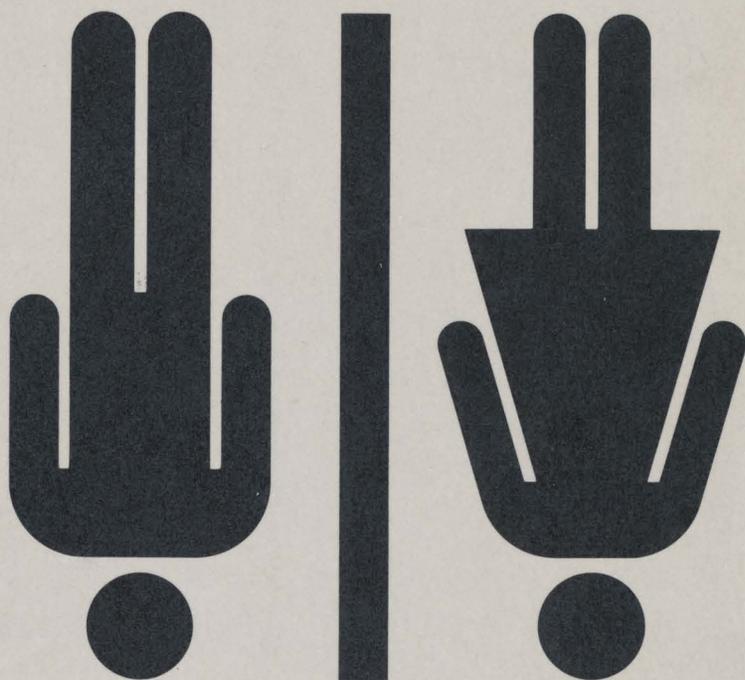


# Papers of The Freudian School of Melbourne



Homage to Freud / On Perversion

1980

**CENTRO**

**CULTURAL**

**LA MONEDA**

**CENTRO DE DOCUMENTACIÓN**

ARTES VISUALES

Todos los derechos reservados. Prohibida la reproducción parcial y/o total. Conforme a la ley N° 17.336 sobre Propiedad Intelectual de Chile.

**PAPERS OF THE  
FREUDIAN SCHOOL OF MELBOURNE**

**Editor  
OSCAR ZENTNER**

Published by  
The Freudian School of Melbourne  
1981

ISBN 0 9594842 1 3

Copyright © 1981 by The Freudian School of Melbourne.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form, or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publishers.

Printed by PIT Press, Plenty Road, Bundoora 3083, Victoria

# CONTENTS

	<i>Page</i>
<b>NACHTRÄGLICHKEIT</b> .....	1
 <b>PART I</b>	
<b>HOMAGE TO FREUD ON THE 41ST ANNIVERSARY OF HIS DEATH</b>	
In the Knot of the Subject.	Oscar Zentner 13
Retrospective Unconscious Logic and Perversion, the Moments of Perversion.	Gayle Paull 29
Femininity and Perversion.	John Dingle 37
The Offended Woman.	Gustavo Ezequiel Etkin 49
A Pseudonym, the Itinerary for a Perversion.	María Inés Rotmiller de Zentner 65
The Brain as Accommodation of Desire.	Graeme Crawford Smith 79
Tod / Etcetera / Rat Man.	Juan Davila 85
 <b>PART II</b>	
<b>THE WORD OF LACAN</b>	
The Seminar, Paris, 10th June 1980.	Jacques Lacan 97
The Seminar, Caracas, 12th July 1980.	Jacques Lacan 103
 <b>PART III</b>	
<b>THE FREUDIAN DISCOURSE</b>	
The Comedy of the Bodies.	Javier Aramburu, and Juan Carlos Cosentino 109
A Case of Perversion?	Luz Freire 119
The Death of Freud.	Isidoro Vegh 127
Aphanisis.	Oscar Zentner 137

## TOD / ETCETERA / RAT MAN

Juan Davila

Three Paintings presented at the Homage to Freud, on Perversion, September 1980.

/The production of the paintings takes into account the problems of semiotics and psychoanalysis and the occupation of a new space for art. They are presented for the Freudian School of Melbourne, the first school in the English language to follow the Freudian/Lacanian tradition. The paintings comment upon the art discourse and the psychoanalytic discourse; a discourse about a discourse. Art suffers isolation and denial as does psychoanalysis. Australian art has an undue concern with the landscape or "the love of nature" which is the expression of a sexual symbolism. At the same time it ignores the "body". "TOD/ETCETERA/RAT MAN" present the body as a structure of language, the place of passion. The affinity between art and psychoanalysis lies in this semiotic field.

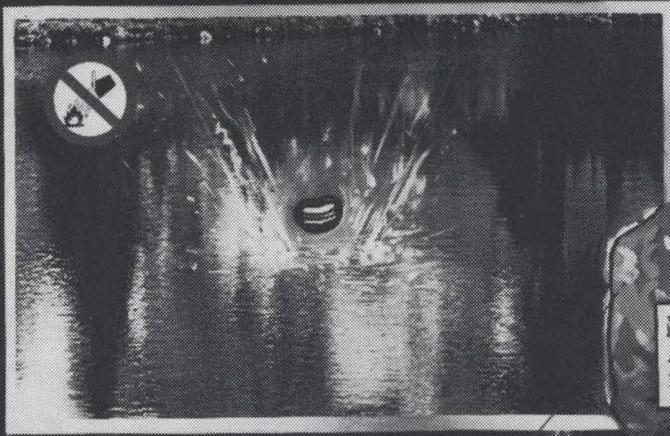
/The first concept was of the images made to signify a different thing to the one seen with the eyes. It brings an Actaeon and Diana theme, a myth and of course a gaze which was punishable by death. Diana is portrayed here as a presence, as a truth in the history of art. Actaeon is the eye and the gaze painted in the comic style. I had thought of Lacan at the time; he says “. . . this whole seeing aspect is to be found in the satisfaction of a woman who knows that she is being looked at; the condition one does not show her, that one knows that she knows. . .” In this case the code is broken by Actaeon because he was surprised looking at Diana and hence his death.

/The second concept was to equate, to look and to touch, and I found another sentence of Lacan’s “. . . the body is like a sentence that can be broken down into separate parts so that its true contents can be put together again in an endless series of anagrams. . .”

/What appears here is that Diana is not a woman, but is a structure. What Actaeon sees is a Goddess as a presence, literally a structure of original knowledge. She slides from painting to drawing, from colour to black and white, from landscape to construction, from flesh representation to flat representation and from one author to another. Her unity is not the one of external appearance, but is the unity of the visual discourse. She is Diana, the one that no mortal can look at without losing his life. Freud, represented by an Adami drawing, observes the Goddess through the filter of the glasses. The mirror, shower and the hand-wash, stand for the spring. Actaeon sees that she has no penis, although she has a fire sign. His formula “shoe + woman = woman with a penis” disavows the fact of that perception. The shoe stands for the history of art as a fetish so that art as a whole would be a social fetish or a symbol of a lack. From Melbourne I name a gaze that lacks.

/The fact that Diana is built from fragments that belong to other painters establishes the painting as a painting without an author. There is no centre in the painting’s discourse, just a split between the fragments.

/The painting has no depth, it is all surface. The subject of the painting is the gaze. The mirror that Diana holds promises a totality, but being broken it again fragments the fragment. The painting has no object represented in space to recreate the appearance of the real object. It is a sort of empty rubbing of the artists’ discourse or the metonymy. It refrains from the search for specific meaning in art. It dissolves the distinction between surface and depth. Illusion in painting is dead.



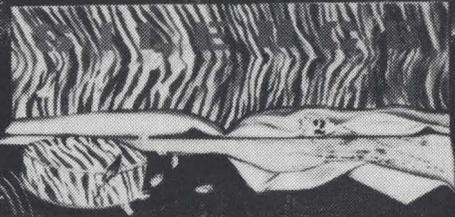
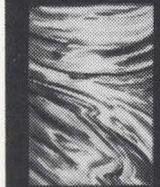
*Warhol*

*Jones*

**MARILYN**  
AGE: 23 ✓  
BORN: ?

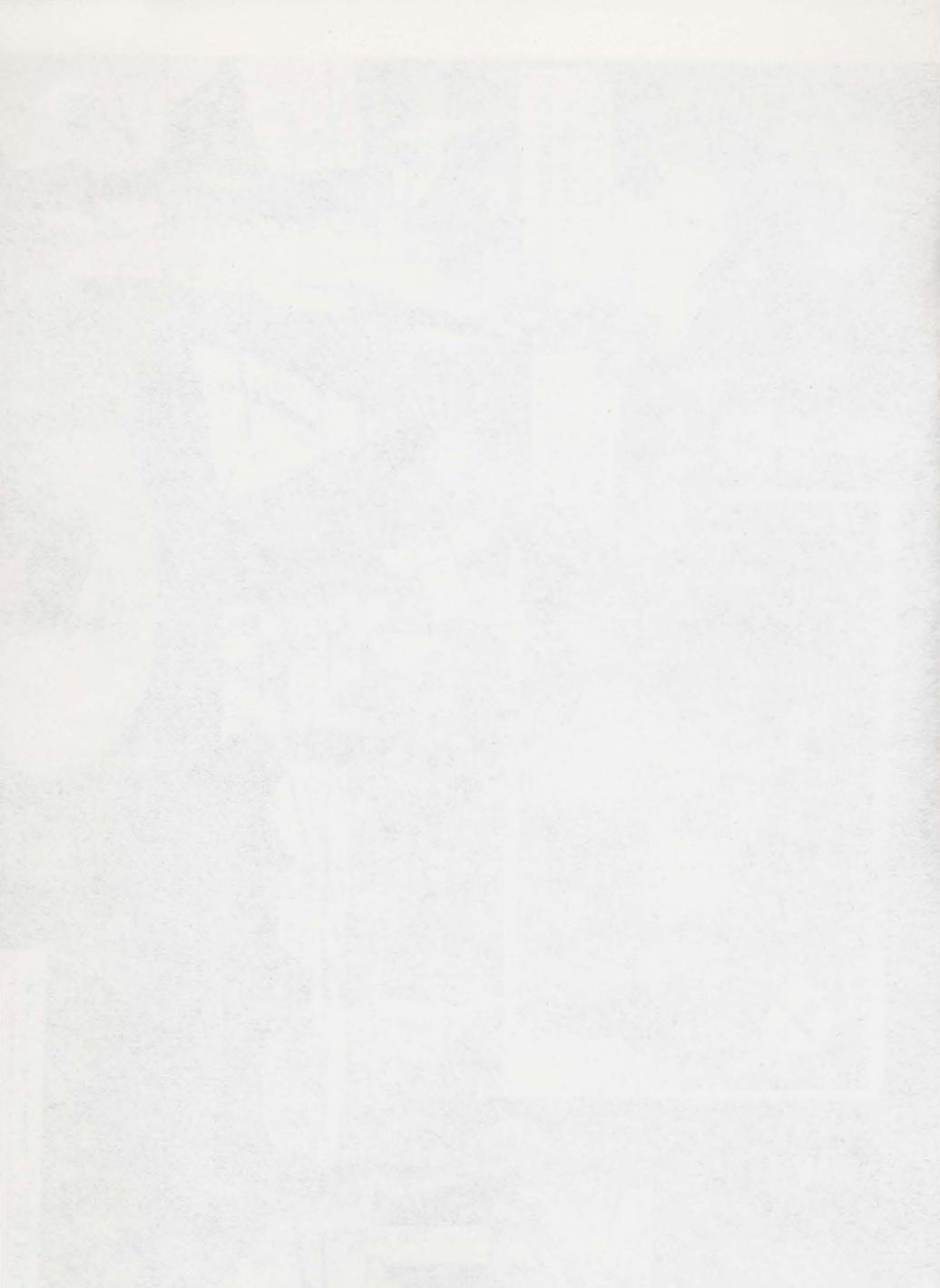
**ELVIS**  
AGE: 23 ✓  
BORN: U.S.A. ✓

*Davies*



<b>CONCEPT</b>	<i>honorarium</i>
<b>DATE</b>	1950

*all the*

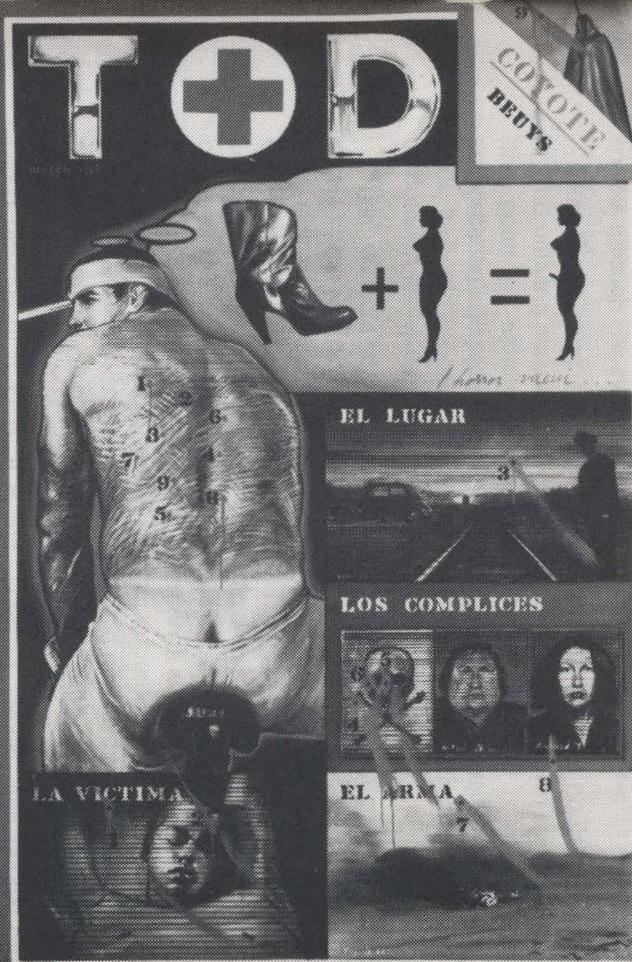


Juan Davila "Etcetera" 1980, oil on canvas, 198x267 cm.

ACTAEON, THE HUNTER, WHO BY CHANCE SAW DIANA BATHING IN THE SPRING, WAS BY HER CHANGED INTO A STAG AND KILLED BY HIS OWN DOGS...



INDEX :  
~~1 ADAMI~~ 2 CAULFIELD  
 3 D'ARCANGELO ✓ 4 DAVILA 5 DUCHAMP  
 6 HOCKNEY 7 JOHNS 8 LICHTENSTEIN 9 LINDNER  
 10 MAGRITTE 11 OLDENBURG 12 RAUSCHENBERG



AUSTRALIA... 90c

La commedia fatta per ingannare, non finisce con la gualta che si vede, con L'occhio.

Juan Davila "Tod" 1980, oil on canvas, 198x267 cm.

/From the art point of view you must contradict what is there. Art speaks through the cultural rupture.

/Here the painting is set free from an author. There is no fixed meaning, no unifying meaning, so obviously the emphasis is on the signifier, (the point of affinity of art with psychoanalysis). It rejects the authoritarian interpretation of science and offers just possible interpretations. It should appeal to the unconscious in the sense that the painting works with the visual sign equated with the signifier.

/"Tod" was constructed from photography, pornography, art history, comic strips and pop art; that is to say, the cultural quotation. On the right side of the painting there is an indication of the place, the accomplice, the weapon and the victim. The place is represented by the conceptual art, a happening of Vostell in which there is the destruction of a car by a train. The accomplices are under the sign of death: Hermann Nitsch and Nelly Richard. The weapon is a self destroying machine by Tinguely. The victim is a pornographic quotation. It also has a quotation of Beuys which is the meeting of a wild coyote and the artist in an art gallery in New York. It symbolizes Actaeon's death by the dogs. Everything on the side of Diana is a misquoted quote. The image of Diana belongs to Rubens, it is the "Toilet of Venus" later quoted by Rauschenberg in another painting. "Tod" displays an index of all the artists quoted including my quotations of Rauschenberg's Diana. The heroine then is not Diana but the art language.

/"Etcetera" denies the colour which traditionally is what enhances a painting and the best way to deny colour is with black and white, but one colour still remains. "Etcetera" is a repetition of Oldenburg's bedroom ensemble. Oldenburg made a survey of all Los Angeles motels and then built the bedroom in an art gallery. It is a three dimensional construction in wood covered in plastic. The furniture had an oblong shape, because he imagined the point of fugue behind the room, so that all the furniture would tend to that view point. In the painting everything is altered, it converts; interior to exterior, colour to black and white and the absence of human presence to the evidence of a love scene. So the problem is one of metonymy; I guess all that repetition is the "Etcetera".

/The new things I introduced here are Freud's photograph, the gun, the lovers and the phone ringing. The things altered were the broken lamp, the broken mirror, the bedroom undone, the cushion cut, the feathers flying and the change from three dimensional to two dimensional. The road sign is a screen on top of the primal scene. Freud's photograph could be a metaphor also of some other looked at scene. He seems con-

demned to see it and that is how one could refer to a gaze that lacks.

/Theoretically the meaning should be the space left just after the first gaze. Desire emerges for the spectator in the first instant of the gaze, then it slides under and is lost and we are left with an inert matter on which we try to impose a meaning.

/Listening to your explanation on "Etcetera" for me was like a kind of contradiction, because your obvious motive for the painting was to avoid any kind of meaning and yet your talk was almost the meaning of each thing. This should be rich enough for us to work upon. I don't have the answer but I am thinking in a loud voice. The other thing is that "Etcetera" sounds to me like the eternal return, because all the possibilities begin and end in "Etcetera".

/The intention of the painting was to put forward the concept of perversion as a convention and to contrast that with Oldenburg's bedroom, to make a parallel, but that is a limited metaphor so one always ends in "Etcetera". That repetition covers what is not there so one can name something that cannot be seen or touched.

/Also, if I understood, you were saying something about the condemnation of Freud's gaze—he is condemned to look or see forever in the painting but without being able to alter anything, without being able to change the perspective of what he is seeing.

/In "Etcetera" the photograph looks at the bed so it is also a reference to that look. The photograph is a classic slice of time. So it isn't really looking, there is no gaze except our own gaze. You hope that "Etcetera" then will provide an illusion of a sustained gaze.

/Perhaps on the question of the gaze, we could go back to the previous painting, to "Tod". There are two questions in my mind. The first is the gaze and Lacan's *objet a*. The other thing that strikes me in the painting are these quotations from art history from which the field of the gaze is composed and the similarity that this has to the very complex phantasies that sometime occur in perversion, the very elaborate rituals or scenes which need to be recreated and which can be traced back to events in the history of the individual and that really bears some relation to what they want to see.

/I think that the gaze is a contradiction. Perhaps the reflection exists because there is something in the painting which attracts the gaze, you could say something might be there or something is referred to inside. Then the painting is an occasion and so denies it and makes it vanish at the same time. So that if there is a gaze it is for the first glance only and

then it is lost forever. The problem prevalent in the history of art and perversion is precisely that. It is illustrated in the social desire to have art as a social fetish and so possess it. The history of art holds that discourse as a jewel and plays with it as a phantasy.

/There is nothing that has not been elaborated previously, everything belongs to a different reality lost in the chain of the signifier.

/Put together like a dream.

/In the beginning the whole painting was like the chain of signifiers and this is why it has no author, has no beginning and therefore it is not going to have any end. Then I made an association with something that Lacan says about the fascination because we are talking about the gaze. Gaze and fascination I think go together. He says that if the fascination exists it is because it is always the same object and he talks about the phallus. Then it doesn't matter really what is repeated there, in so far as there is fascination it is because the Phallus is there.

/In the case of Ruben's painting, I had the impression that he copied it from Roman art. So there is something particularly attractive in the woman looking at herself in the mirror; it has been repeated so many times. It certainly has to do with the fact that on the mirror the woman appears as a whole, that is to say as the Phallus.

/My feeling is like something that is very unsatisfactory and very disappointing. That is the only thing that draws me to talk about the paintings. This dissatisfaction hits a mark in the spectator because he as well is dissatisfied. So that the connection with the spectator is in the sharing of this disappointment. Whatever the artist says has nothing to do with the truth in the painting.

/I think that something you have said just now struck me very much and I agree completely and I think I would like to underline it again. You were saying that it doesn't matter what I can say about the painting, it sounds like what really happens with something that is said but is carried unconsciously, it doesn't matter what is said, for sure it is going to say something completely different from what was intended.

/You took the picture and described it.

/It was a terrible disappointment.

/Because we want to put it into writing.

/Exactly; this is what happens when we read and we have an idea and we think about it and we want to put it into writing and then what ever appears on the paper has nothing to do with it and I am sure that is what

happened when you described the painting and read the quotations of Lacan.

*/If Diana is the mirror of thought it could be said that art is a passion.*

*/Psychoanalysis also.*

*I remember now that during the Homage, the paintings on the wall after the first gaze (now I am talking about the people there), the paintings became like the walls and suddenly they were like a part of the wall and the audience pretended to ignore them. After the first glance the painting becomes educational.*

*/"Rat Man" poses the problem of the body. The body being built from the ransacking of art history, photography and literature, establishing its nature as a partial body or a fetish. Painting refers thus to an absence and to the wish of a totality. So the discourse of art ransacks psychoanalysis quoting "Dora", "Wolf Man", "Rat Man", "Fort Da", "Salmon for Supper" and "Father can't you see I'm burning". Desire explodes in the fragmentary character of the body of the painting establishing the quote as a syntactical procedure. The nude is presented as a gift for the spectator, a gift of an absence. It is not the real body nor the complete structure, just a fetish to refer us to the impossible.*

*/The "What do you want?" of the last painting, because of the order, is significant. The "What do you want?" remits immediately to the first, to "Etcetera". Then the "What do you want?" will always have as an answer an "Etcetera". "Etcetera" understood as a repetition. The "Etcetera" lingers on.*

*/In this painting you made it very explicit in the "To be continued".*

*/That is "Etcetera" of the comic. Then it says desire is an impossible. So the pursuit of the occasion is the impossible, and as such we will have to meet in a year's time.*

\$10,000

MAZE  
3

# RAT MAN



"I dreamt that it was night and that I was lying in my bed. My forehead with its foot toward the window in front of the window there was a row of windows. I know it was winter when I had the dream, and mysteriously suddenly the window opened of its own accord, and I was terrified to see that some white wolves were sitting on the big wooden ledge in front of the window. There were six seven of them. The wolves were quite white, and more like the ~~fox~~ sheep-dogs, for they had like foxes and they had their ears pricked when they paid attention to something. Evidently of being eaten up by the

a = 3  
b = n  
c = u  
d = 8  
e = 10  
f = 5  
g = z  
h = k  
i = 0

FATHER. CAN'T YOU \$EE...



- 1 CHIRICO *The child's brain* 1911.
- 2 RAY *La rue Férou* 1956.
- 3 CHRISTO *Wrapped Bottle* 1958.

DORA, LET ME SEE HEAR!



D<sup>r</sup> Sign.

- 1 ADAMI *Dr. Sigm. Freud* 1972.
- 2 DAVILA *Nude* 1980.
- 3 LINDNER *girl with green hair* 1972.
- 4 WARHOL *Campbell's Soup with Can Opener* 1962.

### CONCEPT

A discourse about a discourse / Art is made for the recognition of desire

### DATE

1980.

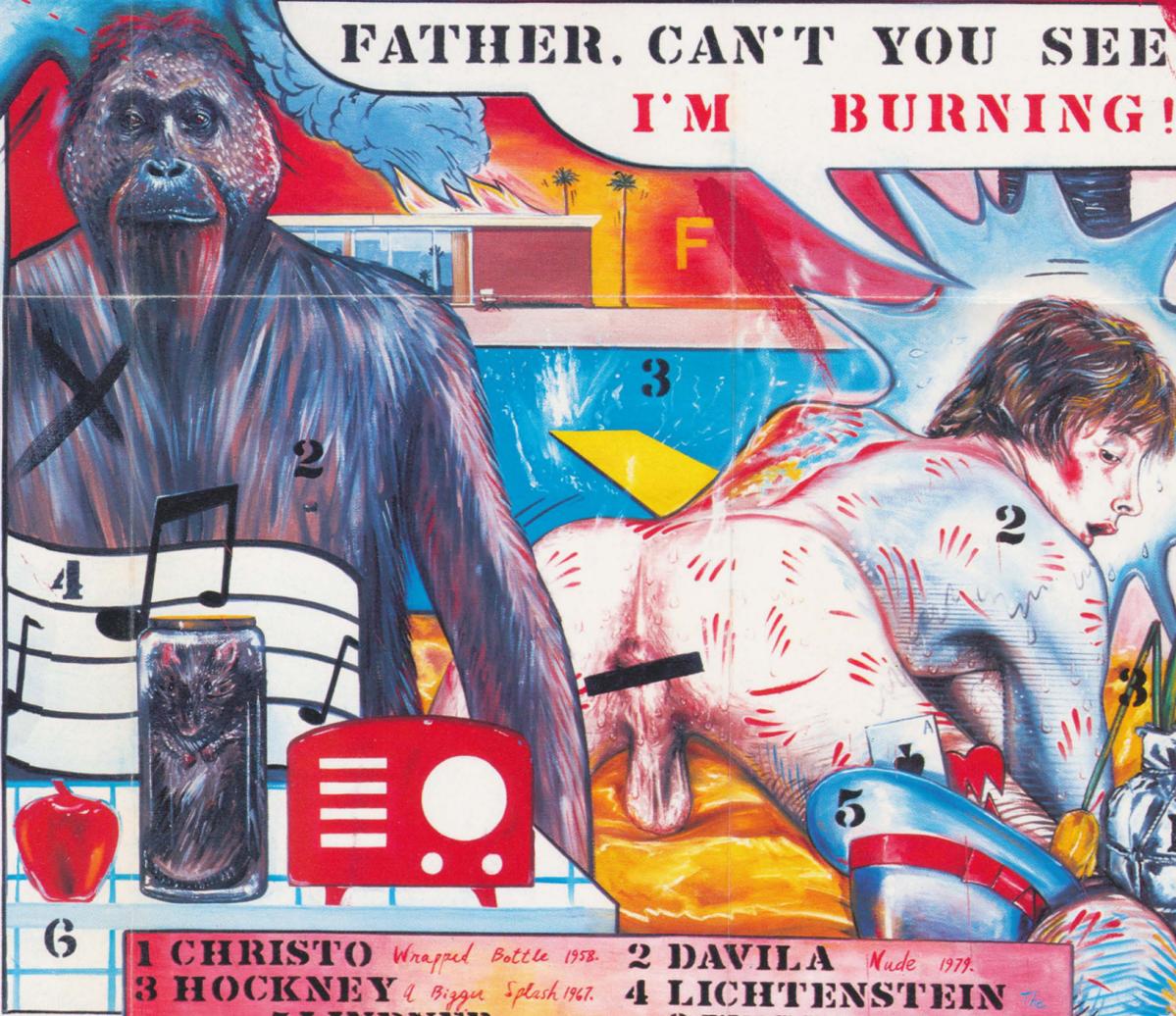
LET ME SEE... I WANT SALMON FOR SUPPER



WHAT DO YOU WANT?

- 1 RAMOS *Touche Bouches* 1973.
- 2 RAUSCHENBERG *Horogram* DEVICES / Condensation / Displacement

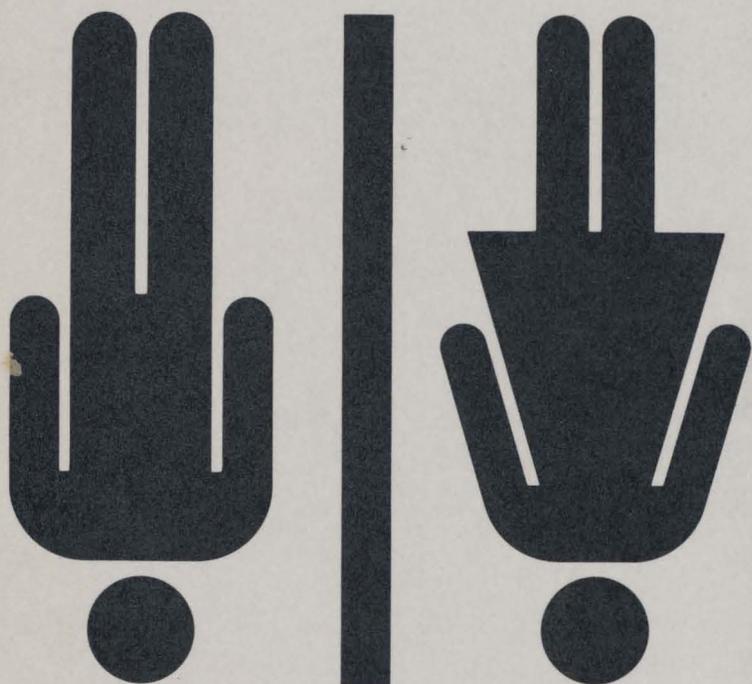
FATHER. CAN'T YOU SEE I'M BURNING!



- 1 CHRISTO *Wrapped Bottle* 1958.
- 2 DAVILA *Nude* 1979.
- 3 HOCKNEY *Biggie Splash* 1967.
- 4 LICHTENSTEIN *The Poet* 1979.
- 5 LINDNER *L'as De Trefle* 1973.
- 6 WESSELMANN

TO BE CONTINUED / Desire as an impossible

# Papers of The Freudian School of Melbourne



Homage to Freud / On Perversion

1980