



dialog

THE NEWSLETTER OF THE PHILOCTETES CENTER
FOR THE MULTIDISCIPLINARY STUDY OF IMAGINATION
AT THE NEW YORK PSYCHOANALYTIC INSTITUTE

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The Psycho-Neurology of the Photographic Arts



Robert Polidori, Living Room, 642 E. 14th St., Apt. 3, NYC, 1987

On a wall not ten feet from where the panelists gathered for the April 24 roundtable, *The Psycho-Neurology of the Photographic Arts*, loomed **Robert Polidori's** mournful photographic still life of an abandoned East Village apartment, circa 1987. The photo was part of the exhibition, *Photographic Visions: The Art of Seeing*, which coincided with the roundtable and assembled the diverse works of such noted photographers as Edward Burtynsky, Minor White, and Margaret Bourke-White, among several others. The works formed a silent yet eloquent backdrop for a panel that set out to understand the ways in which photography imprints itself upon and influences memory, and how our memories in turn draw upon images captured on film—from our own lives and the lives of others.

In addition to contributing his work to the exhibition, Mr. Polidori, a staff photographer for *The New Yorker* whose chronicle of Hurricane Katrina's aftermath was shown at the Metropolitan Museum of Art, served as a panelist. He began the proceedings by not-

ing the distinction between moving and still pictures, commenting that in his own work he shoots photos of what doesn't move and makes movies of what moves. Polidori observed that this approach reflected an effort to record nature objectively, prompting **Douglas Nickel**, Professor of Modern Art at Brown University, to closely parse the notion that photography is an objective medium. He noted that the advent of photography "coincided with a time when fact-gathering as a cultural need gained ascendance," resulting in the acculturated belief that photography is objective, when in fact it is constrained by context. Polidori took exception to this, pointing out that the laws of perspective in western art were formed by the use of a pin-hole camera, and that these laws are based on physics, not on a cultural perspective.

The gulf between Nickel's academic, philosophical viewpoint and Polidori's dogged aestheticism was mediated somewhat by **Bevil Conway**, Professor of Neuroscience at Wellesley College, who noted that every-

Note from Edward Nersessian: The Music of the Mind/Body

Those in attendance at the Philoctetes Center music program on May 3 heard music created on the spot by four musicians using very different instruments that are not customarily played in unison. The result of their collaboration was an exhilarating demonstration of improvisation, which many would call spontaneous creative activity. If creativity is understood in the way that psychoanalyst Phyllis Greenacre defined it in her paper on imaginative play in children—as making something new or original—then the musical genesis that took place at the Center was exactly this type of creative act.

Jane Ira Bloom, who organized the program and who will continue to develop a series of musical programs at the Center, is interested in the relationship between mind/brain and music. We are planning a roundtable in early 2009 with the neuroscientist Petr Janata from UC Davis to pursue this line of inquiry. As I read and think about work being done on the subject of the brain and creativity or music, I realize that much is not known. Despite the hubbub about the application of neuroscientific tools in different areas of study, the field is very much in its infancy. As always happens, new tools create excitement. While over time these tools do achieve results, current findings from the use of fMRI in fields such as politics, law, economics, psychology, and music are rather meager, particularly when isolated from the flush of enthusiasm that surrounds them. Nonetheless, there are tantalizing hints of the shapes and contours of new frontiers of knowledge about the brain and creativity, and we hope that our panel will elaborate on those hints.

The question does arise as to whether improvisation in music is in fact creative. According to Dr. Greenacre's interpretation, improvisation is a creative act. But not everyone would agree, including one of our early roundtable participants, Professor ▶▶

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Note from Director Edward Nersessian

► Marcel Kinsbourne, who defined creativity as thinking outside the box. Since improvisation in music is really no different from having a dialogue about a subject without prior preparation, one could argue that it is not necessarily a creative act. When we speak, we are constantly forming new constructs and presenting ideas in rapid succession, even if the subject matter is very mundane, but we don't think of ordinary conversation as creative. Though we try to pinpoint what is meant by imagination and creativity, we find it is easier to define them in generic terms than to study them in a rigorously defined, systematic way. Perhaps Dr. Karl Pribram had a point when he asserted that we use the words we use because we do not know any better, and that as we gain more and more knowledge about the workings of the mind/brain, we will see that we are bundling together a set of quite different functions and activities and giving them one name.

To talk about the mind/brain without accounting for the body must be an error. Jane Ira Bloom plays the soprano saxophone with her whole body, which means that there are not only signals that go from the brain to the periphery, but there are plenty that go from the periphery to the brain. In this case, the brain/body dichotomy is in physiological and biological terms non-existent, for just as the brain responds through our sensory organs and causes action towards the environment, so the body and brain constantly interact with each other. In fact they constitute a whole. This can also be said about humans and their environment, although perhaps to a lesser degree. This fall's series of six roundtables focused on sex and love will begin to clarify this inextricable intertwining, as will the winter series that follows it, which will focus on the roots of aggression and violence. As Philip Glass's Eastern religion teachers echoed in the biographical film screened at the Center, there is really no dualism between body and brain, just as there is not one between mind and brain.

Psychoanalysis has, of course, always been regarded as a mind science, but Freud was very clear in giving the body an important role when he spoke about the early ego as a body ego. This brings us to the all-important role of studying the biology of phenomena, something that Freud attempted early in his career as a neuro-anatomist, but had to abandon due to the very limited state of knowledge of neurobiology in his day. He left behind his efforts in the monograph, "Project for a Scientific Psychology," but traces of his early interests continued to inform his later so-called purely psychological ideas. As the Center begins to fund projects that will study the underlying biological substrates of complex phenomena such as emotions, attachment, and memory, Philoctetes Co-Director Francis Levy and I will undertake the creation of a Center for Biological Research in Psychoanalysis, an idea first suggested to us by Professor Crisitna Alberini. To our knowledge, this will be the first such center in the United States, possibly even in the world. We hope that it will contribute to bringing Freud's early and abandoned efforts and aims closer to being realized, and that in doing so, the Philoctetes Center will contribute to the nascent attempts to understand the body, the brain, and the creative spark somehow generated in their unity.

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Music at Philoctetes



The Wingdale Community Singers

The Philoctetes Center continued to expand its music series with a recent slate of events featuring courses, film, performance, and discussion focusing on genres from jazz and classical to folk. On April 15, **Stephanie Chase** hosted *Music and Imagination: Finding Consensus in the Emerson String Quartet*, welcoming violinist **Philip Setzer** and psychoanalyst **Martin Nass** to discuss the technical challenges of collaboration and interpretation. As an illustration of this process, Setzer and Chase, also an accomplished violinist, performed previously unrehearsed short works for two violins by Bartok.

As highlighted in Edward Nersessian's article, *The Music of the Mind/Body*, acclaimed soprano saxophonist **Jane Ira Bloom** welcomed **Geetha Ramanathan Bennet**, **Min Xiao-Fen**, and **Frank Bennett** to create music and discuss its genesis in a May 3 event entitled *Cross-Cultural Improvisation*. Bloom, who will continue to develop her ongoing program of music events this season, accompanied Ramathan Bennett, who sang and played the veena, along with Min Xiao-Fen on the pipa and Mr. Bennett on mrdangham, or South Indian drum. The fusion that resulted not only illustrated the poetry of improvisation, but the beauty of interweaving diverse musical traditions.

The life of one of contemporary music's most prolific composers came into focus at the Center's May 10 screening of *Glass: A Portrait of Philip in Twelve Parts*, directed by Scott Hicks. The film, described by Koch Lorber Films as "a remarkable mosaic portrait of one of the greatest—and at times controversial—artists of this or any era," provided insight into the music of Philip Glass, as well as a unique glimpse at his spiritual and personal life. Philoctetes Film Coordinator **Matthew von Unwerth** led a discussion following the screening.

The Wingdale Community Singers came to the Center on May 17 to perform their unique brand of urban folk music, presenting both traditional and original songs, and discussing songwriting and the folk tradition. Noted author and guitarist **Rick Moody** was joined by multi-instrumentalist band-mates **David Grubbs**, **Nina Katchadourian**, and **Hannah Marcus** for an event whose musical vigor was matched in expressiveness by the enthusiasm of the audience.

Jane Ira Bloom returned to the Center on June 12 as the host of *Jazz Improvisation and the Written Word*. The event brought together three other world-renowned musicians—modern vocalist **Jay Clayton**, percussionist **Jerry Granelli**, and slide guitarist **David Tronzo**—to perform and talk about the different ways in which the literary impulse propels their music. The participants, all of them accomplished in improvisation, demonstrated that the power of words has assumed new meaning in contemporary jazz innovation.

Lewis Porter, jazz pianist and organizer of the Philoctetes series *Living in the Musical Moment*, brought clarinetist and saxophonist **Don Byron** to the Center on June 25 to delve into the genesis of improvisation. Porter began by explaining that the basis for an improvisation is

often written out on music paper and memorized, but his musical explorations with Byron, himself a composer, exhibited a fluidity and inventiveness that belied their structural rigor. Echoing an entire season of events at the Center, Porter and Byron led the audience to the delicate brink between free association and disciplined form. *A.L.*

Place, Imagination, and Identity

Place, *Imagination, and Identity* was the first event hosted by Re: Mind, a group formed at the Philoctetes Center to promote discourse among established and emerging minds in art, science, the humanities, and public affairs. Re: Mind will continue to hold roundtable discussions, host interactive multimedia events, and encourage an ongoing dialogue to connect diverse fields.

The July 10 roundtable echoed some of the questions addressed in *Psychogeography*, an earlier Philoctetes event. How does place influence the formation of identity, and how is this relationship reflected in artistic expression? Re: Mind assembled a group of young artists and thinkers to explore these questions, with **Lee Kiang**, an MD-PhD candidate at Cornell Medical College, as moderator. Author **Nathaniel Rich**, whose debut novel, *The Mayor's Tongue*, is partly set in New York, began the discussion by describing how the city exerted its pull even as he was writing the book elsewhere.

For filmmaker **Dana O'Keefe**, growing up in New York presented the challenge of wanting to accurately represent "the city that you know and love." Composer and filmmaker **Sasha Gordon**, in contrast, arrived in New York from her native St. Petersburg in her early teens. In her film, New York is cast as a presence that "reflects how the audience feels," as well as a prism that responds to the moods of the film's main character. Her approach prompted psychiatrist and NYPI candidate **Adam Libow** to ask, "How is place represented differently based on the history of an individual?"

Daniel Casarella, whose clothing line, Barking Irons, is inspired by New York history, described the fascination that the city held for him as a boy growing up in the nearby suburbs. Seeing the city as something distant yet attainable combined with what he called his "19th century sensibility" to fuel his creative entrepreneurial trajectory. He noted that Walt Whitman, who is featured on some of his clothing, is the embodiment of the historic New York philosophy that so inspires him.

The discussion expanded to address the role and nature of nostalgia, and how the changes a city undergoes affect identity formation and creativity. The panelists then addressed questions from an enthusiastic audience that reflected an influx of a decidedly youthful demographic. *A.L.*

Our Life in Poetry: Artifice and Persona



Cate Marvin

Describing the relief she feels in inventing a speaker for her poems, **Brenda Shaughnessy**, author of the poetry collections *Interior with Sudden Joy* and *Human Dark with Sugar*, remarked, “If it’s just little old me, I’m going to be incredibly embarrassed.” **Monica de la Torre**, author of *Talk Shows* and *Acufenos*, agreed, admitting, “I can’t think of anything more embarrassing than a poem. The one thing that would be more embarrassing would be getting up and singing a cappella.” The two poets, along with **Cate Marvin**, author of *World’s Tallest Disaster* and *Fragment with the Head of a Queen*, offered their insights during the April 29 roundtable *Artifice and Persona*, part of the *Our Life in Poetry* series hosted by **Michael Braziller**, publisher of Persea Books. The poets read selections from their work, while Braziller facilitated conversations about the poems. In admiration of their collective work, Braziller commented that the poets sounded “liberated” in their sidestepping of overt confessional representation of experience and emotion. “In different ways they’re coming to their passion or their feeling through the music of their poems, through freedom of association. There’s real purpose to the inventiveness.”

In Shaughnessy’s poems, the speaker stages various rants, urgings, and direct addresses. “I’m Over the Moon” rejects the moon as the poet’s muse, describing it as “the world’s worst lover,” and declaring, “You’re a tool, moon.” “Straight’s the New Gay” implores, “if you are a woman you should fall for another / at least once in your life.” In “A Poet’s Poem,” the speaker struggles to “get the word ‘freshened’ out of this poem.” Marvin also exploits the artifice of poetry, turning language upside-down and bringing it to life with inventive imagery. In “Lying My Head Off,” the speaker tells us, “Here’s my head, in a dank corner of the yard. / I lied it off and so off it rolled.” In another poem, Marvin imagines a childhood that assumes various guises: “Yesterday, the sign it lugged / begged for bus fare. Today, it wears a cast fashioned from newspaper. Tomorrow, it’ll ask if I have change / for a nickel.” In a series of poems called “The Crush,” de la Torre uses lists, quotations, nonsense words, and concrete poetry to embody a woman obsessed with a rock musician. “I’ll call him Blank (to protect him from stalkers),” the speaker says. De la Torre admitted that the poems were inspired by a real man, but because of the way the portrait transforms the subject, he would never know it was about him if he received it in the mail.

As the discussion turned to sources of inspiration, Marvin professed an admiration for poetry that is both “very authentic and very artificial,” finely-constructed works in the tradition of Sylvia Plath, John Berryman, and Robert Lowell, in contrast to poems where “you can tell when someone isn’t doing the work of creating and they’re just simply relaying experience.”

An audience member commented that many of the poems read during the evening dealt with issues and emotions that used to be held within certain boundaries, and that they could be seen as a form of therapy or indulgence. In response, Shaughnessy explained, “As writers we’re actually lovers, trying to find the beloved out there who will hear us, who will really understand us ... trying to create that connection over various made-up personae on both sides.” Marvin expressed the hope that her poems “can be companions for some people,” and disavowed the idea that the poems she struggles to perfect are a form of therapy. “If only these poems were therapeutic for me, I’d be the calmest person on earth.” *P.R.*

Our Life in Poetry: Post-War Polish Poets

In the last stanza of his “Ars Poetica,” the Polish poet Czeslaw Milosz declares, “Poems should be written rarely and reluctantly, / under unbearable duress and only with the hope / that good spirits, not evil ones, choose us for their instrument.” On June 24, **Edward Hirsch** spoke about Milosz and other “reluctant” poets of post-World War II Poland as part of the *Our Life in Poetry* series hosted by **Michael Braziller**, publisher of Persea Books. Hirsch is President of the Guggenheim Foundation, and author of eleven books of prose and poetry, most recently the poetry collection, *Special Orders*.

The poets Wislawa Szymborska, Zbigniew Herbert, and Tadeusz Rozewicz were born into a free Poland, but came of age during World War II, and continued to write during the Soviet regime that followed. “These poets wanted to be metaphysical and philosophical poets,” Hirsch commented, “but the nature of their historical circumstances was such that it turned their imagination to the role of poetry in culture.” Although their poetry wasn’t officially published, *samizdat* copies circulated and became very popular. Rozewicz was the first to set out principles of the new poetry. He professed, for example, a belief in the simple and concrete: “that old woman who / leads a goat on a string / is needed more / is worth more / than the seven wonders of the world / anyone who thinks or feels / she is not needed / is a mass murderer.”

While Milosz eventually went into exile, Herbert stayed in Poland, composing poems about a Mr. Cogito, who, in Hirsch’s words, is “an ordinary Polish guy with a philosophical bent.” The end of “Mr. Cogito and the Imagination” reads, “Mr. Cogito’s imagination / moves like a pendulum / it runs with great precision / from suffering to suffering / there is no place in it / for poetry’s artificial fires / he wants to be true / to uncertain clarity.” This questioning of poetry itself was a prominent theme for the poets of this generation.

In “Reality Demands,” Szymborska speaks of the intrusions of the past on the present, the inescapable violence in the land. “Maybe there are no fields but battlefields, / those still remembered, / and those long forgotten.” In discussing the destruction evoked in the poem, Hirsch casually remarked, “Probably every sidewalk on New York that you walk on, someone died there.”

At the end of the event, Hirsch read three poems of his own that reference the style of these poets, as well as a Poland that lost one-fifth of its population during World War II, including 90% of its Jewish ►►

► population. “Elegy for the Jewish Villages” laments, “Gone are the towns where the shoemaker was a poet, / the watchmaker a philosopher, the barber a troubadour,” while “Krakow, 6 A.M.” pointedly observes, “Europe is waking up, / but America is going to sleep like a gangly teenager / sprawled out on a comfortable bed.” In a nod to Milosz’s “Account,” in which the poet says, “The history of my stupidity would fill many volumes,” Hirsch offered his own poem, “A Partial History of My Stupidity.”

Hirsch’s poems both mourn and apologize, as Szymborska does in “Under a Certain Little Star,” begging forgiveness for everything: “to time for the quantity of world overlooked per second ... to an old love for treating a new one as the first ... to the tree felled for four table legs.” The poem leaves us with Szymborska’s poignant meditation on language itself: “Do not hold it against me, O speech, that I borrow weighty words, and then labor to make them light.” *P.R.*

A Partial History of My Stupidity

Traffic was heavy coming off the bridge
and I took the road to the right, the wrong one,
and got stuck in the car for hours.

Most nights I rushed out into the evening
without paying attention to the trees,
whose names I didn’t know,
or the birds, which flew heedlessly on.

I couldn’t relinquish my desires
or accept them, and so I strolled along
like a tiger that wanted to spring,
but was still afraid of the wildness within.

The iron bars seemed invisible to others,
but I carried a cage around inside me.

I cared too much what other people thought
and made remarks I shouldn’t have made.
I was silent when I should have spoken.

Forgive me, philosophers,
I read the Stoics but never understood them.

I felt that I was living the wrong life,
spiritually speaking,
while halfway around the world
thousands of people were being slaughtered,
some of them by my countrymen.

So I walked on—distracted, lost in thought—
and forgot to attend to those who suffered
far away, nearby.

Forgive me, faith, for never having any.

I did not believe in God,
who eluded me.

- Edward Hirsch
From *Special Orders* (Knopf, 2008)

Literature and Psychoanalysis: Reciprocal Insights

Introducing the roundtable, *Literature and Psychoanalysis: Reciprocal Insights*, moderator **Zvi Lothane**, Professor of Psychiatry at Mount Sinai School of Medicine, illustrated what he described as the ongoing “rivalry and romance” between literature and psychoanalysis by quoting Freud himself, who wrote, “My case histories read like short stories. It’s not my fault—it’s the nature of the work.” Lothane then contributed his own adage on the subject: “Creative artists cannot survive without psychiatry and psychiatry cannot survive without the creative writer.” This assertion opened up a dense, often mind-boggling arena of speculation to the panelists and assembled audience.

Geoffrey Hartmann, Professor Emeritus of English and Comparative Literature at Yale, waded in by introducing what became a constant point of reference throughout the discussion, Freud’s essay, “Delusions and Dreams in Jensen’s *Gradiva*.” Hartmann characterized the essay as an extended footnote, saying that it offered a “limited hermeneutics of dream analysis.” **Meredith Anne Skura**, Professor of English at Rice University, contended that the *Gradiva* essay didn’t contribute anything that couldn’t be found in *The Interpretation of Dreams*. But **Maurice Charney**, Professor of English at Rutgers University, argued that the essay furnished a “decoding” of the subject of latent versus manifest meaning in dreams. However, Charney went on to complain that Freud was not sensitive to linguistic expression, that he oversimplified his interpretation and could have done much more to mine the depths of the *Gradiva* story.

Paul Schwaber, Professor of Letters at Wesleyan University, took a moment to expand the focus to an overview of Freud’s literary output, commenting that Freud tended to write in two different modes, one strictly technical and intended for other psychoanalysts, and the other a means of popularizing his ideas, as illustrated in the tone of the *Gradiva* essay. In the latter mode, Schwaber argued, Freud presents himself as a forceful narrator who earns the reader’s confidence in order to explain how the mind works. Professor Lothane pointed out that Freud was once compared to Arthur Conan Doyle, in the sense that in his writings, particularly in his meticulous rendering of Jensen’s *Gradiva*, he plays the role of a detective uncovering hidden meanings. Taken a step further, this mode of investigation evolves into free association, whereby Freud uncovers his interpretation of dreams and, according to Lothane, “a whole world of culture.”

Ricocheting off the idea of the pedagogical function of the *Gradiva* essay, Professor Hartmann zeroed in on a specific interpretation of the character of Zoë, positing that she serves as a surrogate analyst and in fact may tell us something about Freud himself. He went on to propose that Freud, according to his affinity for classicism, utilized a mythical structure to create a character that serves as a guide into the underworld of the unconscious: “Zoë is a kind of female Hermes who leads you through the indulgence of illusion and back into reality.” Professor Charney added that the story is a romantic one, because it is a story of transformation, prompting Professor Skura to compare it to *Pygmalion*. In a moment of levity, Hartmann decreed, “The psychoanalytic process is not *Pygmalion*!”

Lothane offered a final word about the dual function of the *Gradiva* essay as a tool for enlightening mankind about repression and presenting analytic excavation through free-association, and then ventured into the romance between Jung and Sabina Spielrein. Part of Freud’s response to this episode, Lothane proposed, was to characterize the role of the analyst as someone who shares the delusion of the patient, but then leads her out of delusion. The topic prompted Professor Hartmann to comment on the charged role of sexuality in Freud’s writing, “Despite his urbanity and charm, he never loses sight of the idea that where there is repression and anxiety, there is sex.” Professor Charney took this remark as a cue to reference Freud’s comments on Shakespeare, where he wrestles with the idea of tragedy and all of its meanings, particularly as personified in Lady Macbeth. Noting that the character is made sick by her fears, Lothane quoted the famous line, “Present fears are less than our imaginings,” and linked her neurosis to repressed desire and sexual fantasy. Caroming off this remark, the panelists again alighted on Zoë’s role in *Gradiva* as a guide into the unconscious.

The meandering yet concentric nature of the discussion embodied the spirit of free association invoked in Freud’s methodology. Before taking questions from the audience, the panelists addressed the tensions between fiction and self-revelation, the pitfalls of psychoanalyzing authors and their stories, and the writer as neurotic, taking the occasional detour to comment on *Ulysses*, foot fetishes, *Death in Venice*, and Samuel Beckett. *A.L.*

Susan Sontag: Public Intellectual, Polymath, Provocatrice



Joan Acocella

The panelists who gathered on June 7 for the roundtable, *Susan Sontag: Public Intellectual, Polymath, Provocatrice*, offered praise, critique, speculation, and insight in their discussion of the larger-than-life writer, who died in 2004. Moderator **Robert Boyers**, founding editor of *Salmagundi* and author of *The Dictator's Dictation: Essays on the Politics of Novels and Novelists*, began by noting that each of the panelists had engaged in some way with Sontag's work over many years. In addition to astute commentary about Sontag's writing and public persona, panelists offered more intimate details about their connection to Sontag.

Roger Copeland, Professor of Theatre and Dance at Oberlin College and author of *Merce Cunningham and the Modernizing of Modern Dance*, said that Sontag was a particular inspiration to him at the beginning of his academic career. In contrast to the academic's mandate to increasingly specialize, Copeland observed that Sontag "just followed her enthusiasms wherever they took her." Though she was critical of much autobiographical writing, her central subject always seemed to be herself, not in terms of her private life, but in "her tastes, her sensibility, her consciousness."

"As a fiction writer she didn't show much empathy for her characters, nor did she show much humor, which are kind of two requisites for most good fiction."

Phillip Lopate, author of three collections of personal essays and editor of *The Art of the Personal Essay*, suggested, "She was quite good at making herself into a character." Lopate, who is writing a book called *Notes on Sontag*, conducted one interview with his subject. Before the interview officially began, Sontag spoke warmly and openly and said some tender things about her ex-husband, the well-known sociologist Philip Reiff. When Lopate turned on his tape recorder, however, Sontag became rigid and seemed angry. Her polarizing personality was also striking to **Joan Acocella**, staff writer for *The New Yorker* and author of the essay collection, *Twenty-Eight Artists and Two Saints*. "Sontag could go on for six hours about herself and at the end of it say, 'I don't want to talk about myself,'" Acocella remarked. The two got to know each other in the 90s through their love of dance, but after Acocella published a profile on Sontag in 2000, the volatile Sontag, known for alienating friends, stopped speaking to her.

The panelists agreed that Sontag's finest achievements were her essays, and that even her best novels, *The Volcano Lover* and *In America*, were flawed. "As a fiction writer she didn't show much empathy for her characters, nor did she show much humor, which are kind of two requisites for most good fiction," Lopate pointed out. **James Miller**, chair of Liberal Studies at The New School, and the editor of *Daedalus*, served on the non-fiction jury for the National Book Awards in 2000 when *In America* won the award for fiction. At the party afterwards, Miller was surprised to see that Sontag was still crying, that she had wanted the prize so much, and that despite her air of confidence she'd been afraid she wouldn't get it.

Sontag began studying at the University of Chicago at 16, where her precocious classmates included George Steiner, Alan Bloom, and Richard Rorty. According to Miller, they shared "a classic ideal of moral perfection and they also wanted to be encyclopedic." Boyers recounted that her professors, Philip Rieff and David Reisman, said she was the most brilliant, best-read young student they'd ever had. Sontag and Rieff married ten days after they met, and were divorced eight years later. Their son, journalist David Rieff, recently published some of his mother's early journals, which contain expressions of self-doubt and candidness shockingly at odds with her carefully cultivated public persona.

Lopate described her as "heroic and courageous" in her political activism and her constant assertion of her intelligence.

Citing the stringent standards to which Sontag held herself, Acocella commented, "She would write 10-15 drafts of something, say 'that's not true,' and throw it away." Lopate described her as "heroic and courageous" in her political activism and her constant assertion of her intelligence, while Miller remarked on the cultural caché she garnered through her essays of the 60s and 70s. The panelists kept circling back to *Against Interpretation* as the hallmark of Sontag's bold, if occasionally awkward, presentation of her ideas, and her fascinating cultural influence. Acocella reflected that reading Sontag's groundbreaking book "made art exciting." *P.R.*



Robert Boyers & James Miller

Mathematics and Imagination: The Geometry of Thought

The *Geometry of Thought*, the inaugural course in the Center's *Mathematics and Imagination* series, centered on two focal points, instructors **Barry Mazur** and **Eva Brann**, but the discourse was anything but linear. Rather, the form emerged as a complex interweaving of erudite dialogue between two colleagues and active participation from the audience, whose pointed questions helped animate the May 13 event.

Mazur, Professor of Mathematics at Harvard University, began by reminding the audience that some of the deepest mathematical concepts are integral parts of our thinking. As an example, he cited the common phrase *far in the future*. This expression, he theorized, reveals our assumption that time is geometrically linear, as if we could see it plotted on a graph, traveling from left to right. Temperature, time, even the grid system of New York City streets, all represent mathematical abstractions that have become, according to Professor Mazur, "part of the air we breathe."

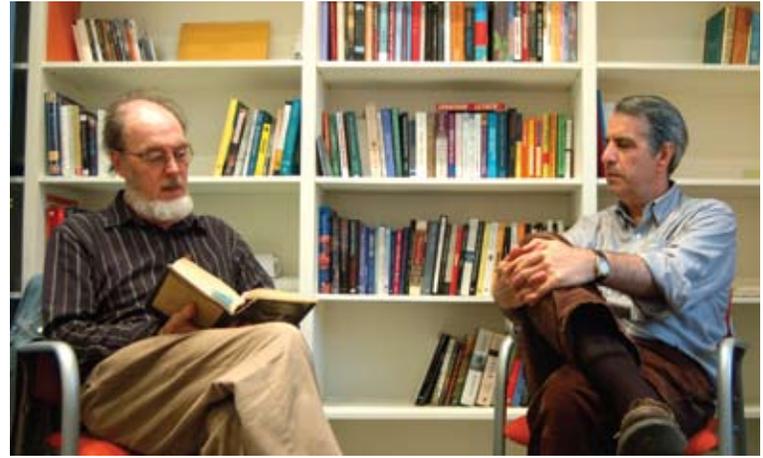
Temperature, time, even the grid system of New York City streets, all represent mathematical abstractions that have become, according to Professor Mazur, "part of the air we breathe."

Brann, a tutor and former dean at St. Johns College in Annapolis, proved a compelling foil to her long-time friend and cohort, at one point responding to his concrete examples of what an equation can represent by posing the provocative question, "What is an equation without a physical metaphor?" This incitement brought the discussion to its central conundrum: What is mathematics, and what, if anything, does it represent? An audience member quickly raised the stakes, asking, "Are we assuming that the universe does math and is expressing it through metaphor or is math just a prediction of the future?" Professor Brann was quick to respond, "Math metaphorizes something that does not exist." Following the audience member's puzzled "What?" Brann unveiled her triumphant reply: "The future!"

When asked if we simply choose the mathematical systems that best describe the nature of our universe, Brann stressed the importance of delineating math that deals with physical systems from non-physical, unapplied math, describing the two as "apples and oranges." While Brann fielded questions with good-humored calm, Mazur diplomatically sifted through the varied responses and ideas, categorizing them into overarching systems of thought, and at one point going so far as to suggest a vote on which of the proposed theories best described the essential nature of mathematics.

So what is math? Mazur presented three central theses for the purposes of the discussion, the first being that math represents the highly systematic structure of our mind, and is thereby subject to the mind's limitations. The second is the Platonic notion that we invent and utilize math as a descriptor of the architecture of our cosmos. The third casts math as a highly causal, logical system that, while operating according to the principles of the human mind, can venture into the realm of the irrational. The fact that Mazur numerically organized his descriptions of these ancient methods of thought exemplifies how pervasive math is in our thinking, so much so that it seems we cannot think about it without using it. *Z.L.*

Our Life in Poetry: William Butler Yeats



Eamon Grennan & Michael Braziller

William Butler Yeats declared that "even when the poet seems most himself he is never the bundle of accident and incoherence that sits down to breakfast; he has been reborn as an idea, something unintended, complete. He is more type than man, more passion than type." On May 27, **Eamon Grennan** explored the man, type, and passion of Yeats, particularly in relation to his poems about Ireland. Grennan, the author of seven volumes of poetry, most recently *Matter of Fact*, came to the Philoctetes Center to host his second course on Yeats as part of the *Our Life in Poetry* series, organized by **Michael Braziller**, publisher of Persea books. Grennan began by commenting that he is always impressed by the sheer expansiveness of Yeats's work. "Yeats is a very big tree and casts a very long shadow." Grennan described the poems that he and Braziller set out to read as "little mountain peaks" in the varied oeuvre of the poet.

"Strong poets like Yeats can take more in. He has a great digestive system, a great gut."

Yeats's relationship to the politically charged Ireland of his time was a complex one, sometimes echoing his own inner schisms. At a very early stage, Yeats developed a divided self, Grennan explained. "Hammering himself into unity was a great achievement." The early poem "Red Hanrahan's Song about Ireland" is an example of how Yeats was inspired by Gaelic poets of the 18th century. Hanrahan was a bard of that era, and the poem, according to Grennan, serves as "a voice of meditative grief for Ireland. You can almost hear the harp behind it."

The famous "September 1913" features a markedly different voice, psychological rather than mythological, and exposes a Dublin under great social, political, and cultural strain. Braziller noted of Yeats, "His enemy is as much bourgeois materialism as it is England." While "September 1913" mourns, "Romantic Ireland's dead and gone, / It's with O'Leary in the grave," the refrain of "Easter, 1916" evokes the tragic complexity of the Easter uprising: "All changed, changed utterly: / A terrible beauty is born." The poem reveals Yeats's restless dialogue with himself about the figures behind the revolution, and the questions of life and death that the conflict evoked. "There's nothing here that would stay still," Grennan commented, remarking on the passionate struggle Yeats stages in his poems. "Strong poets like Yeats can take more in. He has a great digestive system, a great gut." *P.R.*

Emotion and Invention in Architecture

In one of the more philosophically oblique openings of a Philoctetes roundtable, moderator **Julio Salcedo** introduced the topic of architecture's unconscious impact on the senses by asking, "What is the relationship between phenomenology and psychoanalysis?" Without missing a beat, panelist **Jerome Winer**, Professor of Psychiatry at the University of Illinois at Chicago, replied, "I thought you'd never ask!" Despite momentary puzzlement over the question's relevance in the context of an event entitled *Emotion and Invention in Architecture*, the significance of Salcedo's line of inquiry grew more vivid as the panelists for the June 14 roundtable proceeded to explore the complex interplay of psychology, emotion, culture, and design. Winer clarified, "The average observer of architecture is unaware of the subconscious impact of a structure, but frequently the architect has no idea of the impact either."

Salcedo, founding partner of Scalar Architecture, encouraged the panelists to elaborate on the friction that takes place when someone walks past or through a building. **David Howes**, Professor of Anthropology at Concordia University, explained that the way architecture acknowledges and integrates its immediate environment is an important factor in how it impacts the senses. He went on to point out that in western design, sound and odor are increasingly banished, a phenomenon he likened to the suppression of the unconscious. Retail environments do allow for multi-sensory merchandising, Howes continued, but the practice is tightly controlled and leaves little room for organic input.

Delving into cultural and religious influences on how space is shaped, **Sanjoy Mazumdar**, Professor of Planning, Policy, and Design at the University of California at Irvine, made a distinction between domestic and urban environments. In a Hindu home, the senses are activated through carefully arranged symbolic objects, chanting, and incense, creating a meditative space that is carefully guarded against pollutants. Howes highlighted the distinctive ways different cultures relate to space by observing that immigrant communities often transform otherwise sterile, anonymous housing in North American cities by infusing it with an evocative sensory tapestry of sounds and smells.

Donald Albrecht, author of *Designing Dreams: Modern Architecture in the Movies*, edged the conversation toward the realm of intangible environments, noting that people often notice and appreciate architecture in its absence, citing the widespread nostalgia for the old Penn Station following its demolition. He then remarked that the two most mediated cities in the world, New York and Paris, could each be said to have two incarnations: one real and the other fictional. The New York of the movies is not a reflection of the actual New York, but a separate entity that was created according to the laws of narrative, established through camerawork and musical cues.

The panelists acknowledged that the design of space is the product of intermeshing disciplinary influences, from architecture and engineering to lighting and interior design. Salcedo reasoned that ambiguity is more pronounced in an era where architecture serves increasingly as scaffolding for a matrix of functional programs and activities. Mazumdar pointed out that modernist architecture defined separate spaces according to function, while recent approaches embrace multi-functional spaces. Howes humorously underlined the limitations of the single-function approach by observing that the dining room in most homes is a place where people sit to do their taxes once a year.

The discussion ranged from the questionable functionality of Rem Koolhaas's Prada store in Soho and the liquid forms of Frank

Gehry to the fluctuating popularity of glass building. Dr. Winer doubled back briefly to the psychoanalytic domain, a subject made more palpable by the presence on the Center's walls of Saul Robbins's series of photographic portraits of therapists' chairs. Validating Salcedo's opening question, Winer discussed how the perception of what a treatment room should look like has changed over the years, from a neutral blank slate onto which the analysts project his or her thoughts, to a stimulating space endowed with reminders of human comfort. He reported that many patients comment on how calm his office feels without being aware of the probable reason—he has installed double-paned windows to block out the cacophony of Michigan Avenue. *A.L.*

The Psycho-Neurology of the Photographic Arts

Continued from p. 1

thing that we see is merely an interpretation of what might be called objective reality. As an example, he pointed out that in the real world there are very few clean lines, but a line drawing is a very effective form of representation because it activates the visual system with minimal cues. He went on to consider the differences between how we perceive a photograph and a photo-realist painting as a way of questioning the plausibility of absolute objectivity in visual interpretation.

David Freedberg, Professor of Art History at Columbia University, entered the fray by remarking that the act of seeing is itself culturally mediated, in that a culture places limitations on how we interpret images. If members of a primitive culture encounter a photograph, they don't immediately recognize its contents. They turn the photo over to see what's behind it because they are so taken in by the depth and verisimilitude. Polidori added that images are a more natural language than words, and that one can communicate with images in a foreign place more effectively than with language.

Moderator **Jeffrey Levy-Hinte**, President of Antidote International Films, noted that most people remember things in images, with what might be described as photographic memory. **Cristina Alberini**, Professor of Neuroscience and Psychiatry at the Mount Sinai School of Medicine, clarified that there are many different types of memory, but photographic memory is associated with strong emotion. But memories, she added, even if they are photographic, are never as detailed as photographs. We love to keep photographs because we know that our memories are unreliable. A memory, Alberini concluded, is not a recording of an event as it occurred, but a group of fragments that represent an event. Professor Nickel offered an apt conundrum, asking, "If we're acculturated to view memories as being like photographs, what did our memories look like before photography was invented?" Polidori asserted that photography doesn't replace memory, but rather serves it. Professor Conway observed that Polidori's photographs push color saturation beyond the point of realism, suggesting a quest for the color of memory, to which Polidori quipped that his favorite state of being is "hypermnnesia," the opposite of amnesia.

Professor Freedberg advocated the idea that imagery, even if it is divorced from memory, is rich with emotion, while Nickel contended that if someone looks at a photo and it brings him to tears, the tears arise from what he is projecting onto the photo, but the image itself is not objectively emotional. While Polidori agreed with this assertion, adding that in his view photography is the least emotional of the visual arts, he noted that in his work he attempts to capture the end of industrialism, which may be inherently sad because it's about a kind of death. Pointing to Polidori's work on the wall, Freedberg maintained that, even though it was only populated with objects, the image had the undeniable power to affect human emotion. *A.L.*

Perception and Imagination: Masters of Theatrical Illusion



Sleight of hand master Mark Mitton plies his trade

A successful illusion depends not only on exhaustively rehearsed sleight of hand to make objects seemingly disappear into thin air, but also on the theatricality of the magician, his ability to “sell” his deception. Whether the stunt is a close-up card trick, a large-scale spectacle à la David Copperfield, a Broadway stage effect that conjures a far-off time and place, or the transformation of an actor into a believable character, the art of illusion is one of consummate skill, professionalism, and, in many cases, centuries-old secrets of the trade. On May 12, five practitioners representing diverse forms of theatrical deception gathered at the Philoctetes Center to discuss the relationship between imagination and illusion.

Lamenting the dubious reputation that has long undermined the magician’s craft, Reynolds quipped, “The idea of going around and deceiving people has had bad press since the Garden of Eden.”

Jules Fisher, who has designed lighting for over 100 Broadway shows and the films *Chicago*, *School of Rock*, and *Dreamgirls*, began by touching on the suggestive qualities of light and color that can make an event visually unforgettable. He clarified that while he is always searching for properties of light that make something look believable, his aim is not to reproduce the real. “It’s not realism we put onstage. It’s naturalism. When something is believable, it allows the audience to have perception, to say, ‘Ahh, sunset!’” Fisher noted that it’s possible to achieve this type of illusion without sound, but never without light. **Gregory Meeh**, who creates special effects for theater, opera, dance, and film, added that an effect might be so stylized that it has no sense of realism, but is still utterly recognizable emotionally. For Meeh, the most important objective is to take an emotionally powerful effect, like the massive fireball in Cirque du Soleil’s *KA*, and collaboratively shape it into the given story.

While technology can be used effectively as a means of theatrical catharsis, it feels hollow without the low-fi conjuring of the actor.

Peter Maloney, an actor, director, and writer who has appeared in numerous productions on Broadway, television, and in film, described his domain of illusion as the craft of making himself appear to be someone else. In some cases, he joked, when stepping into a role with less than a week of rehearsal, the illusion he creates is “that of a person who knows what he’s doing and is calm.” Maloney stressed that the actor’s job is not to lose himself in the fantasy that’s being presented, but to knowingly pretend to be another person. **Charles Reynolds**, a magic consultant for stage, television, and film pro-

duction from Hollywood and Broadway to Paris, London, and Hong Kong, underscored this notion, remarking that magicians should never lie, but rather let the audience make its own false assumptions. The audience, he explained, is much more likely to believe a magician who is also a good actor. He cited Doug Henning as a magician who was successful because, like an actor, he believed utterly in his own magic, even as he knew it was artifice. Lamenting the dubious reputation that has long undermined the magician’s craft, Reynolds quipped, “The idea of going around and deceiving people has had bad press since the Garden of Eden.”

Segueing from the stage to the big top, moderator **Mark Mitton**, a sleight-of-hand artist who has performed worldwide and assisted in creating illusions for major motion pictures, introduced a special guest from the audience. Paul Binder, Founder and Artistic Director of the Big Apple Circus, injected a tone of good-humored contrarianism to the discussion, insisting that his form of spectacle is not about creating illusion, but about showing what’s real. He noted that circus audiences respond with incredible emotion to real feats, in a tradition that descends from tribal people gathering in circles to act out the hopes, fears, and aspirations of their people. Mr. Reynolds agreed that circus is not a form of illusion, noting that historically magic and circus craft have never mixed very comfortably. Mr. Meeh conceded that while real risk is exciting, knowing that the performers are safe allows an audience to fully embrace the spectacle.

Honing in on the crux of theatrical illusion, Mr. Fisher posited that the essence of theater is conflict and paradox, and that getting the audience to believe in conflicting illusions draws them into the story. Mr. Reynolds likened the audience’s journey to a puzzle, one end of which is a fairy tale, the other end a detective story. Some people want to solve the mystery, while others come only for the fairy tale, having no desire to betray the spell of illusion. Center Director Edward Nersessian added that the role of the magician is to make the audience believe in the possibility of failure, thus accentuating their amazement at success, prompting Reynolds to identify the fundamental contradiction of illusion. “People love to be astonished and amazed,” he said, “but they really don’t like to be deceived.” *A.L.*

Film at Philoctetes

The Philoctetes film series, curated by **Matthew von Unwerth**, continued to explore the creative process with films highlighting the work of three celebrated artists. In addition to the May 10 screening of *Glass: A Portrait in Twelve Parts* (see *Music at Philoctetes*), on June 9 the Center screened *Louise Bourgeois: The Spider, the Mistress, and the Tangerine*, directed by **Amei Wallach** and Marion Cajori (the recently deceased director of *Chuck Close*, shown at the Center last winter). The film captures Bourgeois at work in her studio and records her thoughts about the psychological roots of her haunting sculptures. Following the screening, Wallach and **Valerie Hillings**, assistant curator at the Guggenheim, joined Philoctetes exhibition curator **Hallie Cohen** to discuss the film and answer questions from the audience.



La Jetée (Courtesy New Yorker Films)

Enigmatic science fiction writer Harlan Ellison is the subject of Erik Nelson's *Dreams with Sharp Teeth*, shown at the Center on June 16. Critic Angie Driscoll writes, "Infinitely watchable, Ellison speaks to his life and creative process with the same fervour, self-awareness and imagination that he uses to write," while *The New Yorker* describes the documentary as "a nasty little dream come true." A discussion with von Unwerth and journalist and cultural critic **Carol Cooper** followed the screening.

In July, the Center hosted its second annual chamber film series. While last year's series focused on American documentary film, featuring *Sherman's March*, *Grey Gardens*, and *Capturing the Friedmans*, this summer's lineup explored experimental and New Wave French cinema. The first film, Chris Marker's seminal *La Jetée*, uses a series of still images to relate a fantastical narrative whose sense only becomes clear in retrospect, when the first image is revealed to be the same as the last. Marker uses documentary photos of cities devastated during World War II to establish the film's post-apocalyptic setting, interspersed with still images of actors in settings throughout Paris. Von Unwerth writes, "Taken together, these disparate images offer a seemingly bottomless meditation on the 'truth' of human memory, the attempt to organize reality through the senses and time through narration, and the unique ability of the art of the moving image to approach this essential human effort."

The following two screenings featured rarely seen films by Jean-Luc Godard, *La Chinoise* and *Gai Savoir*. "Godard," Von Unwerth notes, "shares with Marker a keen interest in the relationship between image and language, and the constraints of communication through narrative." *La Chinoise* retains the playful quality and improvised theatricality of Godard's early films, animated by the enthusiasm of its

youthful actors. In contrast, *Le Gai Savoir*, writes von Unwerth, "is an anarchic revision of Rousseau's disquisition on the education of the senses, darkened by Godard's growing pessimism and anger about the state of the world and his own artistic frustrations." *The New Yorker's* Richard Brody, author of *Everything is Cinema: The Working Life of Jean-Luc Godard*, introduced each of the films and joined von Unwerth for the discussions that followed. In his encyclopedic comments, Brody linked the films to the 1968 Paris riots, which had a profound effect on Godard, and to upheavals in Godard's personal life. He went on to formulate a connection between Godard's artistic formalism and his impulse to destroy the past to make way for new art, an ambition which proved impossible to fulfill, despite the filmmaker's seminal career. *A.L.*

Psychogeography

Act as though, for instance, you were a traveler sitting next to the window of a railway carriage and describing to someone inside the carriage the changing views which you see outside." Sigmund Freud's attempt to describe the phenomenon of free association could well be applied not only to Einstein's theory of relativity, but to the elusive concept of psychogeography, which was addressed in a May 31 Philoctetes roundtable of the same name. Moderator **Matthew von Unwerth**, author of *Freud's Requiem: Memory, Mourning, and the Invisible History of a Summer Walk*, explained that the term was first used by the Situationists, a political and artistic movement of the 1960s, and that its central tenet holds that "humans are more influenced by their context, by what's going on inside them, than any sort of internal drive." Von Unwerth reflected on the way that geography and environment have influenced his feelings about his own life, recounting, "Most of my positive early memories took place in nature."

André Aciman, author of *False Papers: Essays on Exile and Memory*, discussed the urge to capture and record the feeling of a place at a certain moment, citing Proust as the writer who best addresses the conundrum of immortalizing the ephemeral. "As soon as you've written a poem about X," said Aciman, "the original X disappears and is swallowed up by the wording." He described his own sense of anticipating memory—looking at something in the moment as if it was already a memory—adding that he often forgets something once he puts it down on paper. **Vito Acconci**, a designer and architect whose performance pieces in the 70s directly addressed the friction between public and private space, commented that it is sometimes healthy to get rid of memories, in that they allow one to move beyond past mistakes. "I always like second chances," he mused. "I don't do so well the first time," to which Aciman lightheartedly bantered, "That's how I play tennis."

Russell Epstein, Assistant Professor of Psychology at the University of Pennsylvania, accounted for the neurological processes that mediate how memories are stored, reporting that the same parts of the brain that are involved in memory are involved in imagination. He pointed out that this could explain how, when a memory is recorded in writing, the written version effectively serves as the memory. Reconnecting to the interplay between memory and place, Aciman commented that he never was able to understand why a Holocaust survivor would want to return to Auschwitz, but immediately conjectured that perhaps the return visit will somehow overwrite the first, a process he termed "stepping on old shadows." Acconci offered that, as someone who is deeply influenced by space, he could see how change of place can be the only way to achieve deep and lasting life changes for some people. Unknowingly anticipating the later *Place, Imagination, and Identity* roundtable, the panelists went on to address Manhattan's mythic status as a place "where people want to be." *A.L.*



Sol Kjuk, Swirling 2, 2001

Sextet: Six Roundtables on the Biology and Psychology of Sexuality

On consecutive weekends between September 13 and October 18, the Center will hold six roundtables that set out to explore the biological and psychological foundations of love and sexuality in their everyday manifestations, as well as more deviant forms. The series, entitled "Sextet: The Biology and Psychology of Sexuality," aims to confront questions about monogamous partnerships, the chemistry of intimacy, body image, voyeurism, and paraphilia. The discussions will feature the perspectives of expert psychoanalysts, neuroscientists, biologists, psychologists, anthropologists, film theorists, artists, and cultural critics. As a backdrop to these events, the Center will mount an exhibition entitled "The Body as Image," to run from September 4 to October 28, and featuring the work of artists Amy Caron, Katie Commodore, Sol Kjuk, Philip Pearlstein, Kristi Ropeleski, Diana Schmertz, and photographers Tarrah Krajnak and Wilka Roig.

Mating in Captivity: Sexuality and Monogamy
Saturday, Sept. 13

Sex and Love: The Biology of Romance
Saturday, Sept. 20

Love Code: The Chemistry of Intimacy
Saturday, Sept. 27

The Body and its Image
Saturday, October 4

From Looking to Voyeurism
Saturday, October 11

Paraphilias
Saturday, October 18

For more details about these events,
visit www.philoctetes.org



Kristi Ropeleski, Blood Harmony 2.20, 2005 (Photo: Paul Litherland)

Upcoming Events

Mating in Captivity: Sexuality and Monogamy

Roundtable

Saturday, September 13, 2:30pm

Participants: Michael Kimmel, Pamela Paul, Esther Perel, Owen Renik (moderator)

Sex and Love: The Biology of Romance

Roundtable

Saturday, September 20, 2:30pm

Participants: Michael Baum, Helen Fisher, Siri Gullestad, Hiroake Matsunami, Michael Numan, Donald Pfaff (moderator)

Our Life in Poetry: Gerard Manley Hopkins

Course

Tuesday, September 23, 7:00pm

Participants: Michael Braziller & Marie Ponsot

Love Code: The Chemistry of Intimacy

Roundtable

Saturday, September 27, 2:30pm

Participants: Stephanie Brown, Sue Carter (moderator), Elaine Hafield, Dolores Malaspina, Stephen Porges

Living in the Musical Moment: Percussion Madness

Course

Sunday, September 28, 2:30pm

Participants: David King & Lewis Porter

The Relationship Between Shakespeare's Plays and His Life

Roundtable

Friday, October 3, 7:00pm

Participants: Robert Brustein, Alvin Epstein, Eugene Mahon, J.P. Wearing

The Body and its Image

Roundtable

Saturday, October 4, 3:30pm

Participants: Paul Campos, Sander Gilman (moderator), Marcel Kinsbourne (other panelists TBA)

From Looking to Voyeurism

Roundtable

Saturday, October 11, 2:30pm

Participants: Mary Ann Doane, Katherine Frank, Dany Nobus (moderator) Stephen Porges, A.C. Spearing

Paraphilias

Roundtable

Saturday, October 18, 2:30pm

Participants: Arnold Davidson, Otto Kernberg (moderator), Richard Kruger, Linda Williams, Susan Winemaker



Our Life in Poetry: Auden in New York

Course

Thursday, October 23, 7:00pm

Participants: Michael Braziller & David Lehman

The Presumption of Rationality: Psychological Challenges to Legal Certainty

Roundtable

Saturday, October 25, 2:30pm

Participants: Peter Brooks, Anne Dailey (moderator), Carol Gilligan, Nomi Stolzenberg, Kenji Yoshino

True Crime: Inside the Mind of Mayhem

Roundtable

Saturday, November 1, 3:30pm

Participants: Spencer Eth (moderator), David Grann, Joe Loya, Shoba Sreenivasan

Caché

Film Screening & Roundtable

Saturday, November 8, 1:30pm

Participants: Roy Grundman, Brigitte Peucker (moderator), Brian Price, Garrett Stewart

Is Freud Dead?: The Relevance of Freud's Theory of Group Psychology in Today's Worlds

Roundtable

Friday, November 14, 7:00pm

Participants: Mark Edmundson (moderator), Ken Eisold, Jim Hopkins Jane McAdam Freud

Freud, Psychoanalysis, and the Philippon Bible

Roundtable

Saturday, November 15, 2:30pm

Participants: Mary Bergstein, Abigail Gillman, Diane O'Donoghue (moderator), Bennett Simon, Andrew Stein Raftery

All events held at The Philoctetes Center, 247 E. 82nd Street, New York, NY.