

Lacan Circle of Melbourne

Invitation to the Study Day

Saturday the 15th October, 2011

Lacan Circle of Melbourne (LCM) is holding its eighth Study Day for the year, and the Circle invites to this event anyone interested in Lacanian psychoanalysis. The Study Day will be held from 9:30 to 16:30 at the Australian Institute of International Affairs (AIIA) at 124 Jolimont Road, East Melbourne, Victoria 3002. Registration for this all-day event can be made on the day, with the fees of \$60, \$40 and \$30, for non-LCM members, LCM members, and full-time students respectively. There is also an option of half-day registration; please enquire on the day with our Treasurer if you are interested in this option.

Please find below the details of the program for the day.

Morning Sessions (9:30-12:30)

Session 1 (9:30-11:00): Reading of Freud's *Civilisation and its Discontent*

In this session, we will continue our group reading of Freud's 'Civilization and its Discontent' (1930). The text can be found in the Volume 21 of the *Standard Edition*, and we will start from the Part 5 of the text. This session will be led by Russell Grigg.

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Session 2 (11:30-12:30): Clinical paper

Title: Psychotic or Autistic: Lacan or DSM-IV?

Presenter: David Cain

Abstract:

This presentation was proposed following the interesting paper by Noriaki Sato at the last LCM Study Day on working with adults who have autism or asperger's syndrome. This paper is my recollections of working with a young boy who lost his speech, his ability for normal social interactions and displayed behaviour consistent with autism. The period that will be superficially discussed will be approximately three years when this boy attended a school day program. I am hoping this raises discussion around autism, structure, child development and the impact of stress.

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Afternoon Session (14:00-16:30)

Session 3 (14:00-15:00): Theoretical paper

Title: Lacan's lozenge (<>)

Presenter: Santanu Biswas

Abstract:

Lacan invented the matheme ' \diamond ' in order to write the formulae for fantasy— ($\$ \diamond a$) or ($a \diamond \$$) — and the formula for the drive— ($\$ \diamond D$) — on the two sides of the upper half of his graph of desire. This tiny matheme in fact comprises two pairs of logical operations ($< \& >$, and $\wedge \& \vee$), each of which is the combination of two logical operations with a twist along a cut. I will string together Lacan's scattered commentary on the different components of the lozenge from the Seminars given between 1958 and 1966 (Seminars on *The Formations of the Unconscious*, *Identification*, *Anxiety*, *The Four Fundamental Concepts of Psychoanalysis*, and *The Logic of Fantasy*) in order to try to understand its meaning.

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Session 4 (15:30-16:30): Two short papers on applied psychoanalysis

Title: Training Sessions: On the railway analysis in Hitchcock's *Spellbound* (1945)

Presenter: Mairead Phillips

Abstract:

Just as the train, with its panoramic vision, prepared the way for the cinema spectator, so the railway experience also seemed to prepare the traveller for the psychoanalytic session. In 'On Beginning the Treatment' (1913), Freud suggests how to prepare the analysand for analysis, stating that, unlike ordinary conversation, the patient must be prepared to forego the ordinary social practice of self-censorship: "So say whatever goes through your mind. Act as though, for instance, you were a traveller sitting next to the window of a railway carriage and describing to someone inside the carriage the changing views which you see outside." (Freud 2001: 134-5)

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Title: Trapped within the Aporia of the Text: The impasse of form and narrative, with reference to the self-reflexive comics of Grant Morrison

Presenter: Clare Pitkethly

Abstract:

The intention of this paper will be to demonstrate an impasse: one that is apparent in self-reflexive comics. When narrative structure comes head to head with that of comic book form, a deadlock is apparent, and the comic book character becomes trapped in double-bind. In order to illustrate the incongruity of narrative and form, I will refer to self-reflexive comic book narrative, or comics that turn in upon themselves. When comic book form is incorporated into the realm of narrative structure, the foundation of the text is destabilized: simple meaning becomes problematic, or it starts to come undone. In illustration of my thesis, I will use examples from the self-reflexive comics of Grant Morrison; however, my reading of Morrison's work will be an interpretive one. The intention of this paper is to bring together the comics and theory used, and in this way, my aim is not to propose a definitive reading of Morrison's work. In order to demonstrate the conflict between narrative and form, I will offer a comparative reading, and will juxtapose the structures of the two. The text will be folded back on itself, and an incongruity will be demonstrated, and in this way, an aporia will become evident. The purpose of this work is to create a structural analogy, and to narrate the problem of signification with reference to self-reflexive comics.

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Please contact Jonathan Redmond at <lcmsy@gmail.com> if you have any questions regarding the Study Day.