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# SCRÍOBH

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## **SCRÍOBH 3 Editorial**

### **Signs of the Time**

"Jouissance of the Other is not  
the sign of love. [...] love is a sign"<sup>1</sup>

We live in times where mental health is being reduced to a managerial enterprise with dehumanising effects, where backward hygienist bureaucracies push to one side the therapeutic, clinical experience and finesse of those who work with patients, discarding the effects of transference and its possibilities – since it seeks out a pretended universal truth at the expense of the singular of each one. This provokes further the isolation and silence of those who are most in need of a space to speak. Under the pretence of protection current legislation reduces the clinical space to one wherein the practitioner must read signs – as that which represents something for someone – in this instance the signs are those of the State to be read on behalf of the State. Psychoanalysis resists this lethal push to transparency in the name of an illusory security. It denounces its mortifying and objectifying impact on people, young and old, and it renews its efforts to throw light on the other side of totalitarian discourses disguised as good intentions working towards “well-being”.

Lilia Mahjoub’s article *From the Signifier to the Sign* deftly and clearly illustrates, via clinical vignettes, the consequence of confounding the signifier and the sign. Mahjoub clearly opposes the status of one from the other and the clinical significance of that operation. The sign in terms of the subject is something that is not spoken or heard but rather is to be read by the analyst as something that arises from a disturbance in meaning, “something that does not immediately get translated into the signifying chain”. This article shows the finesse and

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<sup>1</sup> Lacan, J. *The Seminar of Jacques Lacan Book XX, Encore, 1972-1973*, transl. B. Fink, W.W. Norton and Co., London and New York, 1999, p. 17.

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abstinence required on the side of the analyst, as Mahjoub states; “someone can only be a support of the sign if he does not make a signifier of it, doesn’t put his own signifier on it”. The critical importance of this analytic position is emphasised in terms of the consequences that can follow where, “to confuse them by pushing the sign to the side of signifier would represent risking an exit from ordinary psychosis that could be triggered by a transference complication”.

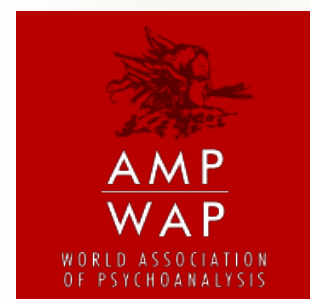
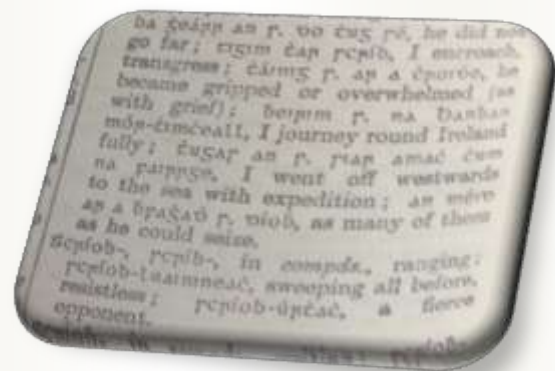
Florencia Shanahan’s report on the seminar of Yves Vanderveken in Dublin also follows the thread of the sign in relation to Lacan’s search for that which could give a structural basis to the clinic. A search embarked upon in order to free it from “the miasma of the imaginary or the ignorance [...] when it is based solely on the phenomena or disparate feelings and ideas of the clinician”. In other words a clinic based on signs read by the clinician as signification, the push of the sign to that of signifier. Vanderveken’s exposition ardently emphasises the crucial importance of Lacan’s formalisation of the psychoanalytic clinic in terms of structural diagnosis – allowing for a direction of the treatment that was not in thrall to imaginary effects.

The remaining articles in this issue concern to some extent – the sign of love. In the interview *Woman doesn’t exist, women exist one by one*, Éric Laurent explicates the Freudian legacy in “granting speech to those from whom it was precluded: women”. The place of the loved woman in the life of the man is elaborated via the Lacanian field in terms of, on the one hand phallic meaning, and on the other, the enigma of feminine jouissance that the loved woman poses for the man.

*Your loving Vincent* designates the sign(ature) of the artist Van Gogh in his letters. Susan McFeely reviews the film titled *Loving Vincent* which explores the last days of his life through the

medium of his art and letters. This title lends resonance to the ambiguity of the status of the subject and object, and touches something perhaps of the origin of his naming by the mOther in relation to a predeceased sibling. It poignantly interrogates if any other fate or destiny was possible for *Your Loving Vincent*.

Joanne Conway



## From the Signifier to the Sign <sup>2</sup>

**Lilia Mahjoub\***

This congress is drawing to a close. Its title has seriously mobilised all our efforts over the last two days: *Discreet Signs in Ordinary Psychosis. Clinic and Treatment*. This term “sign” which was borrowed, as we know, as Lacan indicates, from linguistics, more precisely from Ferdinand de Saussure, designates a psychical entity which has two sides, namely the combination of the concept and the acoustic image. It is from this that Lacan will extract his famous algorithm: signifier over signified. This psychoanalytic algorithm will no longer concern the linguistic sign. It will differ from it radically.

For Lacan, there are two sides to language, that of meaning which is produced by the signifier, and that of the sign which opposes the first. Of course the side of meaning goes all the way to non-meaning [*non-sens*], but with the latter we remain within the register of meaning. When in 1998, at the *Antibes Convention*, Jacques-Alain Miller, to whom we owe this expression *ordinary psychosis*, proposed an extension to the concept of language disorders beyond neologisms, namely that language disorders should not refer solely to disturbances of the signifier, but that such disturbances should be extended to those of signification as well. To these we can today add the sign, as discreet as it may be.

I will refer to the example, given by Lacan very early on in his teaching, of a psychotic patient who told him how he had been living in a strange world for some time now, namely that for him everything had become a sign. In other words, all

sort of signs are addressed to him, “he is spied upon, observed [...] people look and wink at him”<sup>3</sup> and this includes inanimate objects too. For example, when he sees a red car in the street, it is not for nothing that it went past at that very moment. This is a delusional intuition: if this car is there for a reason, he is however unable to provide its significance. What becomes a sign for this man arises from a disturbance of meaning, even if the latter cannot be expressed, remains suspended; in other words, he cannot articulate anything on the side of meaning.



In another of Lacan's cases it is completely different. A woman who speaks to Lacan of something singular that happens to her when, for example, she is driving, “an alert flashes up for a

<sup>2</sup> Text of the closing intervention of the NLS Congress, Dublin 2<sup>nd</sup> & 3<sup>rd</sup> July 2016. Original in French *Du signifiant au signe*, published in *Mental* n°35, Huysmans, January 2017, pp. 37-42.

\* Lilia Mahjoub is a psychoanalyst in Paris, a member of the ECF, President of the NLS

<sup>3</sup> Lacan, J., Seminar III, *The Psychoses*, 1955-56, transl. by R. Grigg, London, Routledge, 1993, p. 9.

moving entity that makes her say to herself something along the lines of *God, a car!*<sup>4</sup> And then “she notices the existence of a vaginal swelling”<sup>5</sup>. She adds that this phenomenon can also occur when any object whatsoever appears, regardless of how utterly foreign to anything of a sexual nature it might be. This state, which is far from being unpleasant, is rather of an awkward nature, stops of its own accord. Moreover, this woman has, one can say, a sexuality that is completely normal. What is important to emphasise here is what she says about it, and in a way that belongs to the transference. She tells Lacan that what happens to her with any object obliges her to evoke him, her analyst, as a witness, not for his approval but to summon at least his gaze to help her make each thing assume meaning. I will not develop further here what Lacan draws from this case, and if he speaks of it, it is certainly not to make a psychosis of it, but rather to locate what happens to his analysand on the side of feminine sexuality.

Lacan defines the sign as that which represents something for someone, that someone being there as the support of the sign, that is to say, someone who is open to the sign. The signifier, on the other hand, is what represents the subject, not for someone, but for another signifier and as such, the subject cannot be grasped by anyone. The question for the analyst however, is that of correctly situating to whom it is these signs are addressed; to him, or to his patient? That the analyst can distinguish them, read them, even if the patient does not articulate them in signifying terms, does not mean that these (signs) are addressed to him, for that would be extremely problematic.

We could say of signs, insofar as they differ from signifiers, including those of *lalangue* where a battery is sufficient, that they are the roots of the structure where language is constituted. It is, as Lacan expresses, ‘*the real of the structure*’<sup>6</sup>. These are the signs that the analyst will have to decipher, to read; which is not at all obvious, since the analysand, and I am not saying the subject, cannot say anything about it. The entry of the signifier into the real has to do with the repetition of seemingly identical traits, which generate absolute difference. In the symbolic the S1 is not identical to S2, even if they appear similar. Thus, in effacing all the traits of the thing, the subject makes the signifier emerge. One thinks of course of the *Fort-Da* game.

Lacan emphasises that the neurotic is the one who “wants to efface this effacing”<sup>7</sup> whereby this advent of the signifier has not occurred and in that we can rediscover what there is of the real at the origin, namely, that of which the advent is the sign. We have a good example in The Rat Man who as a child in a fit of rage, shouts at his father ‘*you lamp! you towel! you plate!*’<sup>8</sup>, a scene which produces just as much of a long lasting impression on his father as on himself. The attempt to transform the signifier back into that of which it is the sign, is something that the neurotic will not be able to achieve, since, in order to do so, he can only appeal to the signifier. Each effort he will make to abolish the effect of the signifier will only reinforce this failure. But, as Lacan says, in taking a step forward, “it is through this attempt to make it so that the advent of the function of the signifier has not been produced, that what there

<sup>4</sup> .Lacan, J., *Seminar X, Anxiety*, 1962-63, transl. by A. Price, Cambridge, Polity, 2014, p. 188.

<sup>5</sup> *Ibid.*

<sup>6</sup> Lacan, J., *Television*, transl. Hollier, Krauss and Michelson, W.W. Norton and Co., London and New York, 1990, p. 10.

<sup>7</sup> Lacan, J., *Seminar IX, Identification*, lesson 14<sup>th</sup> March 1962 (unpublished).

<sup>8</sup> Freud, S., *Notes upon a case of Obsessional Neurosis*, In J. Strachey (ed. & transl.), *The standard edition of the complete psychological works of Sigmund Freud*, Vol. X, London: Vintage, p. 205.



is of the real at the origin can be rediscovered, namely what all that is the sign of<sup>9</sup>. Hence the bet, that the neurotic can reach this point in his analysis.

It is not the same in ordinary psychosis in which it is the sign, not the signifier, which forms the basis for our question. If the signifier is perceived as a signifier from the outset, it is not the same for the sign. That is why I spoke earlier of the lack of obviousness concerning signs; it is why they are called discreet. The use of the adjective “discreet” [which, of course, in French can mean both “discreet” and “discrete”] is not specific to the sign, it was used by Lacan for the signifier, to indicate that the signifying chain was discontinuous, that is to say made up of separate and different elements. The same cannot be said of the discreetness of signs. We will see this later on.

Let us take the famous example, “there is no smoke without fire” namely that if there is fire then someone must have lit it, even if it might be necessary to subsequently realise there's no one behind it. That is to say that in the sign, an intention is first assumed, an intention that does not intersect with the signifier; unlike what is articulated in Lacan's graph of desire, where we have the line of an intention crossing two levels of the chains of the signifier and the signified. It is certainly not a matter of making the sign something pre-verbal, since it belongs to language, but something that does not immediately get translated into the signifying chain. The sign is to be taken in a relation of exteriority to he who is concerned by it, that is to say, isolated and unrelated to another sign, contrary to the signifier which relates to another signifier. We can however say that the signifier is the sign of a subject because the subject is a

hypothesis and he only becomes a subject via a signifier for another signifier. I reminded you at the beginning that a sign was something that did not address itself to the subject but to someone, someone who could give it support. However, this someone can only be its support if he does not make a signifier out of it, that is, if he does not put his own signifier on it.



It was so in the case of this woman, a senior civil servant who, following a *burn out* came to see me. No language disorders, no delusions, but thought which meets speech with fluidity, a questioning which leaves one to think this person is open to wanting to know: she does not have family problems, essentially this is a normal woman but one who suffers from working too hard and, as she said herself, has trouble “slowing down” [literally “taking her foot off”]. What I noticed after a few sessions is that sometimes she has a stirring of her lips, not in the middle of a sentence but between certain statements when she is silent. It is not that she is articulating - words without sound, as a sort of stumbling, but - there is a movement of the lips which does not produce any words. In no case would I have said ‘*What are you saying?*’ because we were not in this dimension of speech, which refers to the failure, the stumbling of the signifier.

It is something worth noting that when Lacan gives his 1975-76 seminar *The Sinthome* it is never

<sup>9</sup> Lacan J., Seminar IX, *op. cit.*

there a matter of the theory of the signifier. Not that the symbolic has disappeared, rather we refine it in the knot which Lacan makes of the real, symbolic and imaginary. He even mentions that metaphor itself comes from what forms a knot in a cord.

We know that, on the basis of Joyce, Lacan will add a fourth term to this knot: the *sinthome*.

In 1977, during the next seminar he will say “all that is mental I write with/by the name of the *sinthome*; that is to say, sign” and he adds that he struggles when asking himself “what does it mean to be a sign”. “The sign”, he then mentioned, “is to be sought as a congruence [...] of the sign with the real”<sup>10</sup>. A sign, if it is not said, if it is not heard, is therefore really written, hence the fact that it is read. This line of questioning about the side of the sign, which I mentioned at the beginning, on which Lacan however, wondered whether the symptom had not marked out the path of this side, had already begun in *Television*. This is what he will elaborate later on with the *sinthome*.

All of this to express the interest which Lacan took in the distinction between sign and signifier; one congruent with the real and the other with meaning. And this is what this congress has sought to highlight with a clinic as close to the real as is possible, by the approach we can take via the sign. To confuse them by pushing the sign to the side of the signifier would represent risking an exit from ordinary psychosis that could be triggered by a transferential complication. On Saturday, our colleague Jacques Borie reminded us that Lacan said of himself that, as a psychoanalyst, he was aware of the sign. The sign warns the psychoanalyst not to push things beyond where they are. Although we can make the symptom consist, as it is put in *Television*, as a

knot of signifiers that can be knotted and unknotted, in other words, “as those knots that in fact are built up through developing chains of the signifying material”<sup>11</sup>, Lacan will later argue, in connection with Joyce, that “the symptom- in so far as nothing ties it to what makes for *lalangue* itself, by which this weft is sustained, these *stria*, these *strings in the earth and air* with which he opens *Chamber Music* [...]”<sup>12</sup>

*Strings in the earth and air*  
*Make music sweet*

This symptom is “purely what is conditioned by *lalangue*, but in a certain fashion Joyce lifts the symptom to the power of language, without for all that any of it being analysable”<sup>13</sup>.

Lacan adds and his words are here strong and insistent, “in so far as one refrains from playing on any of these equivoques that would stir anybody else's unconscious”<sup>14</sup>. So reading Joyce is done without trying to understand, and if these books are read, it is because the *jouissance* of the writer is present therein. Unlike ordinary psychosis, psychoanalysis must be capable of undergoing the reverse route, which will of course not lead to psychosis, but to the point where the signifying chain stops producing meaning. And one can guess why Lacan complained, as he did, not only of not being enough of a poet but also of not being psychotic enough.

Translated by Sheila Power and Claire Hawkes, with thanks to Philip Dravers.

<sup>10</sup> Lacan, J., Seminar XXIV, *L'insu que sait de l'une-bevue s'aile a mourre*. 1976-77, Paris, p. 17. (Unpublished)

<sup>11</sup> Lacan, J., *Television*, op.cit., p. 10

<sup>12</sup> Lacan, J., Seminar XXIII, *The Sinthome*, op. cit., p. 146

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

**"Woman doesn't exist; women exist, one by one"**  
**Éric Laurent**

Interview by Lluís Amigué

**Lluís Amigué: Darwin is science today; Marx just history. What is left of Freud?**

Éric Laurent: Today we breathe Freud: neurosis, psychosis, frustration, repression, delusion... These are the Freudian words with which we explain ourselves every day to others and ourselves.

**LA: Are these words all that remain of Freud?**

EL: Faced with Victorian Puritanism, Freud explained that there are facets of the human being that can't be repressed without their reappearing and manifesting themselves in another form [...].

**LA: [...] In order to drive us crazy.**

EL: And he did this by granting speech to those from whom it was precluded: women. This was speech that was waiting to be heard and that had been condemned as a mental illness, hysteria, but that revealed the truth in denouncing the lie of the authoritarian society that repressed women.

**LA: Every age has its truths.**

EL: But what is really interesting is to see how they hide their lies.

**LA: What is our hysteria today?**

EL: Freud lucidly deconstructs the psychiatry of his time and investigates whether society – order – requires repression in order to exist, whether it needs a certain degree of individual discontent, which he defines as the discontent in civilization. Victorian capitalism believed that without repression social order would degenerate into chaos.

**LA: Today they believe that if they give us a steady job and a good wage, we will all become lazy.**

EL: By contrast, neoliberal biopolitics allows us to pass from disciplinary to permissive society, and from repression to addiction.

**LA: From hunger to obesity and the diet.**

EL: Addiction to food, sex, work or running marathons is the consequence of the search for pleasure carried to the extreme. Only afterwards, in the cure of the addiction, are discipline and limits applied to us.

**LA: It is the paradox of falling into addiction so that someone, in curing it, puts limits on you.**

EL: Following Freud, Jacques Lacan sought to continue explaining our mind and behaviour. He believed that the unconscious had its own grammar, and studied and used the paradoxes of formal logic in order to explain it.

**LA: And he still has his supporters today.**

EL: Like Foucault, Barthes, Derrida, Bordieu [...]. They were the great thinkers of '68 who made of their theories, moreover, modes of living and understanding life; as Lacan himself did.

**LA: How did Lacan understand life?**

EL: The revolution of 68 meant the accession of the liberation of the pleasure principle...

**LA: We were freed not only in the factory but also in the street, at table and in bed.**

EL: Lacan didn't oppose himself to this, but he didn't want to be a guru. He simply tried to find and share intellectual instruments to interpret our mind and behaviour.

**LA: For example?**

EL: Let us look at his first paradox: "Woman doesn't exist; there only exist women one by one".



**LA: And man does exist?**

EL: Man has a phallus, which is exterior. It is patent and obvious and with it he can easily convert his pleasure into a category. This is why what man wants can be produced en masse, and this is why there is a sex industry, but it is only conceived in masculine terms. Only for him.

**LA: There are no brothels for women.**

EL: Because men, man, knows what he wants. Whereas we do not know what each woman wants, because each one wants something different and individualises her jouissance. This is why we observe better in women that anxiety – so personal – that we feel in approaching the object of pleasure.

**LA: If this is the way things are, frustration for the couple is guaranteed.**

EL: This is what Lacan's following paradox comes to say: "The sexual relation doesn't exist". The relation between man and woman cannot be articulated in a satisfactory form, even though men and women are ever more equal.

**LA: Is the couple not better between equals?**

EL: Lacan contradicts Simone de Beauvoir, who promises that man-woman equality will make possible a satisfactory couple relation. He maintains that, on the contrary, the more equal they are, the more the impossibility of men and women fully relating will manifest itself. And today there is more equality, yes, but in parallel a rise of homosexual relations.

**LA: If neither woman, nor the man-woman relation exists, what does exist then?**

EL: The third paradox: "The gods exist". Because the real experience of a god is like that of the ancient Dionysius-Bacchus, the god of ecstasy and wine. The jouissance of drugs is nothing more than that of having inside a god who is greater than yourself, who makes you transcend your own limits.

**LA: In this sense, god exists: in every glass.**

EL: This is why Lacan maintained that, despite the clear rise of atheism, the religion that transforms you into someone else is going to be more important than ever.

**LA: Right now it is causing a lot of wars.**

EL: Lacan adds that "God continues to intervene in the life of men in the form of women". Woman is real, the gods are real, but the sexual relation doesn't exist. Because, in the end, it is only the woman – the weight of the loved woman – that reorders the life of a man and gives it meaning.

**LA: Love is our last god?**



EL: Men reorder their lives in relation to the women they love. It is the beloved who is converted into the god who possesses, inhabits and transforms him. And I leave you with the last Lacanian aphorism that gathers together the previous ones: "What woman wants, God wants".

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[<http://www.lavanguardia.com/lacontra/20160523/401977088951/la-mujer-no-existe-existen-las-mujeres-de-una-en-una.html>]

Translated from the Spanish by Howard Rouse

## Space **Formation** of the Analyst and Its School + Theoretical & Clinical Seminar with Yves Vanderveken

Report by Florencia F.C. Shanahan

On December 1st and 2nd 2017 Yves Vanderveken gave two Seminars in Dublin within the context of the 2017/18 ICLO-NLS Programme.

In these two presentations, which shall be available as audio podcasts on [radiolacan.com](http://radiolacan.com), he developed the logic of the intertwining of the formation of the analyst and his positioning in the so-called “clinic”, establishing with clarity and rigor the principles that distinguish psychoanalysis of the Lacanian orientation from any form of psychotherapy or psychological re-education.

Under the title “Return to the psychoanalytic clinic”, Yves Vanderveken unfolded the dialectics at play in Lacan’s foundation of his School -in rupture with the hierarchy and grades of the IPA sustained in the distinction between training analysis and therapeutic analysis- and the subversion of the notion of the clinic understood as something that goes beyond the therapeutic aims and produces, when led to its end, a particular desire which only the analysand can account for and which cannot be subsumed in any pre-existing category, diagnostic or otherwise.

Vanderveken presented the tension between the clinic understood, on the one hand, as the “routine” of classes and categories that the clinician makes use of in order to orient himself in the direction of the treatment (psychoanalysis is the heir of classic psychiatry), and on the other, the unique and contingent dimension of the encounter that the transference, the relationship under which an analysis is conducted, supposes.

The second seminar was entitled “Structural clinic of psychosis” and focused on how Lacan, from the very beginning of his teaching, “searched for what could give a structural basis to the analytical clinic. In order to free it from the miasma of the imaginary or the ignorance in which it can move when it is based solely upon

the phenomena or disparate feelings and ideas of the clinician. He did so by seeking to distinguish precisely what founded the difference between psychosis and neurosis.”

To develop this argument, Vanderveken went through the various theoretical tools or “matrices” by means of which Lacan attempted and supported this distinction: the tripartite repartition of the experience into the imaginary, symbolic and real registers; the mirror stage; the *schema L*; the retroactive loop of the signifying chain (i.e. the functioning of the symbolic in the punctuation of signification and meaning through the quilting point) and finally, the notion of discourse that he had worked on the previous evening.



The Schreber case, as well as a recently published case of psychosis presented and commented by Susan Mc Feely, allowed for the illustration and articulation of the complex theoretical concepts being put forward and the demonstration that distinctions and orientations are not possible if one remains at a phenomenical level (every sign or so-called symptom depends on its place and function in the structure where it emerges, i.e. its articulation with other elements and within the framework of the transference relation). Psychosis is not something that can be situated at the level of contents or statements, but rather it is to be localised in

the register of enunciation, identification, subjective attribution, etc.

It is the notion of structure that allows us to move away from the objectifying dimension of the clinic to that of the articulated matrix underlying the phenomenonic manifestations encountered in the very specific situation that speech under free association installs. And it is the notions of the *sinthome* and the desire of the analyst that allows us to move away again, this time from the structure to the most singular of each that an analytic experience may not only circumscribe but also produce.

## **Loving Vincent** (BreakThru Productions, Trade Mark Films)

Review by Susan McFeely

Loving Vincent brings the viewer on a journey of the final mysterious days of the artist Vincent Van Gogh's life. It is the world's first hand painted film that took seven years and 146 artists to make and nine years to receive financing.

It is a film that visually combines live action performances with stunning hand painted animation in the manner of Van Gogh paintings.

The directors Doreta Kobiela and Hugh Welchman read through Van Gogh's many letters and one in particular in which the artist wrote "We cannot speak other than by our paintings". Van Gogh's paintings and the signifier "letter" are interwoven throughout the film.

From its title Loving Vincent adapted from Van Gogh's signature "Your Loving Vincent", to the premise of the film, which is the delivery of a letter; the story begins with the postmaster Roulin. Roulin asks his son Arnaud to travel to deliver Van Gogh's last letter to his brother Theo. This sets in motion the premise of the film by posing the question, "How can a man go from calm to suicidal in six weeks?" Loving Vincent

asks the viewer "What if Van Gogh didn't commit suicide, but was murdered?"

Within the film Van Gogh is always illustrated in black and white and portrayed as a tragic and melancholic figure where the viewer is presented with the question as to whether this tragedy was inevitable? There are many poignant moments that illustrate something of the trajectory of the artist. His name Van Gogh was that of his predeceased brother and the film depicts a mother standing by her dead son's grave refusing to acknowledge her living child.



Van Gogh's relationship with his brother Theo was portrayed as very close and the brothers corresponded by letter every week. Theo financed Vincent throughout his life and illness. When Vincent died, Theo became very ill and died nine months later. Was this a letter, a writing that functioned for both of these brothers?

Loving Vincent provides many possible hypotheses to Van Gogh's death but fundamentally the letter is never delivered.



"In love what is aimed at is the subject [...] A subject [...] doesn't have much to do with jouissance [...] his sign is capable of arousing desire. Therein lies the mainspring of love"<sup>1</sup>



<sup>1</sup> Lacan, J. The Seminar of Jacques Lacan Book XX, *Encore*, 1972-1973, transl. B. Fink, W.W. Norton and Co., London and New York, 1999, p. 50.

EVENTS	What's Coming Up?	WHERE/ WHEN
<b>FEB 02nd FRI</b>	<b><i>Black Mirror</i></b> Series (Part 3) <b>Raphael Montague - Marlene French Mullen</b>	PSI Grantham House, Grantham St, D2 6.30pm-9pm
<b>FEB 16th FRI</b>	<b>ICLO-NLS Space Formation of the Analyst &amp; Its School</b> "The Politics of the Symptom" with <b>Neus Carbonell</b> (Barcelona)	PSI Grantham House, Grantham St, D2 7.00pm-9pm
<b>FEB 17th SAT</b>	<b>ICLO-NLS Annual Clinical and Theoretical Seminar</b> "The Field of Psychosis in Childhood. A Lacanian Practice" with <b>Neus Carbonell</b>	PSI Grantham House, Grantham St, D2 9.30pm-1.00pm
<b>MAR 02nd FRI</b>	<b>ICLO-NLS 'Silicet'</b>	PSI Grantham House, Grantham St, D2 7.00pm-9.00pm
<b>APR 2nd/ 6th</b>	<b>World Association of Psychoanalysis XI Congress</b> "THE ORDINARY PSYCHOSES AND THE OTHERS <i>Under Transference</i> "	Barcelona International Convention Center / Auditori Fòrum (CCIB)
<b>APR 20<sup>th</sup> FRI</b>	<b>ICLO-NLS Teaching Seminar (1)</b> <b>Rik Loose - Florencia Shanahan</b>	PSI Grantham House, Grantham St, D2 7.00pm-9.00pm
<b>MAY 20th FRI</b>	<b>ICLO-NLS Teaching Seminar (2)</b> <b>Rik Loose - Florencia Shanahan</b>	PSI Grantham House, Grantham St, D2 7.00pm-9.00pm
<b>JUN 02nd SAT</b>	<b>ICLO-NLS Study Day on <i>Transference</i></b> Guest Speaker <b>Lynn Gaillard</b> (NLS EC)	PSI Grantham House, Grantham St, D2

EVENTS	What's Coming Up?	WHERE/ WHEN
<b>JUN 08th FRI</b>	<b>ICLO-NLS Teaching Seminar (3)</b> <b>Rik Loose - Florencia Shanahan</b>	PSI Grantham House, Grantham St, D2 7.00pm-9.00pm
<b>JUN 22nd FRI</b>	<b>ICLO-NLS Space Formation of the Analyst &amp; Its School</b>  Guest Speaker <b>Anna Aromi</b> (Barcelona)	PSI Grantham House, Grantham St, D2 7.00pm-9.00pm
<b>JUN 23rd SAT</b>	<b>ICLO-NLS Annual Clinical and Theoretical Seminar</b>  with <b>Anna Aromi</b>	PSI Grantham House, Grantham St, D2 9.30pm-1.00pm
<b>JUN 30th- JUL 01st</b>	<b>New Lacanian School Congress 2018</b> <b>In a State of Transference:</b> <b>Wild, Political, Psychoanalytic</b>	Maison de la Chimie 28 bis rue Saint-Dominique 75007 Paris.



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