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Psychoanalysis, art and interpretation

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INTRODUCTION

“Psychoanalysis, art and interpretation” is the title of the last Conference on Psychoanalysis held in the School of Psychology of the Universidad de Sevilla (University of Seville) with the collaboration of the Department of Personality and Psychological Evaluation and Treatment.

The holding of a new Conference this year, was motivated, like in previous years, on the one hand by the desire to approach subjects not included in the Psychoanalysis syllabus, due to the short time (four months) we have for that; and, on the other hand, by the express desire of students of previous courses who have expressed so in letters sent to that effect.

The variety of subjects is enormous and, therefore, the content of the Conference was selected on the basis of a certain contingency, like the one this year, as we could count on the collaboration of an Art Gallery and its artists, as well as a group of psychoanalysts who works on art topics on a continuous basis.

Art itself is not the core of psychoanalysis, but art, or more specifically the artistic work, is the individual's production, and as such, it has a close connection with the person. We would say that it is an answer from man to certain stimuli both internal and external; we have to regard it, thus, as a mode of behaviour. With respect to this, Mijolla and Mijolla-Mellor (1996), referring to the painter Lucian Freud, one of the most famous English painters, and to Bela Freud, a designer, both of them Sigmund Freud's grand-children, explain that where Freud “put words to the unconscious, they preferred to give shape to ghosts” (page 675), that is to say, they project their fantasies onto the works they create. And just as the analyst puts his words to interpret the material, the patient offers to him, works of art can also be interpreted; but with the difference and the distance that separates them from the therapeutic process.

Having presented the issue, we will proceed to its analysis. We do not intend to go in depth into the psychoanalysis concept or in any way develop it, but it is indispensable to say, amongst other things, that

psychoanalysis is a set of theories or a meta-theory that, as all theories, aimed at explaining something, and more specifically the human behaviour. On the other hand, psychoanalytical methodology rests on interpretation.

As Coderch (1995) says, philosophy of sciences makes a distinction between formal sciences, which may subsist by themselves, and factual sciences, which try to comprehend and describe reality. They are based on the observation of facts and experience and, on the data obtained, they build their concepts, laws and theories that must be reviewed constantly and compared with the new data so that they do not lose their explanatory and predicting capacity. However, they share in a certain way or to some extent the methodology of formal sciences. They have the capacity to formulate hypothesis, put forward designs, etc. And, sometimes, they can even express their data mathematically. “There is no doubt that psychoanalysis belongs to the factual sciences” (page 54), since we must not forget that it is not only a theory or theoretical model, it is also a research method and a therapeutic method. As a research method, it adheres to, and can perfectly share and in all fairness the methodology of formal sciences. A different thing happens when we refer to psychoanalysis as a therapeutic method, since its methodology is restricted to its own, only and genuine method: hermeneutics, including here interpretation and comprehension.

In fact, there may be confusion when these terms are considered: hermeneutics, interpretation and comprehension. We ourselves have included the term “interpretation” in the title of the Conference, and we must explain this meaning, since it has diverse connotations.

DEVELOPMENT OF THE SUBJECT

If we look through the literature on the subject we will agree that the term interpretation in the psychoanalytical sense only refers to what is connected with the process of curing and, therefore, it occurs in what we call the psychoanalytical context. Again, Mijolla and Mijolla-Mellor (1996) believe that “there is

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no formulable psychoanalytical interpretation outside the psychoanalytical situation” (page 153); and, to emphasize further this assertion, they proceed to explain that for the interpretation to be meaningful it is necessary that the analyst and the patient work together, each of them doing their own task, the analyst formulating the interpretations, and the patient being the recipient of them. The aforementioned authors hold that any interpretation outside this context would be a “wild” or profane interpretation – as Freud would say (1900) –, which does not mean that it is inaccurate, but it would be another way of interpreting. It is evident that this way of viewing interpretation does not allow it to go outside the confines of curing and, therefore, any attempt beyond this context should not be called interpretation or, at least, would not be psychoanalytical interpretation in its purest sense. Other authors, such as Racker (1986), supported this view since, although they indicated that the starting point must be the surface, that we should start from what is closest to conscience, we would have to trace down deeper spheres and, therefore, the aim of interpretation would be to bring to the surface contents and processes so that the patient gain insight into or become aware of that, such as the resistances, repressed things, the formal elements of behaviour, transference ..., though at different times of the psychoanalytical occurrences. But he proposed that, for interpretation to be complete, it should influence or refer to the id and superego system (which means that it would deal mainly with unconscious, latent aspects), though starting from the ego, from what is manifest, and from the defensive processes.

Etchegoyen (2002) goes into this restrictive nuance in greater depth, indicating a number of considerations that necessarily reduce it to the purely therapeutic context. For him, interpretation is inexorably connected with the subject of the cure, and not with man in general and, besides, is linked to the “here and now”, which immerses it completely in the therapeutic context, the analytical sessions and not beyond that. On the other hand, interpretation is the analyst’s work, which must necessarily be communicated to the patient. It is evident that the analyst cannot establish communication with the person analyzed outside the setting and, even less, communication dealing with deep aspects of the patient’s personality, as we previously said, and performed in a systematic way. Another consideration about interpretation is that its purpose is to produce certain effects on the patient, from the above mentioned insight to stirring up and understanding situations and processes that cannot fit anywhere else than into the therapeutic context.

Even more, the efficacy parameters of psychoanalytical interpretation proposed by Etchegoyen are veracity, disinterest and pertinence. To be veracious or correct, interpretation should be based on the material provided by the patient, on the analyst’s experience and on the psychoanalytical theory. This material, both the clinical and the theoretical, as properly and conveniently used by the analyst would generate interpretations whose objective, in the first place, would be to adjust as much as possible to the subject’s internal world and would be equivalent to work hypotheses that can be accepted or refuted, as held by most psychoanalysts, among others Klimovsky (1986; 2002), Coderch (1990; 1995)... In addition, they

must be disinterested as regards the analyst, who must not pursue any personal benefit with his interpretations, such as making his job more credible in respect of the patient, or directing and manipulating the patient’s conduct. Pertinence refers to when, how and what is interpreted, since, although there are no fixed rules, the analyst possesses such knowledge and training that he is able to act as tenaciously as when another investigator formulates his hypotheses, in addition to his being subjected (which is another guarantee) to the process of supervision of his work.

And, lastly, Coderch (1995) adds another quality consisting in that any interpretation must be correctly formulated (which to a certain extent would be already implicit in the previous one), but this author places emphasis above all on adjusting the formulation of the interpretation to the cognitive capacities of the patient so that he can understand without any ambiguity (and, therefore, without uncertainty or confusion) what belongs to the ego and discriminate the “non-ego”, as Bleger would say (2001).

We are therefore tackling one of the difficulties of interpretation. To interpret is not easy. Aulagnier (2003) thinks that the analyst’s most compromised and difficult task really consists in finding the right and appropriate words not only for the patient to be able to understand but also for those words to elicit a reaction from him, so that those representations that are repressed and sometimes dissociated emerge again, facilitating the transformation of the representations of things into verbal representations, though linked to the corresponding affects. But here at this point it finds another obstacle, since affects, anger, fear, fusion, resentment, hatred or envy corresponding to each repressed representation (which act on us and we all feel not only on the conscious level) must be turned into language through interpretation; the same thing happens, for instance, with oneiric images when a dream is interpreted. For that reason, interpretation is not a purely intellectual or cognitive function; it does not consist only in the patient’s reasoning or knowing the cause-effect relationship between the more or less remote events and his current behaviour, but also in reliving, re-feeling, expressing the affect implicit in the memory, so that the patient may reorganize himself.

In spite of the fact that so far everything suggests that interpretation must necessarily be connected with the context of cure, Etchegoyen differentiates and establishes nuances between interpretation and information, opening a way through which we can handle the issue of our Conference. Interpretation is the work done by the analyst, which “launches” the patient so that he can know what he does not know about his internal world; while information, though it is also the analyst’s work, is aimed at causing the subject to know what he ignores about his external world (and, sometimes, about the internal world) but, outside the setting. We should remember that the analyst does not have to be connected only with the therapy, but that there may be theoretical psychoanalysts, who in the course of their training they may have “gone through the coach”.

Therefore, there are options so that we can actually use the term “interpretation” for different purposes, without our having to contravene its true psychoanalytical meaning, by simply using it from any

of its two perspectives, as Coderch (1995) tell us. These two perspectives would be:

1) That which refers to the interpretative act, as a trigger to mobilize or stir up certain psychic processes in the patient, and therefore, inevitably linked to the curing process;

2) that which refers to the hermeneutics and in which we can distinguish two aspects:

a.- Hermeneutics understood in their classic connotation, i.e., as a discipline of the interpretation of symbols and very particularly related to the interpretation or deciphering of biblical texts but that, by extension, also refers to interpretation in general. That is, interpreting would be in fact changing some signs by others, an exchange in the information and therefore, it is equivalent to replacing some semantic signs by others or some symbols by language. In a general sense, then, hermeneutics are the interpretation of psychological manifestations, though performed in accordance with certain rules.

b.- Hermeneutics applied as research into the repressed contents that, in general, are archaic and of which the patient has no knowledge, but which are reached through links with the conscious or manifest material.

Of the two perspectives above described, the most complex is the first one, since it involves not only exchanging information but it must also generate certain effects on the patient and cross the threshold of the descriptive and phenomenological level of behaviour, and the patient should be able to understand the unconscious mental processes that are the engine of such behaviour (Coderch, 1990). It is not this interpretation to which we can refer in this Conference, but to the last two interpretations, to hermeneutics in their two aspects. This agrees, in a certain way, with the approach followed by Freud (1900) when he differentiated between interpreting dreams by means of the psychoanalytical procedure and interpreting them by means of the popular procedure. The first method is more difficult and less comfortable, since it also contemplates the possibility of polysemy in the same process. However, the popular method (in which two modes are distinguished: symbolic and deciphering) is implemented in accordance with fixed keys, and it is much more comfortable, though more prone to generate errors.

Symbolic or hermeneutic interpretation treats dream or the material in its entirety, re-placing it by another comprehensible content, either similar or comparable. The deciphering method, however, breaks down the dream or the material to be deciphered, and the interpretative work lies on each fragment of the whole. This second method would be more laborious, and would not consist in a mere overall translation or interpretation, but it would take into account the content of the material, the subject's personality and circumstances.

This procedure to treat the data or material (which in this case does not need to be related to the therapy) and which takes into account several factors is the one that fits in with this Conference, and is in fact known as applied psychoanalysis, which consists in using the keys coming from the theory, and – as Bleger (1986) pointed out – “the psychoanalysis of a novel, a movie, a work of art, a diary or memoirs (as such is the case here), has the advantage that there is a greater

distance from the facts, and therefore the investigator is not so emotionally involved as in clinical psychoanalysis, but deductions are more conjecturable” (page 122). They are the advantages and disadvantages of this kind of interpretation or applied psychoanalysis. Now then, although we use this kind of interpretation (observing, therefore, its distance with respect to the genuinely psychoanalytical interpretation), we will also try to find the sense of our pictorial material, literary work, movie, etc. Since, as Freud (1900) put forward, to interpret means to find its sense, that is, “replacing it by something that can be included in the concatenation of our psychic acts as a factor of significance and value equivalent to the others that form part of it” (page 406).

In “The malaise in culture” (1930) and “Constructions in psychoanalysis” (1937), Freud referred to the operation “interpretation of the construction” as the function that the analyst must perform to reconstruct what the patient has forgotten or repressed with the help of the traces he has been leaving. Later, in 1981, Grinberg proposed the use of the term “interpretation > construction” (author's expression) as a means of understanding the richness it contributes to the analytical work, and refers to it as a concept which “includes the use of counter-transference, symbolization and widely suggestive description that may be filled with different senses” (page 210). That is, the interpretation of the construction sets as its goal the integration of knowledge, avoiding the dissociations or the discrimination of certain parts of behaviour that we do not know, as pointed out by Bleger (1986). Besides, the psychoanalytical interpretation must be “symmetrical, polyvalent and analogous, which makes it worthy of the name “construction” in addition to “interpretation”.

Now then, just as the above-mentioned interpretation adds richness to the exchanging process by adding to it the constructive work, the hermeneutic task or the so-called applied psychoanalysis also contributes richness for the comprehension of the subject of study. Grinberg exemplifies this through the study of the literary myths (on which, actually, Freud focused, suffice it to remember the Oedipus myth) that provide the opportunity of making more intelligible and comprehensible parts of the individual's personality or conduct, as regards both the aspects concerning the ego and in contact with reality and pathological aspects. The reading or dramatization of myths becomes more immediate, closer to the individual and is assimilated better than the clinical terms or texts, having also the capacity of producing an effect on the observer or reader. In conclusion, the interpretative task of applied psychoanalysis, the focus of our Conference, though not lying on the couch, adds to the deciphering experience a great amount of material from the psychic setting, in addition to expanding the cognitive field.

Actually, and approaching with this the other word, “art”, of our Conference, when we contemplate a work of art, we know what we are seeing or hearing, that is, what we process through our senses, what we perceive, but several other aspects escape us. Freud (1913) states in “Michelangelo's Moses” that to discover the meaning and content of what the work of art represents, it is necessary for us to be able to interpret it. This interpretation, in addition to many other aspects, will make it easier for us to know why it produces a certain effect on the subject that

contemplates it and why there are so many disparate opinions. Besides, - proceeding to discuss Freud (1900) – for the psychoanalyst there is nothing more than the expression of hidden mood processes, as much insignificant as it may be. Therefore, these latent mood processes take part in the triad: artist, artistic creation and spectator. Psychoanalysis was the first to formulate hypotheses about the origin of art, trying to find the relationship between artistic creation and artist, or, rather, between art and the artist's emotional and instinctive life. However, there re-main many obscure points.

We will take Freud as a focal point of reference, though at different times of his bibliography. In 1910, in his work on Leonardo de Vinci, in which Freud analyzes Leonardo's life and work, he notices that the artist's creative activity derives from his libidinal desires. Instincts yearn to be satisfied, but society sometimes hinders so; hence, an attempt to satisfy the repressed desires is by means of a substituting formula, that is, by means of sublimation, like Leonardo, who was led by sublimation to his eagerness to know.

As early as in "Psychoanalysis", in the fifth conference of 1909, Freud (1910) had set out his conception of sublimation, referring to it as the process through which "the energy of infantile desires is not lost; it becomes utilizable by directing each impulse towards an end higher than the non-utilizable one, and which can be devoid of any sexual characteristic" (page 1562), adding that sublimation can change the sexual purpose of instinct for another purpose or value, more socially accepted, more sublime, from where the term coined by himself derives. Now then, sublimation affects the partial urges, above all those that are not accepted by the individual himself, thence, although the initial presentation of sublimation only involves the impulses of a sexual or libidinal nature, later on, Freud had to extend it also to aggressive urges. Therefore, this new definition made by Freud in 1932 ("Introductory Lessons on Psychoanalysis") combines the two aspects: sublimation is "a certain kind of modification of the aim and change of the object, in which our social valuation is taken into account" (page 3155). Thus, sublimation allows the satisfaction of unconscious desires on the one hand and, the reconciliation with the ego and the superego, on the other hand, helping then the individual to adjust better.

However, for Melanie Klein creativity is a much more complex and rich process that goes beyond sublimation, and is related to the processes of reparation, play, and the instincts of life, which are the driving force of the former. In 1929, Klein wrote a paper entitled "Infantile anxiety situations reflected in a work of art and in the creative impulse", in which she theorizes that when the child feels there are persecuting objects that have inflicted some harm upon him, the subsequent effort to restore this wound can be translated into creative efforts. Hence, from this time, she regards artistic creativity as a repairing manifestation that implies a confrontation between the destructive and libidinal impulses.

On the other hand, Klein refers to play as the externalization of a fantasy activity and, above all, of an unconscious fantasy. Conflicts, desires, pain and even satisfaction, reflect in play. Therefore, the very act of playing is a creative activity, a way of improving

oneself, a search for new objects or new sensations and experiences. Therefore, play allows both children and adults to express themselves in a manifest and symbolic way. It is worth mentioning that this author was a pioneer in the study of infantile play and developed a procedure called "play technique", thanks to which it was possible to analyze very little children.

Creative process is, then, a process of change that implies, on the one hand, a duel re-action due to the damaged ego and the loss of that lost part of the old structure; but, on the other hand, it is an innovative process, of reparation, of creation itself and, as Klein (1940) asserts, the creative process rests on the elaboration of the depressive fantasy and buries its roots in unconscious life.

In accordance with the foregoing and the opinion of several authors, among them, Grinberg (1993), the creative act is the construction of a new world, the own world of the artist who creates, and which has the value of permanence. That is, if the creative act were conditioned by the unconscious desires of the past, these desires, if they are remembered in the clinical act, would only respond to the intellectual or even emotional function, but might be forgotten. However, when they are captured on a work of art, they are given permanent life outside the individual.

However, before Klein and Grinberg developed their theories, Freud had already connected in 1908 the poet's artistic activity with child play. "The poet (we could say the artist in general) does the same as the child at play: he creates a fantastic world and takes it seriously" (page 1342). Taking it seriously means that he feels closely involved in and with play, which is a source of relief and pleasure for him. However, the child grows up, becomes an adult, but not because of that, he renounces satisfaction: he does not play any more but he looks for other ways out. "In fact we cannot give up anything, we simply change some things for others; which seems a renunciation is just a substitution" (*op. cit.*, page 1344). Thus, the artist replaces the world of infantile desires and fantasy by another world of adult fantasies.

However, the child that draws also creates a fantastic world, and drawing allows at least a triple comparison with play:

1) both the fantasies of the play and those put down on paper by the child who draws are current and not reminiscences of a remote past;

2) the sheet of paper is in the place where the coach cannot still be; and

3) the sheet of paper is, like toys, the instrument in which the mirror image is re-lected, and represents one's own self, according to Rodolfo (2001).

Furthermore, "escenoterapia", dramatization or the simulation of something, are also a form of play. Some current psychoanalysts, such as Cabré (2002), based on the classical conceptions of Klein's, Winnicott's, etc., have developed a therapeutic method called "escenoterapia", which allows, like play and drawing, to express symbolically the desires and fantasies.

Winnicott (1982) examined the importance of the "transitional objects" (t.o.) in the evolution of the individual from the infantile phases until the achievement of the individuation and autonomy. The transitional object is so called because it allows

transition or passage towards autonomy from the mother or object of attachment. The t.o. is the bond between the mother and the external world, that is, with culture as well as with art. However, this is more profound. Let's see: Winnicott thinks that transitional objects, allow, at least, three transitions:

1) the one we have described, in which objects are regarded as vehicles so that the evolutive passage from the mother to the world of independence can be materialized;

2) the t.o. replaces the mother in the child's mind. Therefore, she is represented by the t.o. although the child can perfectly distinguish both objects. Therefore, the t.o. facilitates the formation of symbols, representations; it allows, thus, the passage from the concrete to the abstract; and

3) the t.o. causes the child safety, pleasure, comfort ..., the child is invested with it, and, therefore, allows the passage to the world of assessments and meanings.

Therefore, the evolutive turn from the physical to the mental (as that from dependence to independence, from the concrete to the abstract, symbolic and representative or to the world of assessments and meanings) takes place from close, physical and external objects.

For Winnicott, art is a form of transitional object, and the relationship between the artist and his work is similar to that between the child and its transitional object. The artist feels as comforted with his work as the child with his stuffed toy. But, besides, as Eagle (1998) states, this kind of relationship with objects is so close that it involves the identity of the individual and they are "inextricably linked, not only in the course of development but also as a continuous dynamic process" (page 231) throughout his lifetime.

The work of art might be regarded as a transitional object, which is external to the ego and plays a comforting role for it, being a source of pleasure for the artist. Art, Freud (1911) says, manages to reconcile the pleasure principle with the reality principle since the artist, although he does not renounce the satisfaction of instincts, manages in the end to adjust to the reality by means of other ways and creating a new world.

For both the artist and the spectator, art is an activity aimed at mitigating the unsatisfied desires (Freud, 1913). However, not all the individuals can be artists. So far, we have described processes common to all the persons, such as the conflicts between the instinctive demands and the external reality, which affect everybody with higher or lower intensity, but some persons, by means of sublimation and other mechanisms, manage to overcome this obstacle and, depending on the way chosen by sublimation, in the first place, and "through special talents" (idem, page 1641) in the second place, the artist emerges. So not all the persons who paint, write, design buildings, are artists; what we can say about them is that they draw, compose music, etc., but not that they are artists. Perhaps they believe so, but we think we have to distinguish between merely creative activity and artistic creative activity, or between creator and artist.

According to the Larousse encyclopaedia (2002), one of the meanings of "create" is to make, compose, do, something that did not exist before; but art, although it has a similar meaning, would also imply

ability, skill. Besides, "art is the group of precepts and rules to do well a certain thing" (page 841).

Psychoanalyst Henri Ey (1998) conceptualizes the work of art as the creation of an aesthetic object and as the result of work done according to some formal principles, the law of a style and the parameters of a school, time or a certain ideal.

It is evident – as stressed by Freud in 1913 – that to be an artist one has to have special talents and do things well. Now then, an artist would not only be the person who paints a good picture, directs a good movie or writes a good book. An artist might also be, in a broad sense, for example, the person who is capable of doing other things that, though more insignificant, are well done as a wooden object, a suit, a mechanical object, or the analyst who makes good interpretations, etc. Therefore, there would be so many artists as persons capable of doing something well. However, the arts are classified into major arts (such as the plastic arts, painting, sculpture, architecture, literary arts) and minor arts.

Grinberg (1981) resolves this in part, by distinguishing two different types of creative capacity:

1) that common to all the individuals, since all of us, to a higher or less degree, have creative capacity, as this is inherent in the human condition; and

2) that of those exceptional beings, geniuses, who stand out from the rest and possess aesthetic potentialities that distinguish them from the rest of the population.

The creative act – the author proceeds to say – would be "the final link of a series of stages characterized by generally unconscious and transient frustrations between reality and fantasy, lack or organization and reorganization (page 319). However, every product of the human conduct, which enters within the category of art, can be interpreted. However, it is true that art needs talents, attitudes and technique.

Taking up Ey, in the "commerce" of art, at least two psychic processes are handled: projection (which allows the artist to exteriorize through the creative work his bonds, feelings, experiences, etc.), and identification, that of the observer with the artistic work. That is why Hanna Segal (1955) stated that the aesthetic pleasure that the work of art produces would be defined by the degree of identification of the individual with it. This leads us to the immediate categorization into beautiful and ugly in the contemplation of any work, and which Segal defined, independently of conceptualizations whether philosophical, lexical, etc., as follows:

- the beautiful is what produces in the spectator harmonious feelings of welfare, equilibrium, providing him with the possibility of unconsciously reliving feelings of reparation and allowing him to identify himself with the work;

- the ugly is what promotes unsolved conflicts, what fills the individual with tension, mobilizes hatred, and reawakens the persecutory feelings.

Both categories, the beautiful and the ugly, are subjective and correspond to unconscious experiences. That is, the apprehension of a work of art is not merely intellectual or aesthetic, as Freud (1914) pointed out in "Michelangelo's Moses", but also emotional and unconscious.

Another aspect that Freud pointed out in 1913 is that art is an omnipotence attempt, since for the artist, when he projects his interior conflict onto his work, the work would be his own self, and he overestimates it, which gives him power, courage, helping him to overcome his unconscious conflicts. Artistic production is an enrichment of the ego and, therefore, the artist is regarded as the prototype of the narcissist man. When Kernberg (2001) examines the external factors that determine the normal or primary narcissism, he includes among them, in the first place, the libidinal gratifications coming from external objects (an example of that might be Winnicott's transitional object above mentioned); and in the second place, the gratifications coming from cultural, ethical or aesthetic interests (such as a work of art). In short, narcissism increases with the gratifications coming from the external objects and influences the internal world that, in turn, demands new gratifications and becomes the engine of the artistic creation.

We can synthesize some qualities of art, by following Erdelyi (1987): art is regressive since it responds to old intra-psychoic wounds and conflicts. Art uses different levels of meaning since reality is different according to the person who contemplates it, and the artist himself ignores his own internal motivations. Art is also magical, because it falls within a world of fantasy, and we can even say that it is a lie or falsehood. As in art the pleasure principle and the secondary principle are reconciled, fantasies and reality are involved in it at the same time. Art can also be primitive and illogical, like in the short stories, fantastic literature or movies. Art can also amputate a huge part of reality (like forms, physiognomy, colours, time, etc.). As a postscript to that, we can highlight that one of its most striking qualities is its symbolism or representation, as in painting, movies, etc., since works of art are created on the basis of signs or symbols that represent something of something.

So as not to enlarge on the subject further, we will mention some examples, that endorse our work and that deal with the same type of hermeneutics to which we have referred, that which rests on psychoanalysis, but which does not take place within the therapeutic context. We will start with some Freud's examples, keeping to the field of art with some quick "brushstrokes". Freud begins his work "Leonardo Da Vinci and a Memory of his Childhood" (1910) (as it is obvious, Freud never saw or met Da Vinci, and he knew about him as much as any curious person of our times may know), making it clear that it is a psychoanalytical research paper focused on the discovery of aspects of Leonardo who, as any human being and regardless how important he may be, is subject to all the things that govern both the normal and the pathological activity. In this paper, Freud reveals that Leonardo's father played a very important role not only in the psychic development of his son, but also in his work: "The identification of Leonardo with his father had a fatal impact on his pictorial activity". He created the work and ceased immediately to take care of it, just like his father had done with him" (page 1610). Truly, Leonardo's father, who married four times and had eleven legitimate children, distanced himself from Leonardo, an illegitimate son, or, at least, he did not take care of him in a responsible way during the first years of Leonardo's life. However, Leonardo identified

with his father and in many aspects, he wished zealously to be like him; but, on the other hand, he hated him, as well as his authority and beliefs, including his religious beliefs. While he could not get free of the paternal relationship, he found a substitute way of doing so through his works. He painted with enthusiasm and affection, as if his works were his own children, but then he lost interest in them or left them unfinished. Leonardo –according to Freud– was very good at repressing his instincts, but also had a great capacity to sublimate them. This great sublimation capacity was translated into eagerness to learn about almost all fields, which made him the multifaceted man par excellence of history. He fought during his lifetime against his father, but he also tried to copy and to surpass him. At puberty, his homosexuality came to light, and he was no longer interested in sex, channelling this activity into other courses, such as art, science ... but also into luxury and distinction, although he did not possess property. Just as psychoanalysis compares God with the father, Leonardo, who managed to get rid of his father's intimidating influence, also distanced himself from the authority and religious dogma, which is evidenced by the new touch he contributed to his art: his religious images are less rigid, less static, and he conferred on them humanity and closeness. In spite of being one of the greatest figures of history, Leonardo always preserved in many aspects a very childish part of his personality throughout his lifetime.

His picture of Gioconda, which is nowadays one of his most visited and recognized works, did not satisfy his author; he left it unfinished and refused to deliver it to the person who had commissioned Leonardo to paint it (this proves what has been stated before). However, he was captivated by his model's smile, which he would repeat from then on in all his works. Gioconda's smile has generated multiple interpretations, but it is still enigmatic and it can be said that it meets two elements, which are, reserve and seduction, qualities that Leonardo searched in his mother.

In the composition of the picture "The Virgin and Child with Saint Anne" –where both female figures are placed one after the other, without precise limits, fused, and at the same time separated (the two of them have the same kind of smile as Gioconda)– similarities to Leonardo's life and real feelings can be appreciated. Leonardo was raised by two women with whom he was somewhat equally linked: his real mother, and his father's wife, who took charge of him. From both women he received care and affection, the same as the Child in the painting, who represents the painter. For the artist, these two women were two different persons, and at the same only one mother.

Other Freudian works dealing as well with artistic interpretation are: "Michelangelo's Moses" (1914), "Dostoevsky and parricide" (1928) or "Moses and the monotheist religion" (1939).

In 1961, Grinberg did a magnificent piece of work on Kafka's "The Trial", in which he dealt with the subject of persecutory guilt, which, in turn, Jones, the psychoanalyst who was Freud's biographer, had already addressed in 1953 in "A psychoanalytic study of Hamlet". The work of both authors has been the basis for more contemporary papers.

Less remote in time are the interpretative forays by Erdelyi (1987) into different topics:

- painting, analyzing pictures such as "Besognes et moments" by Jean Dubuffet (Art Gallery of Milan); "The persistence of Memory" by Salvador Dalí (New York Modern Art Museum); Fernando Botero's "Tríptico de la Pasión" (Marlborough Gallery, New York); or "The garden of earthly delights" by Hieronymus Bosch (Resource Scala-Art);
- the issue of subliminal perception, interpreting illustrations such as, for instance, Aldridge's "The Beatles illustrated lyrics";
- the cover of Playboy magazine of 1975; or
- the analysis of vignettes, such as Hank Ketchman's "Dennis the Menace".

As regards literature, we can also mention Steiner's works, for example, "The retreat from truth to omnipotence in Sophocles' Oedipus at Colonus" (1990) and "Two types of pathological organization in Oedipus King and at Colonus" (1997).

And, in order not to prolong this matter further, we will mention two contributions:

- first, the writings of Bruno Bettelheim (1999), on whom we have relied to carry out part of this Conference: "Psychoanalysis of fairy tales", based on the search for the meaning implicit in this kind of stories for children; and

- second, Nasio (2001), in the clinical sphere: "The most famous cases of psychosis", a work intended not for the cure but for the research into and deep study of real and historical clinical cases handled by other psychoanalysts who treated a number of patients.

We want to thank all the people who have made possible the holding of the Conference, from the Department of Personality, Psychological Evaluation and Treatment and the School of Psychology that supported this project, to all the persons who have participated directly in the development of this Conference, whose names are already included in the program. We also want to express our gratitude to the people of the Art Gallery "Concha Pedrosa" who, in addition to their supporting and encouraging us, provided the works of painters Manuel Moreno and Carlos Urraco, whom we want to thank very specially for the trust they placed in us. We would like to include in this paper a brief account on their work; they certainly deserve so.

Manuel Moreno, an already acclaimed artist, started from a purely informal conception of tones, but for several years his pictures have been enriched on the spatial plane and have combined painting, sculpture and drawing. His multiple-type series are characteristic, where each work is one in itself and, at the same time, a part of a single work.

Carlos Urraco, in spite of his youth, has an extensive and impressive curriculum vitae highlighting mentions and awards that he received in major contests, and a great number of exhibitions. Colour is the absolute protagonist in his works, and the line only appears as a testimony. In some works, the leap to abstraction is undeniable, the figure diluting in the search for transcendence.

And, finally, I wish to express very affectionately my gratitude to all the students, both those who have demanded the development of this kind of events and those who, above all, have participated directly in it.

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