphasizes the link between anxiety and the imaginary and begins the study of anxiety starting from the scopic register. He starts off at the specular image and all the disorders in relation to the self-image, the Unheimlich of the double to arrive finally at the moments when the image begins to gain autonomy, when the image itself begins to stare. At the climax of the demonstration Lacan provides the case of a psychotic patient who says *Io sono vista*, meaning in Italian "I am being seen" as well as "I am the view".

Isabella, this schizophrenic patient, had drawn a three-eyed tree. Lacan is particularly interested in the frame, the signifiers framed by the branches of the tree. It is not only a matter of the gaze but also of what frames it, a signifier chain imposing itself in its dimension of voice: *Io sono sempre vista*¹.

The full reach of this example became evident twenty years later, in 1983, when Jacques-Alain Miller read it against the background of a note in "A Question Preliminary to any possible treatment of psychosis", showing that the object, as structure of vital loss, was present in this case, and also how the field of reality is constituted starting with the extraction of the gaze as object². In this sense it can be stated that the loss of reality is equivalent to the loss of the frame of reality. Isabella's mutism is due to her occupying by herself the place of the opening obtained by the extraction of the object. The gaze is always there, framed, cut out, but Isabella cannot unglue herself from it.

Shortly, the psychotic subject shows that object a may be cut out, yet this is not enough for separation from it.

Lacan's observation, furthermore, follows a comment on the Wolf Man' dream: "If this observation remains for us of an unexhausted and unexhaustible nature, it is because it deals essentially, from the beginning to the end, with the relation of the fantasm to the real. What do we see in the dream? The sudden opening of a window. The fantasm shows beyond a glass and through an opening window.

¹ Lacan, J., Seminario X, *La Angustia*, p. 85.

² Miller, J.-A., "Mostración en Premontré", *Matemas I*, Manantial, BsAs, 1987, pp. 169-173.

The fantasm is framed"¹. In this dream "the wolves on the branches make up the frame".

Lacan goes on to say that in Isabella's case "it is signifiers that play the role of the wolves for the Wolf Man. Beyond the branches of the tree she wrote the formula of her secret, *Io sono sempre vista*". Let us dwell for a moment at Isabella's drawing. The sentence enveloping the tree invites us to do so, and likewise does Freud's comment in *The Interpretation of Dreams* concerning the means of representation in the dream ("*Die Darstellungsmittel des Traumes*"). Freud establishes there an analogy between dreaming and drawing: "The incapacity of dreams to express these things must lie in the nature of the psychic material out of which dreams are made. The plastic arts of painting and sculpture labour, indeed, under a similar limitation as compared with poetry, which can make use of speech; and here once again the reason for their incapacity lies in the nature of the material which these two forms of art manipulate in their effort to express something. Before painting became acquainted with the laws of expression by which it is governed, it made attempts to get over this handicap. In ancient paintings small labels were hung from the mouths of the persons represented, containing in written characters the speeches which the artist despaired of representing pictorially"². In this we can see the schism between sound and voice.

As in the balloons where the painter wrote the sentences he was hopeless to extract, "*Io sono sempre vista*" is what, as indicated by Lacan, Isabella had never been able to say until then. Isabella looms in terror-stricken mutism. Through the drawing, what cannot be figured appears in the figure: a silent enunciation placed inside the drawing. It is the inaudible voice, yet shown in an object that is in itself unrepresentable. What cannot be figured – the voice – returns as figurable in the picture and by that, if we may say so, it "gives voice to the gaze".

Concerning dreams and painting, Freud does not speak of a limitation in representation but of a limit: what is not figurable results not from impotence but from an impossibility which is proper to the logic of the figured expression. Let us say that if painters stopped drawing balloons it is because paintings can eventually organize and center themselves around a central void. This is the void we do not find in the case of Isabella.

In his 1982 course *The Lacanian Orientation*, Jacques-Alain Miller precisely indicated that the gaze does not necessarily belong to the visual order. The gaze may be a noise, it may belong to a different sensorium, to a sensorial modality different from the visual. Jacques Lacan illustrates this with an example taken

¹ Lacan, J., *Seminario X, La Angustia*, p. 85.

² Freud, S., *Obras Completas, Biblioteca Nueva, Madrid*, p. 536.

from Sartre, in which the subject sees himself looking at the very moment the noise makes itself heard¹

Something similar happens in the Freudian case "A case of Paranoia contrary to the psychoanalytic theory", where a clicking noise (das Geräusch des Abdrückens) triggers the suspicion that someone is hiding and spying behind a curtain. The shame of the nudity of "the exposed beauty" returns in the feeling of being caught by the gaze of the other².

The voice, in turn, has a temporality other than that of the gaze. In the same lesson of his course, Miller points at them: "in the object gaze, there is a temporary suspension", that is, the gaze is in the register of duration, of a "didn't know how long [the subject, TN] had been staring at it". With respect to the gaze, we are always in the register of the instant. With the voice, however, we are trapped in duration. In the voice "there is a wrapping up, there is modulation", says Miller.

The main obstacle in apprehending the place of the voice lies in that "we are hypnotized by the function of sound, the phonic function". Once again, in "A question preliminary to any possible treatment of psychosis" Lacan indicates that there is a function of the voice that is essentially linked to the signifier chain as such, regardless of the sensorial modality accessing it: "the verbal hallucination is not reducible to any particular sensorium ... and above all not to a perceiving that would provide its unity".

The voice is, therefore, independent with regard to any sensorium. In Lacan the voice is equally present in what is heard as in what is read, it is a voice not necessarily linked to the sounding substance³

This is what Antonin Artaud bears witness to in L'Ombilic des limbes: a voice not transiting by the paths of sound ("that flesh no longer touched in lifetime, that tongue that fails to leave its bark, that voice that does not transit by the paths of sound")⁴

This "voiding of substance" can be generalized to all objects a: "The voiding of substance is precisely one of the features of objects a"⁵. This is manifest in a childhood memory of a subject who organizes his fantasy in the intricacy of the different forms of object a, in the "bad taste" of a present from his parents, a gift offered when he was in full sphincter control: a toy potty on whose bottom was printed an eye framed by the formula: "I have my eye on you!". This example

¹ Miller, J.-A., Curso de la orientación lacaniana, 24 febrero de 1982 (inédito).

² Freud, S., "Un caso de paranoia contrario a la teoría psicoanalítica", en: *Gesammelte Werke*, X, p. 236.

³ Miller, J.-A., Curso de la orientación lacaniana, 3 de marzo de 1982 (inédito).

⁴ Artaud, A., "Correspóndanse de la Momie", en: *L'Ombilic des limbes* ("Cette chair qui ne se touche plus dans la vie, cette langue qui n'arrive plus à dépasser son écorce, cette voix qui ne passe plus par les routes du son").

⁵ Miller, J.-A. Op. cit.

shows clearly that the anal object is not the feces, but the voiding of this substance. This is the object that organizes, in his existence, his ob-cession, that is, between avoidance and rejection.

It is this voiding of substance from object a that leads Lacan to state, in his seminar *Le sinthome*, that "object a is nothing but one and the same object"¹. In other words, that the "five forms" of object a may be understood as the five forms of the same object.

In 1975 Lacan proposes a new thesis on paranoia in which "paranoia is an imaginary gluing, a voice that provides the gaze with sound, a matter of freezing desire"². This definition obviously relies on the fact of a voice emptied of its sounding substance.

Several years ago I had the opportunity to illustrate this aspect of Lacan's thesis in the presentation of a case of paraphrenia. It was an instance of the "influence machine" in which the subject, Orlando, described how "the Machine" fixes planes, making women appear as having particularly white and shiny skin, the images projected on fixed planes, colors intercalated (...): the lips seem very red and particularly thick, a light gives spectacular glow to the gaze, to the point of inspiring fear (...) Then, the gaze spoke".

This shows clearly that the voice gives sound to the gaze at the moment when images freeze or, as the subject explains, are "projected on fixed planes". In *The Third*, Lacan mentions the voice once again. This 1975 Rome Discourse is "one that allows me simply to place the voice in the category of the four objects I have called a, that is, to empty it once again of the substance that might be present in the sound it makes, that is, to place it back in the account of the signifying operation, the one I specified with the effects called metonymical"³.

Orlando bears witness to the way metonymical effects are hindered, arrested by the intervention of those planes fixing the image. Let us say that at those moments he suffers from a primacy of the "gaze form" over the "voice form" of the same object.

What Lacan says with the expression "imaginary gluing" is that the voice becomes subordinated to the gaze, glued in the scopic fixity. This is to Orlando a moment of great awe ("a light gives spectacular glow to the gaze, to the point of inspiring fear (...) Then, the gaze spoke"). He speaks then of a glow that blinds him; this is the moment when the object gaze appears and blocks the metonymy of desire. Anxiety is precisely that temporal funnel, an instant where time stops and remains suspended and motionless.

¹ Lacan, J., *LeSeminaire XXIII, Le Sinthome*, Seuil, p. 86.

² Lacan, J., *LeSeminaire,RSI*, en: *Ornicar?5*, p.42.

³ Lacan, J., "La Tercera", en: *Intervenciones y textos*, 2, Manantial, BsAs. p. 74.

Beacon

The Family-Symptom

Jean-Pierre Klotz

The TV series is a contemporary dramatic form that has arrived from the United States, a descendent of the tradition of the serial novel. Its original possibilities—the cutting up of the scenes, the absence of a fixed length to the series, the variations of the story that can be made in the midst of the series, the play with symbols, the side stories—are worth the detour to examine this today.¹ The family is often a recurrent theme of the TV series, its safe territory, as it were, present at the heart of the intrigue of the plots as well as in the sidelines. The long format of the series permits them to elaborate the family along various lines. A heteroclit presentation—from the clannish collectivity reconfigured in the post-industrial era all the way to the diverse decompositions of tradition that offer today the market of sex—is a cover for a central preoccupation with the couple—unless we say it's the couple that denotes this central preoccupation. This family, reduced to the conjugal pair, verifies *de facto* and *larga manu* that which Lacan called the function of “remainder.” Its insistent promotion easily mutates into a comedy of a “it doesn't stop going badly” that is tireless and infinite. Thus the global success encountered by the “Desperate Housewives,” praised in the private quarters of the place of presumed global sovereignty (Laura Bush, the “First Lady” of her husband George W, contributed to its rise to the top), might serve in a roundabout way to introduce a contemporary approach to the family, which I will call the family-symptom.

The traditional family and its nobility, if I might dare to say it, has always privileged the lineage over the individual, the collectivity depending on its chief, the head of the series, the keystone of an order. Hierarchy and difference are privileged relative to the family “thing,” that which makes the “material” of it more or less inviting. The dynasty, which is final word of the whole thing, and the transmission of patrimony, certainly put the child in perspective there, but more as a means than an end.

The family as it is described in psychoanalysis is not of this quality. It is found there most often in the encounter. Whether it emanates from what the analysand says or from what the tradition says, these two versions of the family may resemble one another. But, the more one is led to spontaneously identify them, the more it is worth the trouble to distinguish them, to point out the differences

¹ This text is a translation of “La famille-symptôme.” The text was presented at XXXVth Study Days of l'Ecole de la Cause Freudienne, in Paris on October 21st of 2006 on the theme “The Reverse of the Families. On the Familial Link in the Analytical Experience”. Another version appeared in French in *Quarto*, number 90, pages 70-71, in June 2007. English translation by Thomas Svolos.

between them. Their identity is mistaken, more likely confused. From the beginning, the family was brought into analytic experience based on the speech of the child, the former child introducing it, in spite of himself, but not without the implication of a desire, as the place and the laboratory of its extraction, there where it was made and with which it was made. This place and this matter are not inevitably the same. Their distortions might even constitute the specific importance of the familial reference, which—we emphasize this—might not be present. It is only of value each time that it comes without bringing up again that “the family is the scene of psychoanalysis.” It is a scene of it, at the very most, that often has its value because it fails, because of that which it leaves in the lurch for the subject. The new facts that the practice of psychoanalysis has effectively demonstrated are not those of its false reputation: the Freud-Lacanian practice is not the repository of familial values and structures of tradition. When it returns to the concepts and relationships of the family it is always as a recomposition of them. Psychoanalysis starts with the subject who speaks, it demonstrates the division that follows from that. What is most notable about psychoanalysis is that it makes a remainder, a leftover, a waste product of the family. Psychoanalysis is thus “the flip side” of tradition. It is the modality of the irreducible difference which gives birth to the subject. That which *is* the subject is hard to identify, if not symptomatically. That which it recomposes from that which produces it derives from familial signifiers, and it’s no less likely for the irreducible to find shelter there: it is a question thus of the subject as object *a*.

The family is a symptom in the way in which it is plurality reduced to a minimal collectivity, to two, containing a tension, impossible to speak of, of which it is the substitute. All collectivity, all “crowds” in the Freudian sense, if it is incarnated in a *leader* [English in the original], is only held together by the core of jouissance that it surrounds and that glues it together. It is in this way that “the collective is nothing, only the subject of the individual” (cf. Lacan at the conclusion of “Logical Time and the Assertion of Anticipated Certainty”). The individual is a symptom of it, linked by an irreducible separation of the subject and jouissance. The symptom is the only individuality that holds it together, insurmountable and useful. The family puts on the scene the jouissance filled with holes that the subject has to do something with, in lining it and giving a place (a lodging) to it. But it is never enough for the family to be supplied by the Other, whether or not it’s the Other of tradition. It is always adapted in some way, reconstituted, and singular. It is usually spelled out as the family, but that’s not all one can say about it. One never fails to find there some way in which the elements are copied and localized. In sum, the foundation of the jouissance of the symptom, here familial, is in fact each time a production of the subject, and not a given thing, except in the case that this given thing is historically made.

This is what allows brothers and sisters to not have the same familial symptom. This is what removes all automatic value of the clinical deductions according to the subjective structure based only on traditional familial concepts. Considered

from the point of view of the subject, no one has the same family, and a family should never be evaluated in this way, at least with regard to a norm. But rather, the subject rarely fails to make use of the familial dimension, even if he is said to be “without family” in his life and his history.

There is a resonance there with the distinction between family and biological attachment that Lacan made from the beginning of his work. The family is only the carrier of gaps and faults, of excesses and of burdens. Language is inadequate to deliver full *jouissance*, one has to follow the detours that the family marks out. It is not any less operative for the subject, who orients himself in the misfirings of his battle with a *jouissance* where the symptom is constituted as a bond that separates. Regarding the familial symptoms, the subject only knows how to do without it on the condition that he makes use of it—where we recognize the henceforth celebrated formula of the last Lacan on the Name-of-the-Father. It is not astonishing that the father has the same value as the symptom.

If the family is a symptom, one might claim to suffer from it, one might seek relief from it, to reorganize it. It will certainly not be a question of changing it, nor of modifying the relations that one engages with the family, even with the symptom. To the diverse figures and characters that animate the “familial romance,” the question will rather be to modify the reading of them, to take oneself to the walls out of meaning that one bangs his head against, than to rewrite it. In short, the style of life, the mode of *jouissance*, count here more for refinding oneself than identifications, except in their easily contradictory plurality.

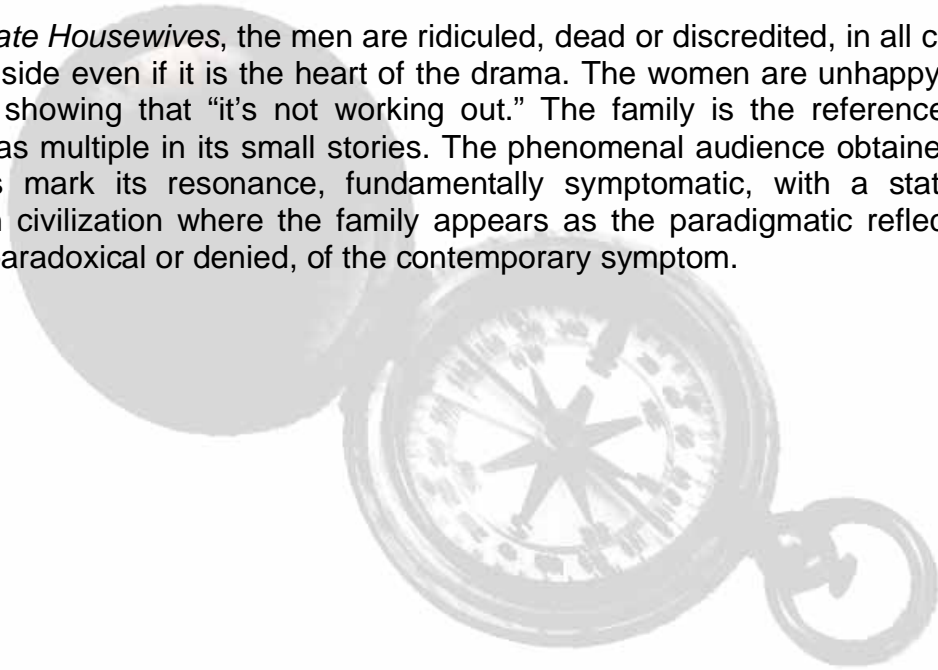
All the same, the modern avatars of the declines, recompositions, pluralizations, and pulverizations of the family, detailed by sociology, if they show varied figurations, are linked together for each subject, taken one by one, to the *jouissance* that he is exposed to, to be a misfiring subject in as much as he is a subject. These novel familial forms are to be taken account of based on such a return, each time accepting the “residual” character of the family, that we have evoked above. In the place of the supposed immutable meaning of familial signifiers, there is a place to consider the symptom as delivering for each subject the arrangement which for him is his own relation to the Real of *jouissance*. The subject makes a family according to the aleatory path of his symptom, and it is to this symptom that the family is correlated.

It is truly this that makes of the Oedipus, not the paradigm of the normal family in as much as it would support tradition, but a symptom proper to the neurotic subject. A subject connected in this way is structured around two fathers : the one being the sire, that is to say, a lover who became the husband of the wife in a second wedding; the other being the father of the half-witted name in spite of full function. A symptom of irrealization, where only the body has faith, not without being infiltrated by it, associated with repeated disappointments, does not stop a father from functioning in as much as his building is split. A wandering of

such landmarks might paradoxically aid in localizing a jouissance, it would only be off each time.

That which is essential in the symptom is to extract it as the sinthome, constructible fixedness, not spoken as such, but never ceasing to reproduce itself in that which is said. It is thus homogenous with a family that it is not a question of "curing," but of finding a way to assure a form of stability proper to each. That which is unsaid in the family, that which is the construction which derives from it in that which is transmitted, borrows today from the language of the Other. Hence the new families, evidently far away from the habitual misunderstanding of the biological tracing of tradition. But this impossibility there that they conceal remains also that which carries along a renewed reproduction, even if in novel forms, even baroque.

In *Desperate Housewives*, the men are ridiculed, dead or discredited, in all cases put to the side even if it is the heart of the drama. The women are unhappy, get by badly, showing that "it's not working out." The family is the reference, as repetitive as multiple in its small stories. The phenomenal audience obtained by the series mark its resonance, fundamentally symptomatic, with a state of malaise in civilization where the family appears as the paradigmatic reflection, naturally paradoxical or denied, of the contemporary symptom.



Log

Report of the 14th International Seminar of the Freudian Field

THE LACANIAN BODY AND ITS OBJECTS

Presented by Vicente Palomera, Ph.D.

January 2008 – Fordham University, New York City, New York

Summarized with Comments by Ellyn Altman, Ph.D.

Vicente Palomera, Ph.D. returned to New York City to speak about “The Lacanian Body and Its Objects”. He began with an evening’s lecture entitled “Civilization and Its Objects, Lies and Disorders” during which he discussed the prophetic Capitalist Discourse of Lacan introduced in 1970 and its relevance to the contemporary social and cultural conditions of the twenty-first century.

The following review of the material presented by Dr. Palomera focuses on his ambitious discussion of Lacanian theory as it affects the work of the clinician. From the onset Dr. Palomera explained that his presentation represents his understanding and interpretation of the work of Lacan and those who have written about and employ Lacan’s thinking. His manner of presentation reveals the challenge one undertakes to understand the Lacanian material, the reward resulting from the effort, and the creativity needed to communicate difficult concepts.

Dr. Palomera makes clear that the troubled person who enters the office of the clinician is often a person suffering from feelings of loneliness, emptiness, and meaninglessness. In all likelihood this is a person whose symptom is not working so well as in the past, when adaptation was more endurable. To introduce the body, the partial drives, and the space just beyond the limits of the body but so near to serve as an envelope, Dr. Palomera reviewed the novel **Ravissement de Lol V. Stein** by Marguerite Duras discussed by Lacan. Dr. Palomera raises questions about the ethics of treatment. Among the questions were the following two examples: is treatment to foster a normal adaptation which may be suffocating and mortifying or is treatment to facilitate the examination of desire and jouissance that could put the subject at risk of psychosis?

The anguish of the contemporary Subject was explored by examination of **Seminar X Anxiety**. At issue was not the common every day variety of anxiety of “butterflies in the stomach” and “sweaty palms” but the anxiety of dread, angst,

and anguish. Dr. Palomera wasted no time introducing the **object a** with the example of the lizard who will self mutilate in order to survive. It is not uncommon for the lizard to jettison the tail if caught or trapped. Hence the Subject in time of perceived danger, trauma, helplessness, dread, terror, or fear may separate from the threatening object or Other by giving up something. What is released, yet still there, are objects of fantasy. These objects may be outside the body but not so far outside that they pass the previously mentioned envelope surrounding the body. The “sacrifice” is made in order to live and to survive.

The Other is represented by the interpersonal Other who speaks and imparts language. In the course of living and becoming a Subject of civilization, culture, society, and the family, something is lost. The result is a lack in the Subject. When the Subject undertakes language and the signifier as symbolic or representative of the object, the tangible object is lost.

In the experience of psychoanalytic psychotherapy and/or psychoanalysis there is likely to be an examination of the anxiety. Anxiety is “not without an object”. Anxiety has an epistemic function which renders some degree of knowledge, when the subject goes through the anxiety and gets closer to the Real and, thereby, closer to danger. Anxiety is a signal, sign, warning, and indicator that the “object” is near. The subject and the object are homogeneous—the same. In his effort to address Freud’s “dangerous situations”, Lacan says in Seminar X that anxiety has already been experienced and represents a signal of a past moment. In this past the subject was defenseless, helpless, and in danger. With the experience of anxiety there is a threat of a repetition of the original trauma.

Dr. Palomera suggests that Lacan re-reads the “danger” Freud described. Lacan describes it as the proximal moment, when the object was first jettisoned. The anxiety occurs antecedent to the object that is released before the barred Other. This is an anxiety that is experienced as an enigma – and represents questions about the desire of the Other. What does the Other desire? What am I for the Other? In psychoanalysis the Subject examines these questions. Through the psychoanalysis it can be understood that the Subject releases (jettisons) the **object a** before the barred Other just as the lizard releases the tail in order to survive.

Though there is no lack of objects, only certain objects can be used in this sacrifice to preserve life. The five objects discussed in Seminar X by Lacan are varying forms of the **object a**. The five objects include the scopic, oral, anal, phallic, and vocal. The act of releasing the object is a solution to the experience of being threatened or the sense of being endangered by the Other. It is tantamount to separation, initiated by the Subject. This occurs at the level of fantasy and thereby begins the experience in life of feeling an emptiness, a void, and a primary sense of castration.

In his discussion of the object in psychosis Dr. Palomera explained that because the object has not been released, extracted, or “separated” by the Subject, the psychotic is left “alienated”. Thus the object is stuck to the psychotic or “in the pocket”, as Lacan said. In contrast, when neurotics jettison or separate from the object, the object can circulate—i.e., the object can be gifted, given, and reciprocated. The cut or separation by the Subject from the object, releases the Subject from the demand of the Other—the all consuming Other. It is the “tail” (**object a**) or “your life”, as Lacan played with the logic in Seminar XI. Giving it up is a solution before a threat—a solution which is a separation.

Dr. Palomera reminds us that the jettison of the object is a fantasy. If the experience of helplessness is experienced and the object is given up, then separation is achieved as a choice and necessary function for survival.

In psychosis the **object a** is not extracted. The vitality of the psychotic Subject is therefore questionable, because the fields of fantasy and reality are limited in their construction.

To flesh out yet further an understanding of the **object a** Dr. Palomera examined two differing components which had been discussed by Lacan. First, there is the **agalma** – the representation of that which is valued and desired—the beloved ancient female statue. Other representations include the golden pieces in the urn and Alcibiades’ description of the invaluable knowledge inside Socrates’ head. On the other hand, Lacan describes the **palea**, representing that which is dirty, waste, devalued. The **object a** contains all possibilities for human **jouissance** – the treasured, adored, sublime (algamic) and the dirty, remainder, waste (paleic).

Dr. Palomera continued his effort to illuminate the “Lacanian Body and Its Objects” by introducing the “**sinthome**” as a “**body event**” and Lacan’s interest in James Joyce. He addressed the autobiographical character of Stephen in Joyce’s *The Portrait of the Artist as a Young Man* and Joyce’s family life. Joyce’s detachment of libidinal energy from his body and his dissociation from his anger, rage, and aggression raised questions about the functioning of his ego. Joyce’s writing was what he valued most about himself, identifying himself as an artist who produced works that others would study, polish, and discuss for years after his death. His writing was both sinthome and sublimation.

Joyce provided Lacan with a new way of seeing the clinic. The Subject was not to be taken from the perspective of the registers of the Real, Imaginary, and Symbolic. Instead each Subject was to be seen as a new, individual case, beyond the clinical perspectives of neurosis, psychosis, and perversions. Furthermore, the Subject was to be appreciated for the continuity between the structures that reveal phenomena not clearly seen when only a “nominalist orientation” is employed. Thus “particularities” or the distinctiveness of every case was to be considered.

The later Lacan put the Other as locus of the signifiers aside and in its place he put the body. He associated woman, symptom and body. In Lacan's new orientation there is a question: "For a man what is a woman?" For Lacan "Woman is a symptom of another body". However, not every woman is a symptom of the another body. Some women do not allow themselves to be a symptom of another body. Hysteria is said to be the symptom which interests the symptom of the Other.

Dr. Palomera elaborated on these concepts. A measure of the efficacy of psychoanalysis is the extent to which the Subject enters the Symbolic order and the extent to which the Real is substituted by the Symbolic in the world of language. Existing within the Symbolic register is a universal task (for all Subjects) and accomplished by all Subjects on the basis of their individuality.

However, there is always something that fails in this confrontation with the Symbolic which Lacan takes up in the Seminar on the Ethics of Psychoanalysis. It was proposed that there is a nostalgia for something that existed before the symbolic, something we have not actually "known", though we are children of the Symbolic even before we are born. This something is akin to a paradise that we have lost. We are destined to be captured by the Symbolic (delivered by the parental-Other) early on. This will place us in the locus of the Other –known as language. Palomera frames Lacan's seminal question: Where might there have been a location for the Real world prior to the Symbolic? The answer was gleaned in the 1950's as he prepared the Seminar "Ethics of Psychoanalysis" from his study of Freud's discarded work, "Project for a Psychology for Neurologists", which was preserved, perhaps by Hans Kris. In this work Freud discussed **Das Ding** which provided material for Lacan's construction of the **object a**.

Building on Freud's work Lacan said that it is through **das Ding** that the Real comes into play in the Symbolic. In the frequently encountered paradoxes it was said that if the Subject speaks following the psychoanalytic rule, the Subject will arrive at a place most intimate, uncanny, and strange, where there exists an internal law. This is a place in the Subject which is **das Ding**.

Using the German language Dr. Palomera distinguishes how **das Ding** escapes the tangible and precedes "die Sache" and "das Wort". **Das Ding** is before "die Sache" which is the thing created by man's activity. "Das Wort" is the word or signifier created to represent man's activity and products. **Das Ding** precedes the activity of man and is outside the limits of understanding: e.g., thunder, earthquake, etc. **Das Ding** is the "true secret of every one of us...that escapes the symbolic".

The psychoanalytic clinic shows how **das Ding** (the "true secret") can manifest in memories, escape the symbolic and make for madness. It shows how the

analysts can accumulate bits from reality and work them through, so that their work results in beneficial effects.

Subjectivation is the working through of these bits of reality relating to the Subject's experiences and how they fit him or her. "Wirklichkeit" is the German word for "reality", coming from the word "werk", i.e., to work. In Seminar VII on Ethics Lacan refers to reality as "something that functions" or works. Referring to the case of Little Hans Dr. Palomera illustrates Hans' psychic reality in which his little sister Anna is lacking a penis like his, a penis for which he has a signifier. Thus he functions in the Symbolic. Unfortunately for Hans his perception or psychical reality does not "work", because in the Real his little sister Anna lacks nothing.

Dr. Palomera insists that Psychoanalysis should not be confused with psychology. Psychoanalysis is not about accommodating ourselves to the world or finding our niches in the world. He cautions that the reality principle should not be confused with adaptation. The great discovery of psychoanalysis is identifying that which complicates adaptation. Dr. Palomera identifies that the complication is **das Ding** –something that does not adapt. **Das Ding** will become **object a** beginning with Lacan's Seminar X On Anxiety.

In the two cases presented by Gabriela Giuggioloni, CSW and Dinorah Otero, CSW, Dr. Palomera illuminates the problems of adaptation. These two cases and the clinical material presented by Dr. Palomera were used to consider Lacanian concepts in the formulation of the diagnosis, dynamics, and treatment.

Ms. Giuggioloni presented the case of a woman in a profound, recalcitrant depression whose daughter committed suicide. The patient's suffering was relentless and her mourning merciless. Dr. Palomera suggested this patient could be helped by reframing her perspective. Ms. Giuggioloni provided a very comprehensive discussion of this patient's complicated history of abuse, depression, and deprivation. The lively discussion contributed to the recognition that there are sometimes limits that constitute the frustration in the demanding work of psychotherapy and in life.

Dinorah Otero, CSW presented the case of a 10 year old boy, adopted with his twin brother by his foster parents. The richness of the therapy and the involvement of patient with therapist were clear from the start of treatment. The boy benefited from the treatment with improved adaptation. The involvement of the adoptive mother as the significant Other was addressed and was determined to warrant further attention. The discussion uncovered alternative ways of considering the clinical material.

Dr. Palomera suggested that in these two cases the object – **das Ding**-- resists, and adaptation is obstructed. The object "resists domestication" and "presents foreignness". The object is something at the edge of the human experience. It is

a challenge to the Symbolic and beyond the bounds of human experience. It is at the border and orients the experience of everyone at every step.

Dr. Palomera presented the clinical material of Ruth Kjar, a woman who could not feel because of her empty space. The work with Ruth was first discussed by Karin Michaelis--her psychoanalyst. The material was subsequently discussed by Melanie Klein in her paper, "Infantile Anxiety Situations Reflected in a Work of Art and the Creative Impulse". Lacan then undertook a study of this case to address the differential diagnosis of melancholia and depression. He concluded that the wonder of psychoanalysis is illuminated by the case of Ruth Kjar, a woman, successfully treated, who complained of an empty space inside her and an inability to feel. Dr. Palomera undertook this case material to discuss **das Ding** of Freud which provided a foundation for Lacan's **object a**.

Palomera begins with the view that **das Ding** — is that thing that inhabits all of us. Emptiness is not a symptom. Emptiness is the Subject. It is also a structural fact. When considered clinically the emptiness is a part of the Real, inherent in the Subject. For Ruth depression was a response to emptiness. The analyst works with the empty space that is the architecture (structure) of the Subject. Ruth's case provides a means of considering depression from this "architectural" vantage point. In neurosis depression appears when what the barred Other lacks (the hole) reveals itself to the Subject. It is a consequence of a narcissistic bond. Depression occurs when the identifications that sustain the Subject are affected and when the transference is not on the side of the ego ideal but related to the **object a**. When the Subject is on the side of the ego ideal (narcissism) the Subject can find himself at first in the ideal ego. On the other hand, when the Subject is on the side of the object and the hole of the other as barred A, this emptiness is imposed on the Subject. When the imaginary identifications fail to support the Subject, frailty prevails, and depression follows.

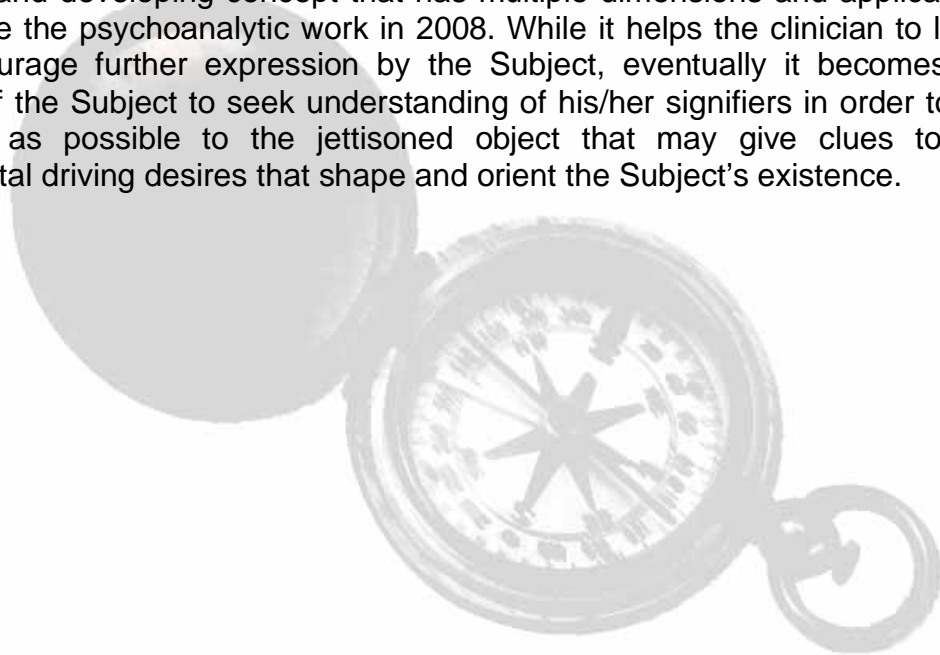
In the case of the Ruth, the yet-to-be painter, there was transformation accomplished by sublimation. She produced a very fine painting for the space on the wall, left bare by removal of the "masterpiece" by its famous painter, her brother-in-law. By creating a painting for the empty space, Ruth extracted herself from the void and the empty space within her. The famous painter (her brother-in-law) was incredulous that the replacement painting was Ruth's work.

Like other artists Ruth created and thereby transcended and separated herself from **das Ding** – the empty space. Joyce, the artist, represented for Lacan the symptomatic aspect of the sublimation of his horrors. In sublimatory art, the artist hides or veils emptiness and recovers the object. By painting the life-sized figure of the black woman for the empty space on the wall and in herself, the artist Ruth "metaphorized" the horror of **das Ding**.

In his final remarks Dr. Palomera invited his audience to consider Lacan's observation that the artists' satisfaction is not illusory. It has an object. The

analyst and the artist are challenged to work ...not with sublimation but... with the empty spaces.

I am reminded of my exchange with Dr. Palomera in October 2005 when I questioned him about the **object a**. His response justifies his enduring effort to comprehend the multi-dimensional richness in Lacan's comprehension of the human condition and the personal and professional rewards attained from the efforts to understand. In his clear, informative but contemplative manner he told me this **object a** is a very difficult concept to explain, that he like others continue to try to make the concept comprehensible to themselves and others, and that he would make an effort to help me understand his thinking. Two years later as a witness to Dr. Palomera's continued effort to share his understanding of the **object a**, those who study the work of Lacan appreciate that this is an important, evolving, and developing concept that has multiple dimensions and applications to facilitate the psychoanalytic work in 2008. While it helps the clinician to listen and encourage further expression by the Subject, eventually it becomes the mission of the Subject to seek understanding of his/her signifiers in order to get as close as possible to the jettisoned object that may give clues to the fundamental driving desires that shape and orient the Subject's existence.



Bookmark

Freud's Free Clinics: Psychoanalysis & Social Justice, 1918-1938

Gary Marshall

Lacanianians around the world have established, or are in the process of establishing Centers of Psychoanalytic Consultation and Treatment (CPCT). They are energized by the potential for the CPCT to offer an alternative modality to those seeking treatment. As we gain knowledge about our practice with CPCT's, for a point of reference we can turn to the unique psychoanalytic clinics established in Berlin, Vienna, Budapest and London immediately after World War I. In November 1918, Freud gave an address at the 5th Annual Budapest Psychoanalytic Congress and argued for universal access to psychoanalytic treatment. He noted:

It is possible to foresee that at some time or other the conscience of society will awake and remind it that the poor man should have just as much right to assistance for his mind as he now has to the life-saving help offered by surgery; and that the neuroses threaten public health no less than tuberculosis...When this happens, institutions or out-patient clinics will be started, to which analytically-trained physicians will be appointed, so that men who would otherwise would give way to drink, women who have nearly succumbed under their burden of privations, children for whom there is no choice but between running wild or neurosis, may be made capable, by analysis, of resistance and of efficient work. Such treatments will be free (1918, p. 167).

Elizabeth Danto's highly readable work *Freud's Free Clinics: Psychoanalysis & Social Justice, 1918-1938* documents the story behind the establishment of these clinics. The book provides an excellent discussion of the socio-political context of the period with its emphasis on social equality; the key figures involved including Karl Abraham, Helene Deutsch, Otto Fenichel, Anna Freud, Max Eitingon, Melanie Klein, Wilhelm Reich, and Ernst Simmel; the physical design of the clinics especially the Bauhaus style of Ernst Freud; and the day-to-day decisions made about treatment and access.

In the short space of this book notice I will highlight the question of open access to treatment. Free treatment was crucial to Freud because it reflected what Ernst Simmel subsequently described as the "egalitarian character of psychoanalysis" (Danto, 2005, p. 62). This did not suggest that everyone should be treated but rather the idea was to remove financial obstacles to individual treatment.

Eitingon and Simmel, who led the Berlin Poliklinik were very cognizant of the fact that the indigent or others who could not afford fees for psychoanalysis were often subject to treatment in a training setting, or more starkly put, as material for medical instruction. Instead, their goal was to make treatment decisions exclusively on patient diagnosis. Once diagnosed patients were prioritized based on the urgency of the case. That in turn required a determination of what kind of treatment the patient needed and if in fact the treatment would take place at the clinic. Danto suggests that this approach gave the analysts greater access to patients.

The analysts also debated a great deal about the appropriate length of treatment. They argued about the length of the session, the number of sessions per week and the number of months that an analysis should last. Further, who should decide the analyst or the analysand? In the end they saw no shortcuts to the analytic method. They did however use what they called “fractionary” schedules, which were time limited or intermittent regimes.

This book makes many contributions, not the least of which is a delineation of the dynamic role that the Berlin Poliklinik and the Ambulatorium in Vienna played in advancing psychoanalysis and forging new political and social programmes including Reich’s Sex-Pol and the Frankfurt School of Adorno, Horkheimer, Marcuse and Benjamin. It also documents the tragic ending to the clinics and to psychoanalysis itself in Vienna and Berlin after the Nazis come to power.

Freud’s Free Clinics has been also been reviewed by Russell Grigg in a recent volume of the *Journal of Lacanian Studies* and by Rene Rasmussen in a publication on Pipol 3. I join them in recommending it heartily.

Resources

Resources in Lacanian Psychoanalysis

Prepared by Tom Svolos

The World Association of Psychoanalysis:

The aim of the World Association of Psychoanalysis is to promote the practice and the study of psychoanalysis following the teachings of Jacques Lacan. It was created by Jacques-Alain Miller in February 1992 and today has over a thousand members in Europe, America and Australia. The WAP creates Schools that develop and transmit psychoanalysis, ensure the formation of analysts, found their qualification and guarantee the quality of their practice. The World Association of Psychoanalysis holds a Scientific Congress and an Assembly of members every two years. It works in coordination with the Foundation of the Freudian Field and the Institute of the Freudian Field, sharing the responsibility for submitting psychoanalysis to regular criticism of its fundamentals and of its role in today's world. Information on the WAP--its activities and publications--can be found on the WAP website: <http://www.wapol.org/en/index.html>

New Lacanian School:

NLS is the English-language School of the WAP. Information on the constituent societies and groups, as well as events and publications can be found at <http://www.amp-nls.org/>

New York Freud Lacan Analytic Group:

NYFLAG sponsors regular activities in New York as well as Seminars and other special programs with visiting psychoanalysts. For more information or to get on the mailing list, contact Maria Cristina Aguirre at [nyflag at yahoo.ca](mailto:nyflag@yahoo.ca).

NEL-Miami:

These groups sponsor regular activities and special programs in Florida in English and Spanish. For additional information, contact [Nelflorida at aol.com](mailto:Nelflorida@aol.com).

Lacan.com:

Online resources on Lacanian psychoanalysis: <http://www.lacan.com/>

Information Listserves:

Lacanian-Orientation-US: The Information Listserve for the Ad Hoc Committee of the World Association of Psychoanalysis for the United States.
<http://groups.yahoo.com/group/Lacanian-Orientation-US/>

English-Language Publications:

Mental (published by NLS; French print journal and English online journal):
<http://www.mental-nls.com/>

Psychoanalytical Notebooks (published by London Society of the NLS; print journal with selected online papers): <http://www.london-society-nls.org.uk/Welcome.htm>

Almanac of Psychoanalysis (published by the Israel Society of the NLS; print journal):
information available from Yotvat Oxman, Editor, [yotvatt at zahav.net.il](mailto:yotvatt@zahav.net.il)

International Lacanian Review (online journal published by Jacques-Alain Miller):
<http://www.lacanianreview.com.br>

Lacanian Compass (published by WAP; newsletter of Lacanian activities in the US):
<http://www.wapol.org/es/lacanian/lacanian.asp>

Lacanian Praxis: International Quarterly of Applied Psychoanalysis (online journal published by the WAP): <http://www.mental-nls.com/>

World Association for Psychoanalysis Letter for Europe (online newsletter of the WAP):
<http://www.amp-europe-lettre.com/>

Journal for Lacanian Studies (paper journal published by Karnac Books; with select online articles): <http://www.jlsjournal.com/>

Lacanian Ink (paper journal published by Josefina Ayerza; online excerpts):
<http://www.lacan.com/covers.htm>

The Symptom (online journal published by Josefina Ayerza):
<http://www.lacan.com/thesymptom.htm>

(Re)-turn: A Journal of Lacanian Studies: <http://www.missouri.edu/~raglande/Lacan/>

CHART

Berkeley - California

Townsend Center Working Group on Psychoanalysis and Literature

Reading Seminar XX

- The Group meets once a week to read Lacan's Seminar XX together with literary works. Discussion pertains to cultural and theoretical issues

Reading Seminar X

- The Group meets once per month to do a close reading of Seminar X and apply reading to clinical as well as theoretical questions

Responsible Person: *Noa Farchi*

Contact Information: *Noa.farchi@gmail.com*

Houston, Texas

Houston Library Adherent, Freudian field

The Identification from Freud to Lacan

- Alienation, Separation, the object a. A Selection of articles by Sigmund Freud. Seminars III, X and XI by Jacques Lacan.

Responsible Person: *Mercedes Acuña*

Contact Information: *Cell: 713-852 7721 E-mail: mecheacuna@yahoo.com.ar*

Houston, Texas

Houston Freudian Field Library

Open Reading Activities on Wednesday

- Bi-weekly. 1 pm to 3 pm. Free Admission: 12026 Canterhurst Way, Houston, Texas 77065. Telefax: 281 8978295

Responsible Person: *Carmen Navarro Niño*

Contact Information: *CarmenNavarro11@yahoo.es*

Readings on Psychoanalysis Cultural and Clinical Connections

- Readings from Lacan's Ecrits. Free Admission.
- From 5:30 to 6:45 pm.
- Bilingual English-Spanish.
- Every other Thursday.
- Fairbanks Center-Lone Star College
Room 201.Diagonal 290 14955
North Freeway
Houston, Texas 77040.

Responsible Person: Carmen Navarro Niño
Contact Information: CarmenNavarro11@yahoo.es

Houston Reading Circle 2008

- Readings from Jacques Alain Miller Seminar "Detached Pieces 2004-2005. Weekly, Wednesdays from 1 pm to 2:30 pm. 12026 Canterhurst Way, Houston, Texas 77065. Telefax: 281 8978295

Responsible Persons: Carmen Navarro Niño – Marianela Bermudez
Contact Information: CarmenNavarro11@yahoo.es

Miami, Florida

Organization: Nel - Miami

Seminar: Reading Lacan's Seminar X and Miller's "the Lacanian Anxiety"

- The activity has two parts: one consists on reading the texts by different members of the School and the second part, case presentations.

Responsible Person: Alicia Arenas
Contact Information: NelFlorida@aol.com

Study Group

- On Autism

Responsible Person: Alicia Arenas

Contact Information: NelFlorida@aol.com

Study Group on Adolescence

- Characteristics of treatment with adolescents and the current times

Responsible Person: Juan Felipe Arango
Contact Information: NelFlorida@aol.com

Reading Group: Miller's courses in Paris VIII

Responsible Persons: *Alicia Arenas and Juan Felipe Arango*

Contact Information: *Nelflorida@aol.com*

Cinema Forum

- A place for the community to get exposed to the presence of the Lacanian School in the Miami area. Movies and discussion once a month

Responsible Persons: *Liliana Kruszel and Amilcar Gomez*

Contact Information: *Nelflorida@aol.com*

Fundamental II: The Four Fundamental Principles of Psychoanalysis

- Lacan's Seminar XI

Responsible Persons: *Alicia Arenas, Juan Felipe Arango, Liliana Kruszel and Amilcar Gomez*

Contact Information: *Nelflorida@aol.com*

Thesis for prospect graduates of the Institute

- Bi-weekly presentations of work in progress of the different thesis

Responsible Persons: *Liliana Kruszel, Juan Felipe Arango, Alicia Arenas and Amilcar Gomez*

Contact Information: *Nelflorida@aol.com*

Future Special Events

- March 29-30, On Autism, Alexander Stevens, Whole Day Seminar

Lacanian Activities Information Form

New York City

Lacanian Ink

Publication Lacanian Ink 31 – Spring 2008

- Sacrosant Depression: articles by Jacques-Alain Miller, Alain Badiou, Marco Focchi, Jean-Luc Nancy, Slavoj Zizek, Thomas Svolos, Josefina Ayerza and Cathy Lebowitz

Responsible Person: *Josefina Ayerza*

Contact Information: *lacink@lacan.com*

New York City

New York Freud Lacan Analytic Group (NYFLAG)

Seminar: The Object a in Lacan's work

- Wednesday bimonthly meetings, 8:30 pm. We will review Jacques Lacan's Seminars and articles to study the concept of Object a. We will also refer to papers from other psychoanalysts. For detailed Bibliography and calendar please contact us.
- Barnard College, room 403, Broadway at 117th St.

Responsible Person: Maria Cristina Aguirre, Ph.D.

Contact Information: nyflag@yahoo.ca

Clinical Seminar

- Wednesday bimonthly meetings, 8:30 pm This Seminar is dedicated to the discussion of clinical cases, exploring in each singular case key lacanian concepts such as jouissance, object a, symptom and analyst's interventions. For calendar please contact us.

Responsible Person: Maria Cristina Aguirre, Ph.D.

Contact Information: nyflag@yahoo.ca

Future Special Events

- October 24 & 25, 2008
15th International Seminar of the Freudian Field
Alexandre Stevens, Psychoanalyst tbd

For Further Information Contact:

**Maria Cristina Aguirre, Ph.D.
nyflag@yahoo.ca**