



The Bulletin

President's Message

Judi Kobrick, Ph.D.

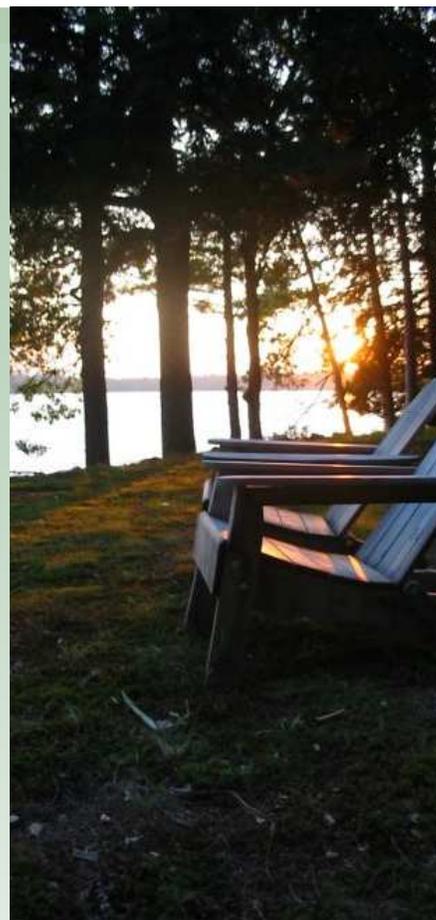
“And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.”

— F. Scott Fitzgerald, *The Great Gatsby*

The TICP Summer Bulletin has been crafted by the energetic dedication of Keith Haartman and Suzanne Pearen, for which we are eternally grateful. TICP looks forward to a robust offering of Scientific Meetings, Workshops and Extension Programs. We are privileged to welcome new candidates entering the 4 Year Training Program and a new class for the Essentials Program. The planning for the Community Clinic and search for a home has continued during the summer supported by the tireless efforts of Brian Shelley and Frances Newman. Stephanie Bot has taken the lead in planning a charitable event in support of the TICP clinic, a gala theatre evening featuring the play *Freud's Last Session* that will take place on April 26, 2017. We hope you will join us in contributing to the energy, growth and flourishing of the TICP.

Wishing everyone a wonderful summer!

Judi Kobrick
President, TICP



Inside this issue

Fall 2016 TICP Conference	2
Fall 2016 Scientific Meetings	4
Freud's Last Session.....	6
IARPP Sydney 2017.....	7
Joint International Conference	9
Film Reviews.....	10
Poems for Psychoanalysts.....	19
Lombardi Conference Review.....	20
Miriam Toews Event Review.....	21
Scientific Meetings.....	22

Save The Date

- **Joint International Conference**
Iceland, Aug 12—14, 2016
- **October 29 2016 Conference:**
Gianni Nebiossi, Ph.D. & Susanna Federici-Nebiossi, Ph.D.
- **Scientific Meetings: Fall 2016**
- **April 29, 2017: Theatre Gala**
- **January 28 2017 Conference: Dr. Adrienne Harris**
- **March 25, 2017 Conference:**
Dr. Philip Ringstrom

THE MUSIC OF CONFLICT

How musical thinking can help the clinician in coping with the dialectic of conflicts

Guest Presenters

Gianni Nebbiosi, Ph.D. and Susanna Federici-Nebbiosi, Ph.D.

Saturday, October 29, 2016

10:00 a.m.—4:00 p.m.

George Ignatieff Theatre, University of Toronto

ABOUT THE DAY

Morning:

The Wings of the Motionless Angel

Gianni Nebbiosi will present a paper about a clinical case and the analysis of the Adagio of Ravel's Piano Concert in G. In this presentation he will illustrate how the musical thinking in that piece of music exemplifies a creative and unusual perspective on the way in which a deep and apparently unresolvable conflict can be understood and worked through. The presentation will be organized in the following way: a first part in which the case of Mario will be introduced; a second part centered on the musical analysis of the Adagio; a third part in which clinical experience and musical thinking will be put together.

Afternoon:

Time and Fear of Conflict:

The dialectic between 'being there' and 'not being there'

Susanna Federici-Nebbiosi will present a paper focused on the negotiation of conflicts and time through a case in which the impossibility of conflicts is at the core of the therapeutic process.

Learning Objectives

Participants will:

- focus on the implicit relational knowing within the clinical encounter;
- understand how an interdisciplinary approach and musical thinking can be an innovative clinical tool;
- learn about a clinical approach based on the comparative wisdom that characterizes contemporary relational psychoanalysis.

Registration Details

Earlybird Registration rates end October 14, 2016.

Registration is available online at www.ticp.on.ca

Rates:	Early	After October 14
TSCP Members	\$160	\$170
Regular Fee	\$170	\$180
Student Fee*	\$100	\$120

SCHEDULE OF THE DAY:

10 a.m. Introduction (Dr. Judi Kobrick)

10 -11 **The Wings of the Motionless Angel**
Dr. Gianni Nebbiosi)

11 - 12 Discussion with Audience

12 - 2 Lunch (on your own)

2- 4 **Time and Fear of Conflict:**

the dialectic between 'being there' and 'not being there' (Dr. Susanna Federici-Nebbiosi)

4:00 p.m. Closing Remarks (Dr. Judi Kobrick)

UPCOMING TICP CONFERENCES 2017

SAVE THE DATES!

More details available soon at www.ticp.on.ca

January 28, 2017

Adrienne Harris, Ph.D.

March 25, 2017

Philip Ringstrom, Ph.D.



SATURDAY SCIENTIFIC MEETINGS

FALL 2016

Saturday scientific meetings are held from **9:30 a.m. until 12:30 p.m.** There is a fee of \$25 for TSCP members/guests and \$50 for non-members, and **online pre-registration** is required at www.ticp.on.ca
NEW LOCATION: Trinity College, Combination Room, 6 Hoskin Ave., University of Toronto.
Advance readings provided to registrants.

Saturday, October 1, 2016
Dr. Christopher Fortune

Sandor Ferenczi's work with Elizabeth Severn: The Gateway to Relational Psychoanalysis

Between 1924 and 1933, Sandor Ferenczi analyzed Elizabeth Severn. In 1932, for approximately one year, Ferenczi embarked on a bold psychoanalytic experiment in which he and Severn mutually analyzed one another. Ferenczi chronicled the process in his "Clinical Diary". In large measure this analysis, a watershed in psychoanalytic history, informed Ferenczi's final papers, including his famous and controversial "Confusion of Tongues". These papers explored, amongst other things, the nature of trauma and splitting of the self as revealed in clinical process. They also form a bridge extending into the foundational concepts of relational psychoanalysis.

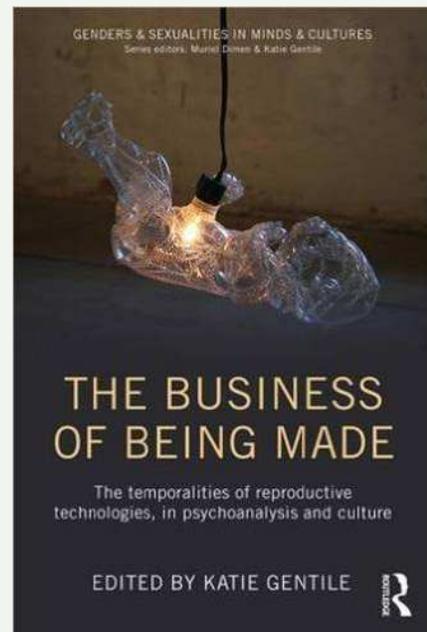
Christopher Fortune is a preeminent Ferenczi historian whose work emphasizes the relationship between Ferenczi and Severn. Please join us for a rich, lively discussion (Fortune will be interviewed by Keith Haartman) and question period focusing on how the Ferenczi-Severn connection contributed to the emergence of relational psychoanalysis.

Christopher (Kit) Fortune is an internationally known historian of psychoanalysis who focuses on the work of early Hungarian psychoanalyst, Sandor Ferenczi. He is an Associate of the Institute for the Humanities (Simon Fraser University) and has a doctorate from the University of Toronto (O.I.S.E.).

Saturday, November 19, 2016
Dr. Katie Gentile and Dr. Michelle Leve

The Business of Being Made: The temporalities of reproductive technologies in psychoanalysis and culture

Additional details for this presentation will be circulated by email and available on the TICP website shortly.



WEDNESDAY SCIENTIFIC MEETINGS

FALL 2016

Wednesday scientific meetings are **free for all TSCP Members and Guests**. They are held from **8:00 p.m.—10:00 p.m.** RSVPs are appreciated in advance. Refreshments are provided.

NEW LOCATION: St. Hilda's Residence, Adams Room, 44 Devonshire Place, University of Toronto.

Please RSVP to info@tscp.on.ca to receive advance readings.

Wednesday, October 19, 2016

Dr. Deborah Levine and Dr. Faye Mishna

Victor Jara: Agency through Song

Since the early days of psychoanalysis, theorists have alluded to the connection between psychoanalysis and music. Music is understood as the earliest form through which individuals communicate. To develop a sense of agency, parents must respond to the baby's needs and gestures rather than imposing his/her will. Music allows the unthinkable and unshareable to be expressed and thereby creates hope.

Victor Jara's music represents the epitome of relatedness. Jara was killed because of the power of his music. They could kill him but could not extinguish his agency or his music. And they could not kill the hope, the voice, or the agency Jara engendered in others.

Jara's words were specific to Chile. Clearly, however, Jara's music is universal. We argue that the disenfranchised to whom Jara's music speaks includes not only the politically and economically disenfranchised but also the relationally subjugated. Jara's music resonates across geographic and socioeconomic locations, as people struggle to have impact and agency in their fight against fascism, regardless of whether the fascism exists within relationships or countries. Jara's enduring fame is evidence that his music resonates universally, as individuals struggle to have impact.

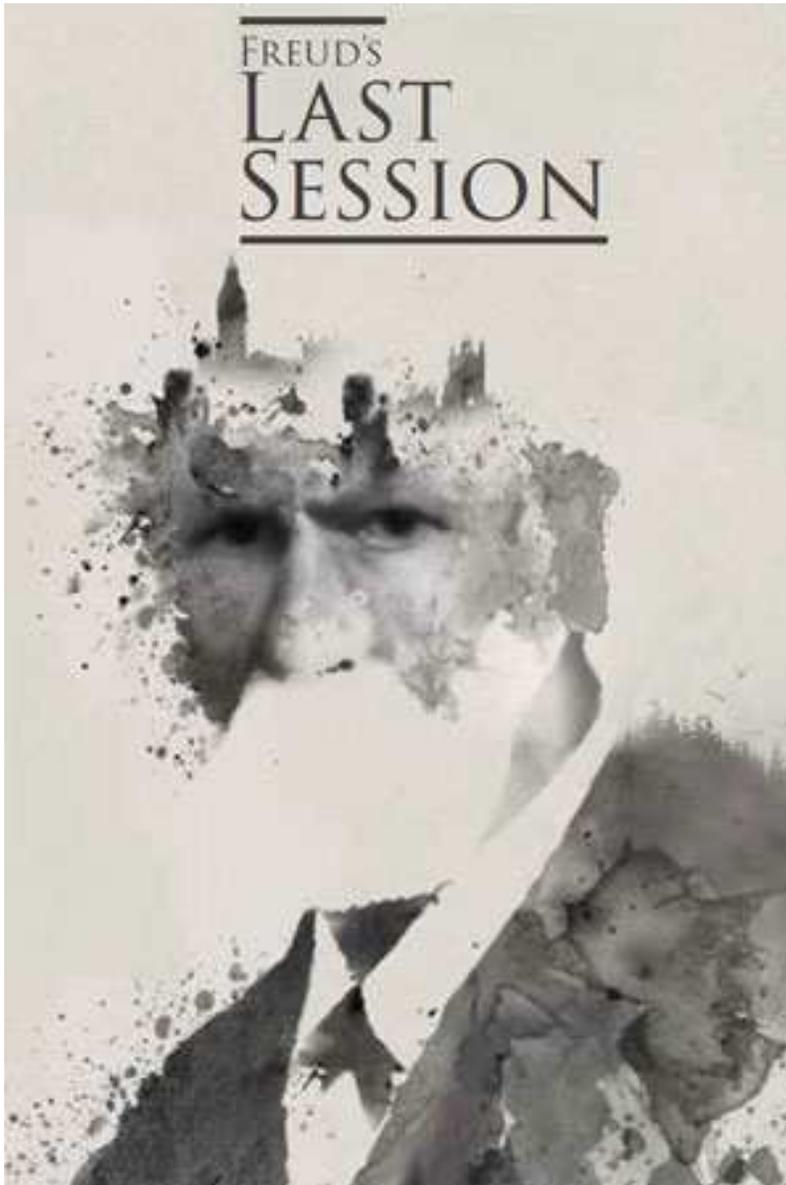
Wednesday, December 7, 2016

Dr. Mehr-Afarin Hosseini

Historical Trauma: a window into changing the trauma discourse in rehabilitation of survivors of human rights violations.

Dr. Hosseini's paper was the recipient of the 2016 Susanne Chassay Memorial Paper Award, from The Psychoanalytic Institute of Northern California

The fields of psychology and psychotherapy have been criticized by some scholars for depicting human beings as decontextualized or ahistorical individuals. The goal of this paper is to show that the present ahistorical framework that ignores the historical, sociopolitical and cultural aspects of the individual's identity, is limiting when it comes to treating asylum seekers and survivors of human rights violations in the clinical settings, and to suggest an alternative approach using the concept of historical trauma. This concept suggests that history of a people—which can also be understood as their collective narratives, has an impact on the psychology of the individual. In other words, the way an individual makes meaning of their trauma is not only dependant on the personal experiences they had growing up, but also on the *historical milieu* that they were situated in from birth.



Legendary psychoanalyst Dr. Sigmund Freud and the young, rising scholar C.S. Lewis meet head-to-head in a fictitious battle of the mind. The play is set in Freud's home on the brink of England entering the war in 1939. This deeply touching play is filled with humour and wit and explores the minds, hearts and souls of two brilliant men addressing love, sex and the greatest questions of all time: the existence of God, and the meaning of life.

TICP Gala Theatre Event

April 26, 2017

Freud's Last Session

Harold Green Jewish Theatre Company
The Greenwin Theatre
Toronto Centre of the Arts
5040 Yonge Street, Toronto

An exciting fundraiser for the
TICP Community Clinic

Guests will enjoy a premier
theatre experience along with
refreshments, a silent auction
and other special events.

Ticket sales begin soon!

Visit www.ticp.on.ca
for more details!



**14th ANNUAL IARPP CONFERENCE: SYDNEY, AUSTRALIA
25-28 MAY 2017**

FROM THE MARGINS TO THE CENTRE: CONTEMPORARY RELATIONAL PERSPECTIVES

Co-hosted by the Australian and New Zealand Chapters of IARPP

Progress and creativity thrive when familiar concepts and ideas are seen from new angles. Those who live, work and think at the margins, at the edges, away from the centre, necessarily have perspectives that differ from those who look from the centre, or from the mainstream. In this conference, in acknowledgement of the fact that Australia and New Zealand are geographically very far away from the centre – down-under – we would like to encourage presentations that offer new and creative ways of looking at, thinking about, and practising psychoanalysis and psychotherapy.

WE INVITE YOU TO JOIN US!

The conference venue is the SMC Conference Centre, located in Sydney's city centre, with easy access to accommodation and transport. The conference website (now live) www.iarppsydney2017.com contains preliminary information and will regularly be updated with accommodation options, flight information, travel suggestions within Australia and New Zealand, visa requirements, dining options and more. The call for papers will go out soon, but in the meantime, please:

SAVE THE DATES: 25 – 28 May 2017

For further enquiries, contact us on iarppsydney2017@gmail.com

Conference Co-Chairs: Cathy Hicks, PhD (Australia); Sarah Calvert, PhD (New Zealand)

International Steering Committee: Alejandro Avila Espada PhD, Sharon Ziv-Beiman PhD, Susi Federici-Nebbiosi PhD, Hazel Ipp PhD, Juan Francisco Jordan Moore PhD, Gianni Nebbiosi PhD, Rina Lazar PhD, Chana Ullman PhD

Local Organizing Committee: Mary Bayles MSW, Lesley Brokenshire, Margie Chodos MFCT, Annette Conradi MFCT, Roberto D'Angelo PsyD MBBS, Margaret Pearl, Daud Saeed MBBS FRANZCP, Claire Virtue MSW, Dale Wiren

2016 TICP TRAINING PROGRAMS

The TICP offers several types of educational programs which examine, contrast, and where possible, integrate the thoughts and methods of major perspectives in contemporary psychoanalysis. We invite outstanding international investigators to Toronto, to present their cutting-edge work to professionals and scholars interested in expanding their knowledge of psychoanalysis. We welcome all potential applicants to learn more about the TICP and their own possibilities within our Institute and Society.

TICP Essentials Program in Psychoanalytic Psychotherapy

Next class begins September 2016

(30-session program)

This is a program for those desiring to learn the basic principles and applications of psychoanalysis. This program will also help those interested in applying to the four-year psychoanalytic training program at the TICP who do not have training in psychoanalytic therapy. The program consists of weekly 2-hour seminars, for thirty weeks.

SOME SPACES STILL AVAILABLE FOR FALL 2016—CONTACT TICP FOR APPLICATION DETAILS !

TICP 4-Year Training Program in Psychoanalysis

Next class begins September 2016

Balancing professional training and scholarly education, this intensive program offers comprehensive, intellectually rigorous clinically-relevant seminars thirty weeks per year, supplemented by three Annual Weekends with visiting faculty.

The program's comparative-integrative perspectives facilitate candidates exploring and contrasting theoretical frameworks and learning to formulate clinical material from diverse, mutually enhancing viewpoints. Applicants generally have (or are nearing completion) licensure to practice as psychologists, psychiatrists or social workers. An Academic stream is available to applicants who do not wish to pursue clinical practice.

SOME SPACES STILL AVAILABLE FOR FALL 2016—CONTACT TICP FOR APPLICATION DETAILS !

For more information about TICP's Training Programs:

416-288-8060

info@ticip.on.ca

www.ticip.on.ca



Joint International Conference August 12 - 14, 2016

Reykjavic, Iceland

ON KNOWING AND BEING KNOWN

The Eighth Joint International Conference will focus on the desire to know and to be known which is at the core of what analysts and clients seek in their work together. Coexisting with this desire is the fear of knowing and having to face psychic truths that are painful, as well as the fear of being known by others. To know oneself is an experience that involves coming to terms with one's limitations and eschewing illusions of omnipotence and specialness. Similarly, to feel known can be an unsettling experience, for it often translates into a loss of privacy and having one's fallibilities being seen by others.

Paradoxically, the quest to know and expand one's level of experiencing correlates with a growing realization of how much one does not know and how embedded the element of illusion is in what one knows about oneself and others. Winnicott's musings about the unknown parts in us, Bion's writings on O, and Bollas's evocative term "the unthought known" all point to a knowledge that is ever expanding and also, how time and context bound one's knowing is. These views also point to the inherent bias that exists in almost every act of knowing. Can the eye ever see itself wondered Stern, and for that matter, can we fully know what we seek to know? Even though we are aware of how elusive and incomplete our knowing is and how unsettled we can feel in being known, experiences of knowing and being known are associated with feelings of growth and intimacy. Conversely, feeling unseen and "unfound" may lead to a sense of loneliness and rejection. The upcoming conference will offer an opportunity for the presenters to explore this never ending quest of our profession from different perspectives including, but not limited to:

- ◆ The patient's longing to be known and fear/resistance of being known;
- ◆ The uncertainty of not knowing;
- ◆ The ineffable experience and the unthought known;
- ◆ Dissociation versus repression as forms of not knowing;
- ◆ The dialectic interplay between discovery and avoidance;
- ◆ Making oneself known to others;
- ◆ The analyst in the public eye versus the blank screen;
- ◆ The analyst's wish (need) to feel known or to remain unknown by the patient;
- ◆ Uncanny and unconscious knowing;
- ◆ The unknown core and the illusion of knowing;
- ◆ The role of values and cultural norms in shaping knowing and being known;
- ◆ The mutual desire and fear in the room.

Please contact jointconference@aedlphi.edu for more details and registration.

The JIC are co-sponsored by:

ADELPHI SOCIETY FOR PSYCHOANALYSIS AND PSYCHOTHERAPY

THE ICELANDIC ASSOCIATION OF PSYCHOANALYTIC PSYCHOTHERAPY

THE PSYCHOANALYTIC SOCIETY OF THE NYU POSTDOCTORAL PROGRAM

TORONTO SOCIETY FOR CONTEMPORARY PSYCHOANALYSIS

WILLIAM ALANSON WHITE PSYCHOANALYTIC SOCIETY

“Six Shades of Noir: Shameless Perversions”

TICP Film Extension Program Reviews

This film extension program ran from October 2015 until April 2016

The Blue Angel

directed by Joseph Von Sternberg

Written by Dan Merkur

This was Dan's last research project, dictated to and written up by Keith Haartman while at Sunnybrook Hospital. Dan died on January 20, 2016.

Joseph Von Sternberg, the director of the Blue Angel, based the script of his movie on a novel by Heinrich Mann entitled “Professor Unrat” or in English, Professor Garbage. But, according to Dan Merkur, Von Sternberg also deliberately crafted the script such that the cabaret world of Lola Lola alluded to an important but forgotten chapter in psychoanalytic history.

From 1900 onwards, Freud hoped to spark interest in psychoanalysis amongst thinkers interested in Nietzsche. While successfully gaining new adherents, the Nietzschean influence led to a particular interpretation of psychoanalysis that Freud regarded as a distortion of his clinical vision. In this view of psychoanalysis, after successfully completing an analysis, one becomes a sensuously awakened superman or uberman who satisfies libidinal and aggressive impulses in whatever way one pleases. In other words, by free associating and discovering in analysis the inner reality of sexuality and violence, one gains guilt free license to openly express these drives in an unbridled way. The unconscious is made conscious and then acted on expressively (as opposed to Freud's view in which the uncovered drives were subject to a character transforming process of sublimation and creative growth).



An aspect of this forgotten chapter of psychoanalysis is depicted in Kronenberg's film “A Most Dangerous Method”. If you have seen this film, you may recall that near the beginning Jung analyzes Otto Gross at the Burghölzli clinic in Zurich. Gross, an MD and early follower of Freud, in effect, also counter-analyzed Jung according to the wild Nietzschean interpretation. The outcome of Gross' impact on Jung is vaguely reminiscent of the story of Doctor Professor Roth in the Blue Angel in which we see a transition from puritanism to libertinism. After his encounter with Gross, Jung jeopardized his career by engaging in boundary violations with Sabina Spielrein and later brought a second woman (Toni Wolff) into his marriage and household.

Ernest Jones, the official early historian of Freud and the psychoanalytic movement represented Otto Gross as a one-off affair, an isolated and unique incident, in order to suppress a troublesome and disreputable chapter in psychoanalytic history. But Gross was only one of many who fell under the sway of this Nietzschean view.

Another individual who was influenced was Fritz Wittels. Wittels was a medical doctor and neurologist who joined the Freudian movement in 1909. He was also a novelist. Wittels' uncle, Isidor Sadger, was amongst the first to be psychoanalyzed and he "sponsored" his nephew to join the group and become an analyst. In addition to his Nietzschean interests, Wittels was also the first psychoanalyst to write fiction.

2 aspects of Wittels' biography are relevant to the Blue Angel .

Firstly, as a writer, Wittels developed the concept of the "dual protagonist" in a novel he penned in 1913. Wittels' novel is driven by the psychological make up of two characters who dynamically require one another in order for the plot of the book to unfold. (i.e., Roth and Lola Lola)

Secondly, Wittels also developed the psychoanalytic concept of the "child woman". This notion was an early contribution that would inspire Freud's later concept of narcissism. The child woman was an adult woman who was self-absorbed, infantile, promiscuous, polymorphously perverse, and used others as an extension of herself and her own needs. Clearly, this description captures perfectly the personality of Lola Lola.

From what source did Wittels derive the formulation of the child woman? To answer this question we need to introduce another historical character, that of Karl Kraus.

Kraus was a political humorist, the Jon Stewart of his day. Kraus too was interested in psychoanalysis and influenced by the Nietzschean turn. He was famously quoted as saying "psychoanalysis is the illness that of which it purports to be the cure" (i.e., the transference is induced by the analyst but is also the vehicle of cure). We know that both Wittels and Anna Freud read Kraus' columns. In fact, Kraus, along with Stekel and Wittels, published excerpts of clinical psychoanalysis in the popular press, the patient's names disguised by pseudonyms. The Blue Angel appears to borrow a story line that Wittels published about himself and Kraus, a story that relates directly to Wittels' notion of the child woman.

Karl Kraus had been involved with a woman who herself embraced a world view informed by Nietzsche and steeped in sexual hedonism. Both Kraus, and the woman, whom Wittels refers to as "Irma" in his autobiography, shared the same philosophical perspective. Irma's scandalous behavior was well known. Kraus regularly encouraged other men to sleep with Irma, and he set Irma up with Wittels who promptly fell in love with her. Their liaison led to a major rift between Kraus and Wittels, and a lawsuit initiated by Kraus aimed at preventing Wittels from publishing an account of the whole incident. Freud regarded Wittels' involvement in the affair as an oedipal drama in which Wittels degraded himself and marred his reputation. Again, shades of the archetypal story of Roth and Lola Lola.

How do we know that Von Sternberg availed himself of these sources? We cannot say with certainty. However, as a novelist, Wittels was part of the arts crowd. He overlapped psychoanalysis with art and cinema. Wittels also had connections to the film industry. He was buddies with psychoanalyst Hans Sachs who, in turn, was friends with prominent film maker F.W. Murnau (Nosferatu, Sunrise, The Golem). Also Von Sternberg had public access to the psychoanalytic testimonials published by Wittels and Kraus.

THE BLUE ANGEL

The movie conveys a simple story. Herr Professor Doctor Roth is the principal of the Gymnasium. Roth becomes involved in hunting down truant boys, his students, who, at night, attend a cabaret to watch Lola Lola, a singer, dancer, and stripper who headlines the show. At the start of the movie, Roth is portrayed as fastidious, puritanical, and up-tight - an academic stuffed shirt. Roth is forced to retrieve the students, because, as principal, his job is at stake since he is responsible for the student's ethical development. In his efforts, Roth falls for Lola, the cabaret temptress, who is also a prostitute and purveyor of pornography. The black haired man who serves champagne and celebrates Roth's patronage, not only runs the cabaret, he is also Lola's pimp.

Roth eventually sleeps with Lola - there is here a suggestion that the doctor professor was naively oblivious to the fact that their coupling was intended as a business transaction.

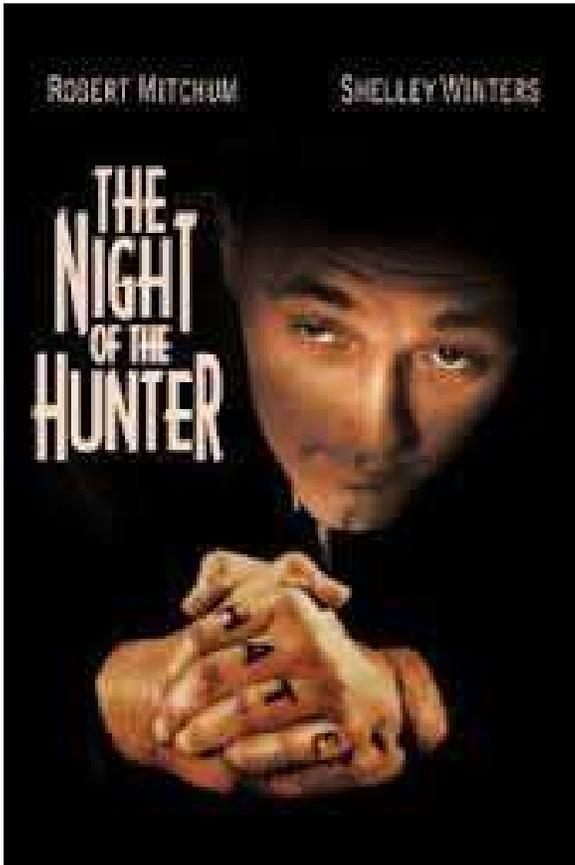
When Roth's unseemly involvement with Lola goes public, he loses his job, as well as his esteemed status, and falls into disgrace. Next, Roth marries Lola, joins the traveling cabaret, and becomes increasingly degraded and humiliated - morphing into a grotesque, castrated clown. When Roth proposes marriage, Lola accepts the offer with an air of trivial excitement. Roth emphasizes the gravity of his proposal precisely because he senses, and at the same denies, the immaturity of Lola's motives - she is both pleasantly perplexed and vainly attracted to an esteemed professor's intriguing offer of marriage. Roth's coos of love during the wedding dinner foreshadow his agonized shrieks at the apex of his decline near the end of the film. Lola's song, "falling in love again", emphasizing her helpless infatuations, gets at an important theme of cyclicity and repetition consistent with Freud's concept of neurotic symptoms and the repetition compulsion. When Roth arrives on the scene, his lofty stature is contrasted against the clown who we later understand is himself a former lover subject to the same terrible cycle of decline that Roth undergoes in relation to Lola. As Roth's final humiliation is clinched, a new suave gentlemen caller arrives to once again capture the siren's fateful attention.

Roth and Lola are specimens of the Neitzchian interpretation of psychoanalysis. Hedonistically, they are both out of control, and it is precisely this mutual paucity of restraint that synchronizes their actions, fuels their dynamism as a couple, and carries the plot to its tragic climax. In this way they embody Wittel's notion of the dual protagonist.

Lola, the narcissistic temptress continues to fall in love, that is, to fall helplessly and repeatedly into self-serving and destructive relationships that desiccate her male partners. Because she is infantile and narcissistic, she is incapable of taking responsibility for her actions. For Lola, Roth's proposal is merely an exciting opportunity - a joy ride. Lola's unconscious is out of control because her narcissism allows her to surrender to her unconscious impulses with impunity, without guilt. When she kisses the new gentleman caller in front of her husband Roth she authentically protests that she has done nothing wrong. She cannot comprehend her betrayal and her oedipal acting out.

Lola's unrestrained hedonism acts as a catalyst for Roth who also, of course, loses control in the very act trying to assert it *visa-vis* the students. He loses all reason, the transformation of his chicken coos into poignant shrieks of unbearable shame probably depict the very trauma that first harkened the defenses of obsessive rigidity and puritanism.

I will conclude by discussing a scene that on first viewing may not appear particularly significant, but is, according to Merkur, thematically crucial. When the police raid the cabaret for serving minors, Roth is ushered into a space beneath the floor where some of his students are already stowed away. As Roth steps into the hole, the clown and a woman clutching a beer watch with rapt fascination. As mentioned, the clown represents a previous lover, and the woman represents a duplicate stripper-prostitute, an alternate Lola. As a couple, they symbolize the archetypal and therefore repetitive and cyclical nature of the relationship played out between Roth and Lola. When Roth frowns and slaps his students, the clown and the whore lose interest and look away. What might this mean? For the archetypal couple, Doctor Professor Roth is at first an enigma. He might represent a beacon of hope, a third option that interrupts the blind trajectory of puritanism switching symptomatically into libertinism. Perhaps Roth might break the chain and respond to the students in an enlightened manner, in a manner that embodies Freud's vision of a successfully analyzed person: sublimated, self-regulated, contained, insightful, morally responsible and helpful. Instead when Roth can only grunt and swat his student's heads, the archetypal couple realize that they are witnessing what they already know. There is no novelty here. Like the upshot of Lola's song, the past is simply repeated again in all its helpless banality. Disappointed, the clown and the whore turn away.



The Night of the Hunter

directed by Charles Laughton

Written by Keith Haartman

I begin tonight's discussion of "Night of the Hunter" with telegraphic accounts of three patients, each of whom suffered trauma. In these excerpts, I emphasize the theme of traumatic contradiction.

Jane grew up with a mother who dissociated in the presence of her children, and who unconsciously acted on suicidal impulses in her frequent car accidents. The family dubbed Jane, the youngest of four, the Buddha baby, probably, I suspect, because her mother, exhausted by the older children, implicitly signaled to her daughter that she behave and not make onerous demands. As an adult Jane describes an inner voice with the tonal quality of a Buddhist monk whose lectures she listens to. This wise and soothing Buddha voice offers bleakly cynical advice whenever Jane branches out ("Darling, your not good enough. Don't even try dear, you'll fail).

As a 4 year old, Jack watched helplessly as his parents brawled. Once, when Jack's mother thrust a knife at the father, the father hurled his wife to the floor and kicked her head. Jack recalls feeling constipated as he looked on. He worried that passing a stool would literally rip him in two. We have explored the idea that the constipation signified a somatic fantasy, a desperate attempt to control his murderous parents by imprisoning them in his anus. In Jack's adulthood, postponing defecation morphed into the constant attempt to reverse time so as to delay catastrophe. Jack cultivates the paradoxical illusion that the present is perennially in the past. Only recently, as if awakening from a trance, Jack realizes that postponing the present is detrimental instead of desirable. In our work, Jack repeatedly refers to a memory of his father yelling while Jack drove a lawnmower in the back yard. "Turn left. No, turn right. No, turn left...". Jack contends with a negative self-image that he compares to a hurricane whose chaotic winds rhyme with his father's spasmodic, senseless instructions (not to mention his violence).

Karen was adopted by a mother who occasionally suffered psychotic meltdowns and who expressed jealousy towards Karen because her charms so entranced her husband. She remembers her mother often threatened to return her to children's aid. At the age of 9, Karen was repeatedly sexually assaulted by a disturbed teenage brother. During these assaults, Karen experienced the strange contradictory mixture of terror and arousal. Karen recently dated a man with criminal traits, who was sensitive and intimate, yet sometimes dispassionate and cruel. Even after the relationship ended, Karen remained stuck, unable to conclude whether the man was wonderful or sinister. She worries he may reappear to harm her.

Each excerpt involves traumas that transgress and contradict basic emotional, socio-cultural categories. The unambiguous templates that guarantee sanity - protective, loving parents, or desexualized relations between parents and children, and between siblings - have in these instances been violated and contradicted. To my mind, the cognitive emotional aspect of contradiction commands as much importance as the more physical connotations of violation and transgression.

For example, in “Beyond the Pleasure Principle” Freud conceptualized trauma as a force that overwhelms the ego’s protective stimulus barrier. As with the physical transgressions of sexual abuse, rape, war trauma, and severe physical injuries, the metaphor emphasizes the violent penetration of a boundary. Yet along with the notion of intrusion and penetration, Freud’s metaphor also implied the dissolution of clearly articulated, binary categories: inside and outside. In part, trauma paralyzes thought because the structure of traumatic impingement contains an illogic that dissolves fundamental cognitive distinctions that we require to think about our emotions. When Ferenczi, in his landmark paper, “A Confusion of Tongues” argued that the trauma of sexual abuse resides in the contradictory mix of adult sexuality and the child’s pre-sexual affection, he too revealed how confusion and contradiction lie at the core of trauma.

In each excerpt, trauma forms an image-residue, an unthinkable “emblem” - unthinkable because the emblem conveys an impossible paradox that is unthinkable paradoxical. The emblem appears as a gentle voice offering cruel counsel, as a father who issues frantic, illogical commands, and as a sensitive, menacing lover who, when absent, seems to be still present, posing a threat.

These contradictory emblems, all represented by human figures, embody the psychotic component of trauma. I refer to the emblems as psychotic because they exemplify the antithesis of neurosis where firm boundaries between singular, conflicting emotions and impulses prevail. Conflict requires clear boundaries in order for the various constituents of a conflict to coherently spar with one another. One definition of psychosis involves not only the incapacity to repress, but also the failure to maintain the binary oppositions of good and bad inherent in the defense of splitting. Notice that in all three excerpts the emblem functions not merely as a static image, but also as an archaic, cruel, illogical superego. We might refer to the psychotic emblem of trauma, this primitive superego, as a “senseless object”. I also suggest that the eternal reappearance of the emblem in the transferences of life and analysis represents the compulsive thrust of a destitute fragment of experience forever knocking on the door of the mind waiting to be let in. And if the mind finds the strength to open the door and, so to speak, let the fragment in, it may eventually become metabolized and a previously terrifying superego transforms into understanding. Permit me now a measure of deliberate and playful exaggeration: the theory I have just described is the plot of *Night of the Hunter*.

In its most abstract form, the inscrutable mix of undifferentiated goodness and badness creates the conundrum of horrible beauty or beautiful horror, a paradox that, aesthetically speaking, exudes a mesmerizing charisma. I also contend that the paradox of beautiful horror aptly describes the main artistic effect of “*Night of the Hunter*”.

The following scenes from the film capture the theme of beautiful horror via the surreality of German expressionism. Cinematic German expressionism, typified in pictures such as “*The Cabinet of Dr. Caligari*” or “*Nosferatu*”, crafted a visually compelling style of set design and cinematography that non-verbally depicted themes of madness and emotional torment in a manner reminiscent of Munch’s famous painting, “*The Scream*”. Alluded to by American noir directors, German expressionists developed an aesthetic style consistent with Melanie Klein’s notion of projective identification. Anguish and confusion spill over into the external world. As with Freud’s definition of trauma, inner and outer eerily combine. The private, intrapsychic realm finds itself writ large in palpably dreamlike, physical settings. Munch’s *Scream*, horrifically beautiful, gained iconic status because it so deftly captured the expressionistic style.

Consider the uncanny, horrible beauty - musically and visually - in the depiction of Willa, the dead mermaid, her throat slit and her torso strapped to her sunken Model T nestled, in heroine-like tranquility, at the bottom of the river. Consider Willa's gruesome murder committed while she prays in bed beneath an ethereal church spire exquisitely composed of light and shade. The expressionistic murder-in-the-cathedral effect correlates with the preacher's contradictory psychosis. Harry Powell, a "wolf in sheep's clothing" is a gynophobic, money-hungry, killer Christian whose exploits, he believes, are sanctioned and assisted by God. Consider, finally, the scenes that comprise the river journey taken by John and Pearl in their suspenseful attempt to flee the preacher. This long sequence is sprinkled with a rich variety of visual paradoxes: the hyper-dream-like yet hyper-real depictions of nature, the elegantly beautiful portrayal of the silhouetted preacher on horseback arriving while the children lie sleeping in the barn. Here the one dimensional, warped and shadowy sets, along with the impossible patterns of moonlight, form a gorgeously lush background that acts as an odd, unempathic setting for the terrifying plot.

The appeal of Night of the Hunter resides in the combination of two antithetical genres, one verbal, one non-verbal.

The appeal of *Night of the Hunter* resides in the combination of two antithetical genres, one verbal, one non-verbal. I refer to the fairytale genre, with its crystal clear moral binaries, and to the expressionist-noire genre, with its host of unresolvable contradictions and its sumptuous depictions of nihilistic dread. I also suggest that the film ingeniously uses the contrast to depict a dissociative cleft in the mind of young John, the main character and protagonist of the film. The aesthetic fabric of *Night of the Hunter* showcases John's reaction to the searing trauma of his father's impulsive decision to commit robbery. Ben bequeaths to his children an impossible traumatic paradox. His altruistic paternal intentions to protect his children from the vagaries of the economic depression compel him to betray the very values he stands for - to break the law and to murder two men. Not only do the police brutally accost the father in plain view of his children, but the children must also somehow process the brute, emotional fact of their father's execution.

The first scene of the film, and the scene of the father's arrest form a rhyming couplet. In this first scene an elevated shot reveals young boys innocently playing hide and seek. With dramatic force, the camera abruptly zooms in on the twisted legs of a murdered woman lying in stairs leading to a cellar. The children freeze. Here, as in the arrest scene that follows shortly, the transitional play space of childhood is jarringly smashed, leaving only a residual impression of impossible combinations: innocence and murder, play and paralysis. Similarly, moments before the arrest, the children sit quietly, sweetly attending to Pearl's doll. Then, like the violent penetration of Freud's stimulus barrier, a vehicle screeches into the yard. The dazed father, clutching a stack of bills and a gun, staggers towards his children. Ben exacts a promise from his son to keep the money concealed and to look after his sister. John's forced acceptance of this colossal obligation at once obliterates the possibility of him experiencing a gradual, non-traumatic transition into adulthood.

The promise itself contains a contradictory, psychotic logic that reinforces the trauma. John must become both a no-child and a no-adult, a pseudo-adult. The plunder of the commonest of transitional objects, a doll, echoes the emotional violence of the encounter. Pearl's doll is transformed into yet another contradiction that captures John's dilemma. The symbolic innocence of the doll gives way to a rape-like infiltration of blood money that clinches the end of childhood. The doll becomes a bizarre object, a perversely materialistic thing, sullied and shorn of its purity. The doll is a companion piece to both John and the preacher, and therefore links the two together. The preacher is also a bizarre object, ostensibly a puritan, yet sullied, like the doll, by a perverse illogic, by a delusional Christianity.

As mentioned, Harper's actions evoke two reactions in his son, both anathema to each other. One is a neurotic fairy tale, and the other a psychotic world of noire-expressionism. Since the movie is positively dreamlike, it invites us to view it as a dream itself. Viewing *Night of the Hunter* as a cinematic dream in toto allows us to make better sense of the neurotic narrative and the psychotic narrative and how they interweave with and repel each other.

In the neurotic narrative, when John agrees to uphold his father's promise, he is catapulted into adulthood and takes his father's place. The guilt of his oedipal victory is repressed by the wishful endorsement of the father who desperately insists that his son accept the situation. The neurotic narrative delivers a set of classical Freudian elements and dynamics. The libidinal drive symbolism includes the transfer of money, (the father's phallic power), and the incestuous usurpation of the father's wife via John's sister Pearl, who, in now being looked after by John, becomes a symbolic displacement of the wife-mother. As a rival who defeats the father, the boy defends against his aggression by idealizing his beloved dad. John lives up to his father's noble legacy by concealing the money at all cost. Like a fairy tale, the Freudian infantile neurosis, the oedipus complex, presents an array of clear-cut characters whose binary simplicity vouchsafes the logistics of conflict: love vs hate, the desired parent vs the rival parent. Conflicts succumb to repression, as opposed to dissociation, because the components of conflict are precisely formulated and coherent, even if simplistic. John tries to resolve the tension in a way that matches many a Freudian case history. His idealization creates a lofty ego ideal that collapses under the weight of its own impossibility. John himself collapses out of exhaustion when the preacher is arrested and, like his father, roughed up by the police. In a fugue, John confuses the preacher with his Dad and begs him to forgo the pact. "I can't", he moans, "It's too much". Rachel, the good mother, carries him off in a weakened state that symbolizes the reality of the father's moral weakness, as well as Uncle Birdie's drunken stupor, and the general portrayal of disabled masculinity that recurs throughout the film.

In the more complicated, psychotic narrative, the contradictory aspect of the trauma is split off and projected into the character of the preacher, and into the stylistics of the expressionist-noire genre. The burden of an overly complex traumatic reality proves too much for John's immature psyche. John's raw experience of his father's contradictory actions collapses into an unthinkable, and mentally undigested fragment replete with all the fixings of a traumatic memory.

In short, the preacher is the emblem of John's trauma. He is a partially dreamt, half digested rendering of the boy's psychotic fragment. A traumatic memory is a parasitic, itinerant foreign body on the loose in the psyche in the same way that Harry Powell is an itinerant, parasitic preacher, a walking contradiction, sleepless, homeless, forever on the move.

Freud held that a kernel of truth lies embedded in every delusion. Delusions contain a transfigured version of the original circumstances that catalyzed the psychosis. The same holds true for the metamorphosis of John's father into the psychotic preacher. In reality, Ben Harper's good intentions are, like the doll bloated with stolen cash, sullied by homicide and robbery. These aspects of the father's real behavior - the traumatic fragment - are unconsciously rearranged and redacted to form the delusional character of the preacher whose Christian morality, like the biological father, is also sullied by murder and robbery. The film portrays a linear psychological genealogy. With the demise of the traumatic father comes the menacing rise of the psychotic preacher.

I suggested that the psychotic aspect of the traumas endured by each of the patients I described earlier led to the formation of a contradictory emblem that also functions as a primitive superego.

Again, Harry Powell is the cinematic equivalent of such an emblem. He is a dissociated, projected element of John's psyche, a nugget that has only received rudimentary figuration or representation as a dream element. He is also an archaic, psychotic superego, the product of real trauma.

If on the neurotic level, John is drained by the demands of a lofty ego ideal, on the psychotic level, the mind's failure to comprehend the incessant pressures exerted by a traumatic-psychotic fragment leads to wearisome repetitions, iterations, and ruminations. The preacher alludes to his exhaustion when at the start of the film we first see him proudly steering a stolen vehicle. Speaking directly to God, Powell explains that he is exhausted by the banal endlessness, by the traumatic repetitions of his murderous plight. The dull fixated monotony of his killings is laid bare when, with a sigh, he asks God, "How many widows has it been Lord? Six? Twelve?" The numbers increase exponentially. When Powell confides his exhaustion to God, he adds that God, the omniscient creator, does not understand his dilemma, or his fatigue. What could be a more apt metaphor for the absence of a comprehending container, a reflective parent (or analyst) who might listen empathically and imaginatively so as to make sense of the explosively unthinkable? Keeping in mind the idea that the preacher is an aspect of John, we can say that John, the son, orphaned and alone, worn out by the perpetual onslaughts of his dread, has no recourse to a receptive listening ear until he encounters Rachel, the proverbial good mother. In offering a tapestry of attention, curiosity, care, coherent moral narratives, and the correct time of day - the watch - John's psychosis gradually diminishes, and the preacher, tried and executed, disappears forever as a punitive threat. After the children encounter Rachel, the noir stylistics also disappear.

A contact barrier produces the basic discriminations required to differentiate between wakefulness and sleep, between dream-fantasy and reality. Bion famously claimed that psychotics cannot sleep nor dream.

Until then, John is relentlessly pursued by a living fragment of his own divided psyche. For Bion, the psychotic aspect of the personality is, once again, characterized by paradox and contradiction. Lopez-Corvo, a post-Bionian writer, explicitly refers to the psychotic part as "traumatized". For Bion, the psychotic part of the mind lacks a core structure that imparts fundamental binary distinctions. Bion refers to a "contact barrier", a porous boundary that permits a healthy, creative flow between conscious and unconscious aspects of the mind. A contact barrier produces the basic discriminations required to differentiate between wakefulness and sleep, between dream-fantasy and reality. Bion famously claimed that psychotics cannot sleep nor dream. Harry Powell's exhausting exploits represent the blind, sleepless push of a traumatic fragment forever attempting, day and night, to gain entry into the preconscious mind, into the dreaming apparatus of the ego where muddled contradictions are processed, that is, sorted, categorized, tolerated, and rendered thinkable. Until the psychotic fragment is absorbed by a dreaming receptive mind, it manifests as a dangerous predator superego draped in the darkness, or "noire" of an unformulated unconscious. As a primitive superego that interminably harasses the ego, and as a structure that the ego can only interminably recoil from, the psychotic component of trauma is indeed a perpetual night of the hunter.

In the noire sequence referred to earlier, the preacher comes into view as a pitch black silhouette in the far distance while the children try, unsuccessfully, to sleep in a barn. Again note the myriad contradictions. A skinny crescent moon casts an improbable, brilliant shimmer of light that weirdly eclipses the darkness, blurring the distinction between midday and midnight. John realizes that he and Pearl must forgo much needed rest and resume their escape. Exhausted, astonished, and terrified, John exclaims “Don’t he ever sleep?” Here again I suggest that the hypnotic incongruous beauty of the expressionistic style embodies the non-verbalized contradictions of the psychotic fragment. The inherent beauty of the idealized father is inverted by his violence. The charming innocence of childhood is toppled by the traumatic growth spurt of bogus maturity and feigned adulthood. These, and other unprocessed contradictions, have no recourse other than to register in the child’s consciousness as dread, as a bogus conscience, as a pseudo-pious killer of the ego.

I conclude my discussion by describing a scene that demonstrates the dynamic interplay of the fairy tale genre and the noire genre. After Ben Harper is executed, John and Pearl lie in bed together in the dark. Pearl asks John to tell her a story and John promptly invents a fairy tale about a King who lives in far off Africa with his son and daughter. Standing in front of an oddly lit, elongated window covered by white drapery, Jack, with his shadow etched on the curtains, explains how one day bad men came to take the King away. Before he leaves the King instructs his son to kill anyone who might try to steal the gold. “One day”, says John, “the bad men came back and...”. John stops in mid sentence. Pearl gasps and points. A massive shadow of a head bearing a wide hat stretches across the curtain and swallows John’s Silhouette. John peers out the window and, for the first time, sees the Preacher standing next to a kerosine street lamp whose tiny flame could hardly account for the massive specter observed only moments earlier. The discrepancies of magnitude and size are echoed in John’s words, “its just a man”.

John, of course, delivers his autobiographical fairy tale in a verbal medium. The story contains the classic features of the genre - an easy plot and one dimensional characters. The naiveté of the fairy story works defensively because it masquerades as a tenable account. It masquerades as an intelligible cipher for what is in fact an indecipherable trauma. The easy description of bad-men-police who abduct the good-king-father covers over the more tangled and complex puzzle of John’s bewilderment about his father’s impenetrable motives. In the same way that clinically, dissociated material first emerges in non-verbal enactments between analyst and patient, the traumatic enigma of the father’s behavior fittingly blots out the verbal fairy tale in mid-sentence with the wordless expressionistic image of the large black head of the father. The noire head concretely symbolizes the dark inexplicable quality of the father’s mind. The smaller shadow is completely absorbed by the larger one, suggesting that the son’s personality is co-opted by the emblem of the lost father, or, to use Freud’s expression, the shadow of the object. The disparity between the tiny flame and the massive shadow alludes to Plato’s cave, and thereby also points to the oblivious incongruence of a little child posing as a big man. In this scene, the expressionism literally bursts through the stimulus barrier of the fairy tale in order to deliver a deeper, more ominous revelation. In the end, a mysterious twist of wisdom emerges from this clash of genres. John’s words suggest that neither genre get it right. While fairy tales oversimplify, beautifully ominous shadows only magnify and contort the reality of a father who resides somewhere beyond these juxtapositions, and who, in the end, is really “just a man”.

POEMS FOR PSYCHOANALYSTS & PSYCHOTHERAPISTS

Number One in a Series

Comments & suggestions are welcome

Curated by Frances Newman, Ph.D.

'This be the verse'

They fuck you up, your mum and dad.
They may not mean to, but they do.
They fill you with the faults they had
And add some extra, just for you.

But they were fucked up in their turn
By fools in old-style hats and coats,
Who half the time were sippy-stern
And half at one another's throats.

Man hands on misery to man.
It deepens like a coastal shelf.
Get out as early as you can,
And don't have any kids yourself.

Philip Larkin

"This Be The Verse" was written by English poet Philip Larkin (1922-1985) and first published in 1971. It is one of my favourites, summing up, it seems to me, the witty pessimist's take on the human condition in general. I sometimes recite it to a deserving patient, midway into the therapy.

Alan Bennett, English playwright, born 1932, included it in his slim volume, "Six Poets: Hardy to Larkin" (1990). Bennett's take on the poem is different from mine and a bit uptight and concrete, I think. Here's what he says:

"This poem seems to show that Larkin didn't get on with his parents but, as he said in an interview, he did get on with them; it was just that they weren't very good at being happy. The poem, which certainly doesn't jack itself up, echoes a short one of [Thomas] Hardy's.

*I'm Smith of Stoke, aged sixty-odd,
I've lived without a dame
From youth-time on; and would to God
My dad had done the same.*

"Even if Larkin hadn't got on with his parents, I still think he was wrong to complain about it. If your parents do fuck you up and you're going to write, that's fine because then you've got something to write about. But if they don't fuck you up, then you've got nothing to write about, so then you've fucked up good and proper."

TICP Conference Review: Dr. Riccardo Lombardi “Body-Mind Dissociation in Psychoanalysis”

This event was held on May 14, 2016 at the George Ignatieff Theatre, Toronto

Review by Keith Haartman

On Saturday May 14, the TICP hosted a day conference led by Dr. Riccardo Lombardi. This was Lombardi's first appearance as a conference speaker on Canadian soil.

Lombardi's highly original contribution to psychoanalysis flows out of the work of Matte-Bianco and Ferrari, two equally original thinkers whose writings are informed by Bion. Lombardi focusses on extreme conflict in the mind-body relationship, where each entity assumes an absolute existence apart from the other. Developmentally, the mind's reception of the body inaugurates the beginning of thought itself. If the baby's caretakers hamper the communion between these two poles, the body remains as a concrete entity outside and beyond the mind and its symbolic elaborations (Bion's alpha function). The primal split between mind and body introduces a host of pathological consequences: a reliance on imitation and other forms of "pseudo-existence", a rejection of reality testing, distortions in identity, and a fear of bodily sensations and primal affects (i.e., hatred). The mind is affectively enriched by the body and also discovers its physical and temporal limitations in being moored to its own corporeality. If the mind regards the body as a dungeon, or, as a volcanic eruption of needs and impulses, it departs from the flesh and relies on omnipotent defenses and fantasies.

A controversial aspect of Lombardi's work is his insistence that, clinically, the primal union of body and mind is pre-transferential. For patients still struggling towards this primal integration, the premature use of transference interpretations only disrupts the process and leads to a compliant stance towards the analyst (following Ferrari, Lombardi holds that the first transference relationship is the intrapsychic link between psyche and soma). Clinically, instead of offering transference interpretations, Lombardi advises analysts to track their own somatic countertransferences, to allow their bodily experiences to act as internal receptors that subtly convey areas of terrifying disintegration in the patient. The reality of the concrete body, and its objectionable effects on the mind, need first to be confronted before the more advanced phenomena of transference and metaphor can be profitably explored by the analytic pair. This position amounts to a unique interpretation of Bion and stands in some contrast to thinkers like Ogden and Ferro.

Lombardi's work also focusses on the importance of adolescence and the adolescent's urgent need to come to terms with the powerful "otherness" of pubertal changes to the body. He reminds us that the phase of adolescence is as irreducibly unique and important as earlier developmental phases which, at least historically, have been privileged in psychoanalytic theory.

From all accounts, conference attendees regarded the Lombardi day as a major success. Lombardi himself was incisive, charismatic, funny, and offered a series of succinct and clear clinical examples to accompany his challenging theory.

ART ART in MIND



Psychoanalysis and the Arts: Transformative Processes in Culture

Inaugural Program held May 28, 2016
LITERATURE & PSYCHOANALYSIS

Kindred Spirits: The Power of “Making Story”

GOVERNOR GENERAL'S AWARD WINNER

MIRIAM TOEWS

author of *All My Puny Sorrows*

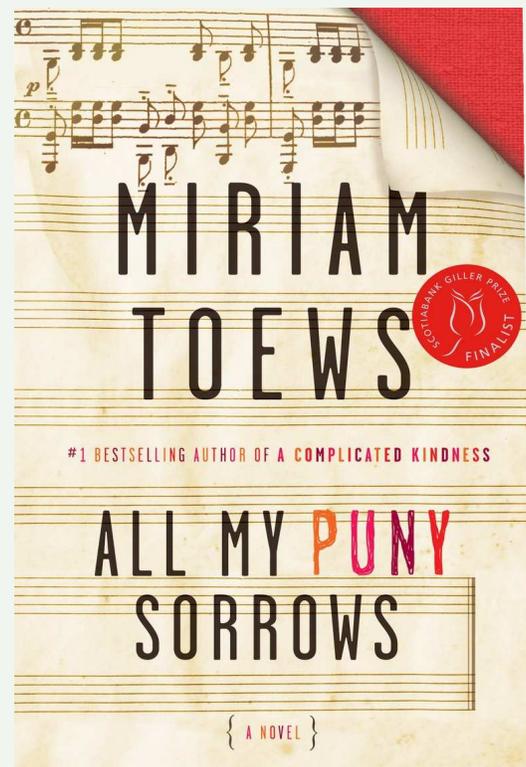
In Conversation

This event was held May 28, 2016 at the Innis Town Hall Theatre, Toronto

A Review By Keith Haartman

On Saturday May 28, 2016 the TICP launched a exciting new series of talks/lectures/interviews entitled “Art in Mind”. This new conference event, created by the TICP Society Committee explores the interface between the arts and psychoanalysis. The series aims to foster public dialogues with various artists in the hopes that aesthetic sensibility will enlighten and enhance psychoanalytic thought. The intention of these dialogues reverses earlier, classical approaches in which psychoanalysts unilaterally co-opted artist and art work by applying pre-existing theory to ensure a circular verification of the same theory — Hamlet as literary proof of Oedipus.

In the first event of the series, energetically and passionately assembled by Beth Goldstein, author Miriam Toews discussed her most recent novel, “All My Puny Sorrows”. In an interview expertly conducted by Goldstein, Toews reflected on her frustration with the Canadian mental health system, on her sister’s suicide and the impact of that event on her private life and fiction. With captivating presence and humor, Toews also spoke of her family’s struggle with depression, her own passion and frustrations, and how all these topics inform her creative process and approach to writing. The interview concluded with a brief theoretical reflection by Goldstein on writing as an integrative response to trauma.



TICP Scientific Meetings

We welcome all Members and Guests of the Society (TSCP) and TICP candidates to participate in the ongoing Scientific Meetings. There is no charge for members to attend the Wednesday events; a small fee is charged for the Saturday morning Scientific Meetings. To check your current membership status please contact Suzanne Pearen at info@ticp.on.ca

We are constantly searching for new presenters. If you would like to present, or can suggest a potential presenter, please do not hesitate to contact us.

The Bulletin

Editors

Keith Haartman, Ph.D.

Robert Besner, Psy.D.

Contact:

info@ticp.on.ca

www.ticp.on.ca

416.288.8060

We welcome your input!

The Bulletin is always looking for new material and contributions for upcoming editions.

If you've read a paper or book and would like to submit a review, have a paper to share, or know of an upcoming event or any other item that would be of interest to others in our community, we would very much like to hear from you. All material will be considered.

Please contact Keith Haartman at 416-513-0707 or at keithhaartman@sympatico.ca

Toronto Institute for Contemporary Psychoanalysis

Summer 2016



The Bulletin