

SCRÍOBH



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*'Me vs. You' and 'Us vs. Yall' – vs. 'All of Us' – remains the struggle at the heart of humankind and the central debate of our Constitution. How do we achieve a common ground when individual victories are so much more valued? This conundrum has been resolved harmoniously in our musical arts for more than a century. Under the vibrant din of our democracy, on the lower frequencies, sonic metaphors speak to and for us all. What they tell us about what it means to be American could serve us well in these divisive and uncivil times.*¹

In a lecture series given at Harvard on music and democracy entitled “Hidden in Plain View”, Marsalis, in the context of the mathematicisation of music in recording practices and digital distribution, remarks that that even as a shadow of itself it still speaks to us and “where there is a shadow there must be an object”. Well, then what is the object under the shadow of democracy? Democracy, that theory and praxis of governance which Aristotle described as the least-worst perversion of constitutional government, is notwithstanding a perversion because *the rulers* i.e. *the people* who are governing: voting-in representatives to enact their will, are doing so out of their own *self-interest*, rather than any kind of common ground. Aristotle continues: the “true forms of government, therefore, are those in which the one, or the few, or the many, govern with a view to the common interest; but governments which rule with a view to the private interest, whether to the one, or the few, or of the many, are perversions.”² Thus as Marsalis indicates, as captured in the above epigraph, that the praxis of music might serve to lead democracy and indeed we can say for our purposes here, inform psychoanalysis.

¹ Wynton Marsalis (Jazz Musician and Composer) *Harvard Lecture Series, Hidden in Plain View, 2011-201*.

² Aristotle, *The Politics, Book III*, 1279^bI – 1280^aI.

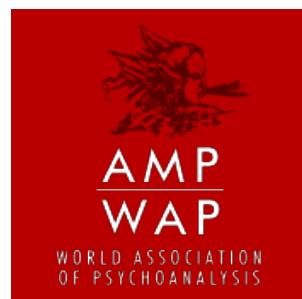
I think that effects of the disjunction as pointed to by Aristotle is moreover evident in the recent 21st century, in particular in the UK, US and Turkey. Let's not forget of course that we have not had our democracy since the time of the ancient Greeks but that it is a modern post-enlightenment phenomenon – the disjunction is covered over in the form of semblants: an illusory matrix of media code / coded media, where an American presidential candidate can run on a platform of being “the voice” of “the forgotten men and women” of a supposedly failed democratic system; the *object* voice as Lacan would have it in “its straying voices of psychosis (“I've been treated very unfairly by this judge. Now, this judge is of Mexican heritage. I'm building a wall, OK? I'm building a wall!”), and its parasitic character in the form of the broken off imperatives of the superego (Make America Great Again!)”³. Now, clearly that man is proved a charlatan and deserves nothing less than to be deposed and imprisoned, but he was clever enough and opportunistic enough to be able to exploit the disjunction as proposed by Aristotle, and this *jouissance* therein of identitarianism and racism hasn't gone away, hence the loose talk springing up of a re-running of a certain *uncivil war* – which was about what again? Ah yes, slavery, segregation and racism.

Music theory, like the theory of democracy is best extracted from the praxis, and this praxis has in recent times suffered greatly under the tyranny of the theory of mathematics, statistics and science. Music like democracy has become dominated by the theoretical object of science, in the service of mass production and digitisation.

In this sixth issue of *Scríobh* the reader shall find, in various forms, what's at stake in the disjunction between theory and praxis, a disjunction which is of course crucial for psychoanalysis.



ICLO Society of the NLS



³ Lacan, J., *The Seminar of Jacques Lacan, Book X, Anxiety*, Transl. A. R. Price, UK & USA, Polity Press, 2014, p. 251.

Inhuman Releasement

Gerardo Arenas

I will talk about a subject that, from the clinical point of view as well as that of a theoretical challenge, has long interested me. I have said much about it in recent years, particularly since I noticed that my proposals, which seemed to me so obvious as to suppose that they were shared by most of my colleagues, actually surprised more than one and were deemed useful to many. But this time around I will approach it from a perspective which is completely new for me. You are welcome to judge the merits and faults of this approach.

The subject, in a broad sense, concerns anguish in urgency, but, since I have been practicing psychoanalysis for thirty-five years, the first three in a public hospital, you should recognise that I will refer to a very specific experience (the analytic experience), so that I will only speak of anguish in the urgency under the conditions of an analysis. This does not involve constraining the subject matter to that which occurs in the isolation of the office where the analyst and patient meet; it can take place in native communities, hospitals, etc. but invariably under the conditions of an analysis.

My references, as they always have been, will be Freud (a key reference for every analyst) and Lacan (because for me, he is crucial), and I will also rely on an obscure philosopher and a brilliant film: respectively, Heidegger and *The Matrix*. These last two references are the novelty.

My conference was publicised under the title of *Anguish in the urgency*, but, although that will be the subject of my entire talk, for me it should be entitled *Inhuman releasement*, where inhuman refers to *The Matrix* and releasement is a reference to Heidegger¹. However, it

seemed to me, perhaps erroneously, that publicising the activity under the words releasement and inhumanity might have baffled, alienated or even frightened the public and so I decided to keep the true title a secret.

By way of entry into the subject, note that in a sense, urgency and anguish imply one another, so much so that speaking of anguish in urgency sounds like a kind of pleonasm. Is there not anguish in every urgent situation? Does not anguish itself pose an urgency through the imperative character of its uneasiness and pain? Yes, and of course both assertions are true in general. It is also true that we live in a kind of daily urgency, typical of the rapid pace that capitalism imprints on contemporary subjectivity, and that urgency is often accompanied by an anguish experienced in the form of anxiety – the reverse of which is boredom.

However, for what we will discuss from here on it will be useful to leave the generalities behind and delimit with greater precision as well as detail, the categories that we will be using.

Well, if the question is about how to cope with the anguish in the urgency within the analytic experience, that coping can in principle fall on the analysand or the analyst, and the same can be said about the place of anguish. Consequently, this gives rise to four issues: (1) How does the analysand cope with his own anguish? (2) How does he cope with his analyst's anguish? (3) How does the analyst cope with his own anguish? and (4) How does the analyst cope with the anguish of the analysand? Here we will only deal with the last case and under conditions of urgency – without losing sight of the fact that the other three exist, that they are no less relevant and that they even have clinical consequences.

I just told you that my first reference for this topic is Freud, but not because (as the pioneer of psycho-

¹ [TN] *Releasement* is the 1966 English translation of Heidegger's *Gelassenheit*, an old German word elaborated by Heidegger in a 1955 talk, published in a homonymous volume in 1959. In modern German usage the word carries resonances of *composure*, *calmness* or *unconcern*, having however an earlier usage co-opted by Heidegger from the early German mystical tradition where it carried a sense of *abandonment to divine providence* in the face of the mystery of *das Ding*, or the uncertainty of existence. In English, *releasement* is mid-16th century (rare now according to the O.E.D.) referring simply to *being released from something*. The original title of this conference, delivered in Spanish, is "*Inhumana serenidad*", literally "Inhuman Serenity".

analysis) he offered us good tools by which we can approach the topic, since I will emphasise the fact that he took some wrong paths and was sometimes completely mistaken with regard to the issue of anguish, and that caused the structural models that he proposed – in order to explain the mechanism of the anguish – to fail one after another; as this is the most frequent affect in the analytic experience, each of those failures decreed a certain uselessness of the model in question.

Lacan took up the problem at the point where Freud had left it, making three substantial modifications that, as such, I will not develop here, although I will at least mention them in passing, since they relate very directly to the management of anguish within the analytic experience and, therefore, to our subject. These three modifications are:

- (1) a thorough study of the relationship between anguish and what we now call pathologies of the act, particularly the passage to the act and acting out;
- (2) a novel articulation between anguish and symptom which suggests to the analyst a position of respect towards anguish; and
- (3) the solution to the Freudian impasse in the theory of anguish, a solution that has consequences in terms of the use of interpretation in the face of anguish.

I will only say a couple of things about each of these three contributions, beginning with the relationship between anguish and pathologies of the act.



By way of introduction, I will say that, as Lacan grasped, the essential relationship between anguish and the desire of the Other, the question as to how we might live while not floundering in anguish quickly arises, being that we usually relate to those Others who are inhabited by desires that concern us.

Anyway, I wish to clarify that there exists those who do live floundering in anguish, but it is for this very reason they do not usually experience anguish as an urgency, because they live with it as if it were a kind of inseparable partner and therefore their cases are far removed from the topic we are discussing here.

The key is this: given that these cases are not typical, we all then should have more or less effective ways of coping with our own anxiety, and in the seminar he devoted to the topic Lacan showed that there are eight ways to escape from anxiety, namely: inhibition, impediment, emotion, symptom, embarrassment, dismay, acting out and passage to the act.

It is important to extract the clinical consequences of this elucidation as carried out by Lacan, because the belief is widespread that someone who is very anguished could act out or, "even worse", pass to the act. So, anguish

becomes a highly contagious disease, which in a matter of minutes can attack the analyst and sometimes an entire mental health hospital's emergency service. It is not difficult to empathise with anxiety, and in order to escape from it we may also feel inclined to act in one way or another, no matter how, but always with urgency. The anguish of the other becomes our own urgency, and we might begin to do our utmost to get the patient out of his anguish so that we can get rid of ours. It is easy to imagine how many mistakes could be made in such circumstances if we let ourselves be guided by that natural empathic reflex.

Inversely, it is hard to figure out how it would be possible to maintain a released attitude that does not conform to our urgency but to that of the patient, even if helping those who are anguished would seem to be one of the universal forms of compassion and the most elementary humanity. If there is a serene and released way of facing the anxiety that proves urgent for our neighbour, then that way would require a certain dose of inhumanity from us. And, to see how releasement can be combined with inhumanity, at the end of my presentation I will use the references to Heidegger and *The Matrix*.

I have just said that one of the ways in which the anguish of the other can infect us is based on the widespread belief that those who are very anguished can act out or, "worse yet", pass to the act. This "worse yet" carries some irony. I often say that many analysts speak of the passage to the act as if it were "the bad guy" which poses a threat in terms of murder or sacrificial suicide, while acting out seems to them a harmless staging, but this is not always the case, and the risks could be inversely distributed.

Indeed, an acting out corresponds to the presentation, on a certain stage, of what for the subject is at the same time stranger and more intimate ("extimate", to name it with the neologism invented by Lacan) and there it is staged for the Other, always on the bias. In turn, the passage to the act is an exit from the stage that is characterised by a not wanting to know anything else in relation to desire. A hurtful utterance of the partner can cause the subject to

slam the door and that is a non-risky passage to the act, while inversely the subject may set up a scene in which he shows his partner how he cuts his veins, and that's a very dangerous acting out.

Anyhow, Lacan's developments contradict the intuition that leads one to think that an anguished subject is at risk of passing to the act, or acting out. What really does happen is the opposite: the one who is in anguish does neither the one nor the other while still anguished, and thus the eagerness to de-anguish the subject may in fact take away from him the ties that prevent him from passing to the act, or acting out. Therefore, when he inquires as to what the psychoanalyst should do with the anguish of a patient, Lacan begins by clarifying that the analysts should not come to terms with that anxiety too quickly, i.e., that they must not allow themselves to be dragged into the urgency that this anxiety can cause for them.

If we think about it by means of releasement, the anguish of the analysand by itself does not pose any ethical urgency to the analyst. To hastily de-anguish him is not his responsibility and it only concerns him in the extreme case that the anguish prevents the analysand from obeying the only unbreakable rule of analysis: that of saying everything that comes to his mind without dismissing anything under any circumstance, not even with the excuse that anguish prevents him from speaking. But – you might answer me back – this is inhuman! And you would be right. Here there is another angle through which we come back to the convergence between the releasement of the analyst and the inhumanity of his actions in the face of anguish.

This comment gives me the opportunity to say something about the second change that Lacan introduced in the Freudian conception of anguish: that of the possible articulation between it and the symptom. As I told you, there are cases in which anguish has the character of and fulfils the function of a privileged partner of the subject, a sort of essential support of his structure and guarantor of a peculiar configuration of its psychical economy. This is not typically evident, and

thus it must be the object of the greatest attention by the analyst, since, if his blind effort to de-anguish the subject becomes successful, it can provoke in the analysand a series of disorders that can go from mourning to depression – where the structure allows it. Therefore, the existence of these rare cases suggests to the analyst a position not only of releasement and inhumanity in the face of anguish, but also one of a profound respect for it.

As a function of all these coordinates, the enormous and multiple clinical value of anguish in the direction of the treatment becomes clear and this should limit the attacks of *furor sanandi* [the will to cure] that could befall us if we let ourselves be taken by the contagious character of the other's anguish. The analyst's own analysis should create a defensive system powerful enough to immunise him and thus prevent anguish from infecting him by identification; so, it can be said that a function of the analyst's analysis is to open for him the door to that inhuman releasement necessary to address anguish, especially in its urgency.

Otherwise, what happens is that the analyst uses the technical tools at his disposal in a sloppy way striving at all costs, and urged by his own anguish, to eradicate the urgent anguish of the one who addresses him; in that way he can behave like those firemen of *Fahrenheit 451* who, instead of putting fires out, provoked them.

My Heideggerian reference enters here. Sixty-three years ago, Martin Heidegger gave a speech as part of the tribute to a musician born in 1780. That speech is entitled "Releasement", although the German term, *Gelassenheit*, arouses a sense of serenity and detachment, something like the releasement that is conquered by removing certain ties. And the ties he refers to are those that enslave us to technology and its products. Held at the dawn of the atomic age, under the tension of the Cold War and the threat of nuclear holocaust, Heidegger's conference could well serve today to counteract, *avant la lettre*, any form of smartphone addiction...

Let me read for you a few paragraphs of that magnificent speech; which says so little about an almost unknown

musician and says so much about a certain aspect of contemporary subjectivity. Then I will say how it is relevant to psychoanalysis.

For all of us, the arrangements, devices, and machinery of technology are to a greater or lesser extent indispensable. It would be foolish to attack technology blindly. (p. 53)

He does not propose a "return to nature", but points out the fact that unaware we find ourselves so firmly shackled to these technical devices that we fall into bondage to them. (p. 54)

We are slaves to those objects, which give us orders: *Enter the password, Activate the Wi-Fi, Change the PIN*. However, Heidegger says that we can act otherwise. We can use technical devices, and yet with proper use also keep ourselves so free of them that we may let go of them any time. (p. 54)

We can drop them. It is difficult, but not impossible, to do the philosophical exercise of letting them alone as something which does not affect our inner and real core. We can affirm the unavoidable use of technical devices, and also deny them the right to dominate us, and so to warp, confuse, and lay waste our nature. (p. 54)

We can say yes, use them, and prevent them from destroying us. If we say both yes and no in this way to technical devices... our relation to technology [can be called] by an old word, releasement toward things. (p. 54)

Here the word that gives its title to the conference appears for the first time. He speaks about it in only one of his several pages.

Having this comportment, we no longer view things only in a technical way. It gives us clear vision (p. 54)

And we see things then as something strange. What are those objects that we seem to depend on and that enslave us? Why this slavery?

The meaning pervading technology hides itself. (p. 55)

We do not grasp the sense of that proliferation of technical objects in which we live.

But if we explicitly and continuously heed the fact that such hidden meaning touches us everywhere in the world of technology, we stand at once within the realm of that which hides itself from us, and hides itself just in approaching us. (p. 55)

This strangeness of the technological objects says something about us, the human beings that produce them, and we do not really know what that is.

That which shows itself and at the same time withdraws is the essential trait of what we call the mystery. (p. 55)

We live so alienated by these devices that we lose the dimension of the mystery of living in a world full of devices.

I call the comportment which enables us to keep open to the meaning hidden in technology, openness to the mystery. [...] Releasement toward things and openness to the mystery awaken with us. (p. 55)



Thus spoke *Heidegger-the-Dark*. And we will see how it relates to the inhuman releasement I spoke of, when I proposed it as the advisable position of the analyst in the face of the urgency of anguish within the analytic experience.

At the beginning I said that Lacan made three additions to the Freudian approach to anguish. So far, I have

developed two of them: the relationship of anguish to the pathologies of the act and its relationship to the symptom as a partner. Now I will talk about the third: Lacan solves the problem that Freud could not solve, thanks to certain technical consequences he was able to draw related to the use of interpretation in dealing with anguish.

Heidegger speaks about attitudes towards technique. In analysis we also have techniques: of interpretation, of transference, of setting, and several principles that are translated into technical rules. And the analyst faced with the anguish might grab at the first thing among those techniques he has at his disposal. In that way, he loses the inhuman releasement towards things of technique.

Well, Lacan showed that anguish is inserted into an economy; it is related to a set of things the sum of which remains constant, although it can be redistributed in different ways. This means that we can reduce anguish (without eliminating it, which is risky) by means of certain specific operations: interpretations. Inhuman releasement in the face of the anguish allows the analyst not to grab onto any old technical tool, but to make the appropriate interpretation at the right moment, and based on what the analysand says. An interpretation alters that economy: it reduces the anguish, it provokes a laughter effect, and it stops the crying. We must keep that inhuman releasement in order to make interpretations that require reading precisely what we hear.

Here I close my talk by referring to a scene from the end of the movie *The Matrix*. The protagonist, named Neo, manages to change his focus and instead of seeing images of androids, weapons and bullets, he sees alphanumeric characters that quickly pass by, as if on a computer screen. Thanks to this, he can inhumanly operate on those computer programs, stop bullets aimed at him and cause them to fall, with a gesture. That's what we analysts do. When someone fires their overflowing anguish at us, we read the (acoustic) images we hear, and, with inhuman releasement, take them as letters, make an interpretative operation and thus make the bullets fall with a gesture.

Heidegger says that releasement and openness to mystery go together. When we achieve detachment with respect to any technical prescription, we do not respond to the urgency of the other's anguish nor let ourselves be infected by it, but we must interpret, read what we hear. And in that moment, we recover a portion of the mystery that a body speaks to another body. We tend to forget that we are a body that addresses another body using articulated sounds. It is extremely strange. We establish all our relationships in that way. The mystery is that a speaking body addresses, with its anguish, another speaking body, hoping that it will resolve part of its own anguish. The mystery Lacan speaks about, the mystery of the speaking body, is a crazy thing! When we catch onto that, we're on our way to reading the Matrix and stopping the bullets by hand. To do so, we must produce a series of articulated sounds that depend on having been able to read what we hear.

That is the reason why analyst does not mean a profession nor a person, but a function. There is a Matrix of speaking bodies that addresses other speaking bodies. If, with that inhumanity and with enough releasement to stop the bullets, someone (who may not call himself a psychoanalyst, who may not have an office, who may not have studied psychology or medicine, who may not have been analysed) succeeds – by reading what he hears – to alter someone else's economy, he would have been an analyst for this one – although neither of the two knows it.

To receive the subject as such, including the mystery of being a speaking body, is to look at it as if it were a kind of oddity that has never before been seen in the universe and to try to grasp the peculiarities of the speech it utters, in order to see if we can decipher a fragment of the hieroglyph that that Matrix throws at us. That is the inhuman releasement with which we take in the Other: attentive to details, we jump like lions upon the slightest slip. To see the Matrix is not to be cold, but to be able to read.

The mystery of the speaking body is that of a body that emits articulated sounds and that, in doing so, says much

more than it intended to say. That is the Freudian unconscious. The meaning of analytic technique is to alter the subject's economy of jouissances, and that is only achieved by means of the tools of interpretation, which require reading what we hear with an attitude of inhuman releasement.

TLR7 BOOK REVIEW

Sheila Power

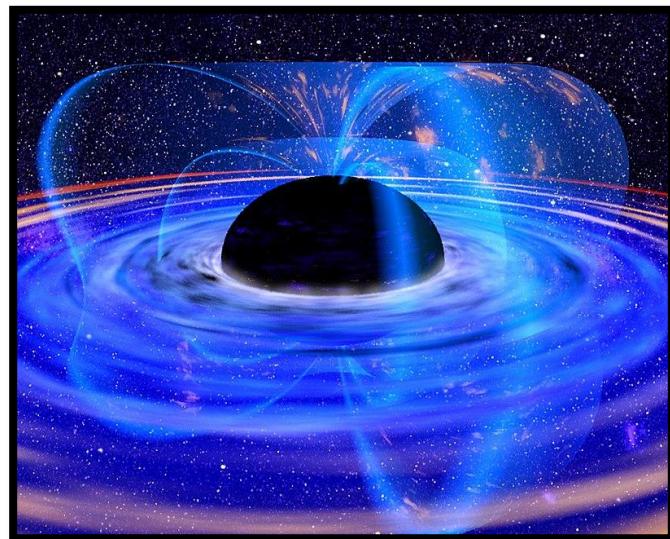
The Lacanian Review, Journal of the New Lacanian School (NLS) and anglophone Journal of the World Association of Psychoanalysis (WAP) has published its seventh issue titled *Get Real!*

This issue focuses on Lacan's later teaching, the clinic that takes account of the real unconscious, the "speaking body" and the Borromean knot. This is the clinic outside meaning which differs to the clinic of deciphering of signifiers of which the subject is the effect.

Throughout his work Lacan always kept up to speed with the field of science, he advised analysts to do likewise. Lacan borrowed and invented from science, he looked to the fields of physics and mathematics as a means of interrogating the real. In this issue, analysts meet with physicists to hear from them their definition of the real and to understand how "quantum physics discovered galaxies oriented around black holes... a discovery drawn from a writing of the real through mathematics."¹

The first five texts are presented under the heading *Writing the Real*, where M.-H. Brousse differentiates reality and real: "in the analytic clinic, reality determined by the discourse in which the *parlêtre* is immersed and from which he or she is derived... reducible to what we call fantasy... the real is defined by what cannot be assimilated to discourse, and falls under the modality of the impossible."² Here there is an impressive and approachable account of "gravitational waves; the phenomenon of superconductivity; truth and the real."³ This section teaches about the object "black hole". The

black hole is an object with a horizon that has no structure, no rotation and no electrical charge, and is only identified by its mass, it gives no account of what is inside it."⁴ Barsuglia explains the concept for those of us "who don't have access to his reality... framed by theory"⁵ by drawing on metaphor to explain these real phenomena. For Catherine Pépin, a researcher in theoretical physics, "physics looks for an equation to describe everything... a simplified equation, the simpler it is the more fundamental it is." M.-H. Brousse agrees that this principle is also important in psychoanalysis, "in an analysis we look for a formula of the subject and its relation to object."⁶ Pépin adds later that "there is no reason for a mathematical equation to describe anything in the observable world, and yet it does."



As with previous issues of *TLR*, crucial texts are translated and published in English for the first time. In this edition Lacan's emblematic conference "The Third" is published. Lacan's address was given at the 7th Congress of the *École freudienne de Paris*, Rome, on 1 November 1974. This translation is based on Jacques-Alain Miller's written version of 2011. In this text which, to my mind requires a crucial and critical study, Lacan shows that "*lalangue* is not structured like a

¹ Brousse, M.-H., S. A. Poliakoff, C., *Cold Fire*, Editorial, *The Lacanian Review*, Issue 7.

² Brousse, M.-H., *What's Real? A Dialogue Between Quantum Physicists and Psychoanalysts on Real and Matter*.

³ Brousse, M.-H., op. cit.

⁴ Barsuglia, M., Brousse, M.-H., Mabille, D., *The Real and the Metaphoric in Physics*.

⁵ Barsuglia, M., Brousse, M.-H., Mabille, D., op. cit., p. 18.

⁶ Pépin, C., Brousse, M.-H., De Georges, P. *The perfection of the Void*, p. 32.

language but is woven from equivocation from which the symptom is read;⁷ this symptom that comes from the real does not stop being written of the real. Feeding the symptom with meaning only serves to prolong its survival as jouissance of the Other is outside language and outside the symbolic. Lacan teaches us that taming it to the point that language can make an equivocation out of it, is the means that the analyst uses in separating the symptom and phallic jouissance.⁸ “The Third” is a question of “*lalangue* that precipitates itself into the letter, ciphering the jouissance that never ceases to return.”⁹

The clinical papers that follow take their bearings from Lacan’s planar diagram of the Borromean formulation and drawing from “The Third”, illustrating what is at stake in the clinic with the necessity to differentiate between modes of jouissance: the Other jouissance from phallic jouissance, one in direct hold with the sinthome while the other condensed in the “incorporeal” objects which is a process that is distributed in time and space.¹⁰

Jacques-Alain Miller’s previously unpublished lessons of his Course “The Lacanian Orientation” *Psychoanalysis, A Structure of Fiction and The Lying Truth* are followed by *Constructions*, a section that includes two clinical cases and an introduction on what is a ‘clinical case’ in psychoanalysis and its place regarding transmission.

In the section *Speaking a Real*, three testimonies of the Pass are introduced. Each analyst therein speaks to the singularity of their own experience of analysis. These analysts have taken their analysis to the endpoint and having presented themselves to the procedure of the Pass invented by Jacques Lacan, were subsequently nominated Analyst of the School (AE) by a Cartel of the Pass.

The following four penultimate texts address the *Real of Politics* exploring pluralism and political uncertainty, the declaration of the Rights of Man, climate change and the capitalist discourse and how can psychoanalysis understand the phenomena of populist movements today.

The contingency of a deadline has brought a halt! I strongly recommend this important edition of *TLR* Issue 7 to those interested in Lacanian analysis and the later teachings of Lacan.

The Lacanian Review 7 can be purchased as a paper copy, a digital copy or both.

Buy on-line via *Karnac Books* and *ECF-Echoppe* (including yearly individual and institutional subscriptions).

⁷ Sokolowsky, L Introduction to *The Third* p. 82.

⁸ Lacan, J., *The Third*, p. 99.

⁹ Sokolowsky, L., op. cit.

The Tension of the Present – a Review of “A Vague Anxiety” at the Irish Museum of Modern Art (IMMA)

Raphael Montague

“A Vague Anxiety” is well curated by Sean Kissane, who arrives at a coordinated topology that becomes a locus where each one’s relation with their own mode of jouissance is given an opportunity to be conflated with the type of Other involved in such a way that “one of the terms is emptied out and this allows that relation to be written”¹. In other words: it’s a good show.

In a very particular sense AVA, which as a title arose from a throwaway remark, Kissane tells me as we begin a walkthrough of the exhibition – a friend had told him keep it as a title – clever friend! It’s not anxiety as such that is vague, but there is a vagueness about the effect of our 21st Century media dominated, media ‘weaponised’² - as succinctly put in the very fine book which accompanied the exhibition – culture where as has been demonstrated for example in Robert Mueller’s report, state actors clearly influence political outcome via dirty bomb social media campaigns, deployed in this instance through Face-Book. Raving Conspiracy Theorists 1: Neo-Liberal Rationalists: 0.

The exhibition enmeshes a kind of localised globalism by bringing into tension (and this is important that Kissane recognises and states that the artists and their art as involved here, offer neither ‘question nor solution’) – and by bringing into tension therefore addressing certain phenomena which will be all too familiar to the Lacanian psychoanalytic audience: the rise of the alt-right,

segregation and hard borders, the weight of history and loss of presumed innocence. Products it is argued resultant for a pluralisation of the Name(s) of the Father, or let’s put in more plainly: signifiers that once regulated modes of jouissance have become vague or have a vagueness precipitate where anxiety points to an experience of a ‘constant hum’ of the 24 hour urgent breaking news ticker tape format of the mainstream media and the ‘constant social validation feedback loop’ of the various soc-media platforms which involve for children, for example -according to SK- a new normative ‘that is explicitly sexualised’³. Of course Freud would not be surprised by any of this. The age of a ‘reflexive’⁴, lens an inverted gaze turned self ward, - Echo gets her 15 seconds of selfie fame while Narcissus drowns. A production of a cycling of anxiety regarding lack of representation and the built in pull to refresh potential disappointment of not getting ‘likes’ or ‘follows’... or worse. But we are here to look at art and to have a conversation. Well selected, well logified: turning around on a circuit through quadrant spaces which also require a quarter turn in order to pass through – there and back again – same-same but different, as the saying goes in South East Asia.



Two stand outs: the point that is born out that today’s programs of jouissance breed tomorrow’s normativity is well made in the work of Helio León (photographer) who spent a few years living in the slums of Barcelona

¹ Lacan, J., *The Seminar of Jacques Lacan, Book XIX, ... or Worse* (1971-1972), Tl. A. R. Price, UK and USA, Polity Press, 2018, p. 96.

² “A Vague Anxiety” Contemporary Art Exhibition Booklet, IMMA, 2019.

³ Ibid.

⁴ Ibid.

and Istanbul in order to photograph and document the choices and lives of those that make their home in those places. The result is remarkable and one gets a taste very quickly for of the depth and richness of the pallet as well as for the gift of the capture of the uncanny: each photograph is not what it seems at first glance, for example the shot of girl naked to the waist, with her hands behind her head and smeared red lipstick evokes an S&M scene, however she is tweaking, having taken speed at a party, getting into a repetitive loop of applying, smearing and reapplying her lipstick. The capacity to capture and convey something of the enigmatic and radical singularity of the jouissance of each subject is very operative in Cristina Bunello's work, and accompanied by a very fine technical ability it makes for an unexpected encounter.



“A Vague Anxiety” represents an exhibition of diverse and eclectic young artists in the throes of various deployments in the ever dicey world of modern art; it becomes – in the Irish Museum of Modern Art – a dignified Thing.

EVENTS

**OCT
11th
FRI**

What's Coming Up?

Space Formation of the Analyst & Its School
"What Does An Analysis Satisfy?"
with **Dalila Arpin** (France)

WHERE/ WHEN

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**OCT
12th
SAT**

Clinical & Theoretical Seminar
"Mirages of the Truth and Shortcuts"
with **Dalila Arpin** (France)

Caremelite Community
Centre, 56 Aungier St. D2
10.00 am - 1.00 pm

**NOV
01st
FRI**

Teaching Seminar "The End(ing) of (an) Analysis"
with **Rik Loose** and **Florencia Shanahan**

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**NOV
08th
FRI**

A Lacanian Reading of Freud's Case Histories
with **Linda Clarke** - **Joanne Conway** - **Susan Mc Feely**

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**NOV
22nd
FRI**

Space Formation of the Analyst & Its School
"A Reading of the Turin Theory of the Subject of the
School"
with **Pamela King** (France)

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**NOV
23rd
SAT**

Seminar CPCT
Psychoanalytic Centres for Consultation & Treatment
with **Pamela King** (France)

PSI
Grantham St.
D2 10.00 am - 1.00 pm

**DEC
06TH
FRI**

Teaching Seminar "The End(ing) of (an) Analysis"
with **Rik Loose** and **Florencia Shanahan**

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**DEC
14th
SAT**

Cartel Event

PSI
Grantham St.
D2 10.00 am - 1.00 pm

**JAN
17th
FRI**

NLS Event

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**JAN
18th
SAT**

NLS Event

PSI
Grantham St.
D2 10.00 am - 1.00 pm

**MAR
27th
FRI**

A Lacanian Reading of Freud's Case Histories
with **Linda Clarke - Joanne Conway - Susan Mc Feely**

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**APR
03rd
FRI**

Silicet Event

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**APR
13th-
17th**

WAP Congress

Dream. Its Interpretation and Use in Lacanian Treatment.

Buenos Aires

**APR
25th
SAT**

Open Event
"Discourses of Well-Being"

PSI
Grantham St.
D2

**MAY
09th
SAT**

ICLO-NLS Study-Day on "Interpretation"
with **Alexandre Stevens** (Belgium)

PSI
Grantham St.
D2

**MAY
22nd
FRI**

Space Formation of the Analyst & Its School
with **Gustavo Dossal** (Spain)

PSI
Grantham St.
D2 7.00 pm - 9.00 pm

**MAY
23rd
SAT**

Clinical & Theoretical Seminar
with **Gustavo Dossal** (Spain)

PSI
Grantham St.
D2 10.00 am - 1.00 pm

**JUN
20th
SAT**

Bloomsday Event

TBC

**JUN
27th -
28th**

NLS Congress
"Interpretation From Truth to Event"

Ghent

XII WAP CONGRESS

DREAM. ITS INTERPRETATION AND USE IN
LACANIAN TREATMENT

13-17 April 2020

Buenos Aires , Argentina

[MORE INFORMATION](#)

DREAM

ITS INTERPRETATION AND USE
IN LACANIAN TREATMENT



Intervention from the work of Xul Solar "Five Melodies", 1949. Reserved rights. Pan Klub Foundation - Xul Solar Museum

XII CONGRESS

World Association of Psychoanalysis

HOTEL HILTON - MACACHA GÜEMES 351.
APRIL 13-17 OF 2020, BUENOS AIRES.

www.congresoamp2020.com

XIX NLS CONGRESS

INTREPRETATION. FROM TRUTH TO EVENT

27-28 June 2020

Ghent , Belgium

[MORE INFORMATION](#)



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Saidhbhín Gibson “Being as a thing” (2016-19) Warbler, plastics, Courtesy of the artist

Cristina Bunello “Echo” (2010) Oil on linen Private Collection

Cover: Helio León Photographs from “The Purple Room series” (2012) Courtesy the artist

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New Lacanian School: www.amp-nls.org

World Association of Psychoanalysis: www.wapol.org
