
PSYCHÉ
EVAN BELLIN
08.10-04.11.2016

La peinture d'Evan Bellin est un combat contre les faux semblants, contre les limites que l'on se fixe dans sa compréhension et perception du monde et des autres. Elle est dure, sans concession, elle ne laisse aucun répit.

Dans son travail figurent principalement des êtres et des corps en souffrance. On retrouve des scènes qui traduisent des comportements représentatifs de pathologies psychiatriques comme celles liées aux troubles alimentaires. Mais aussi des scènes de films d'épouvante, particulièrement ceux d'Alfred Hitchcock, ou des scènes d'épouvante tout court, réinterprétations d'archives photographiques de guerre, et notamment d'exécutions perpétrées pendant la seconde guerre mondiale : une mise en parallèle entre fiction et réalité.

Des films aux souvenirs, il fait fusionner la fiction avec la réalité, traçant ainsi des sentiers entremêlés entre le tangible et l'intangible.

Et c'est en effet le réel que le peintre interroge et se met au défi de représenter. Articulant des concepts philosophiques et psychologiques, le « réel » tel qu'il le conçoit, est dépourvu de tous critères subjectifs. Au-delà de la perception sensorielle, des souvenirs et de la mémoire, qui varient d'une personne à l'autre, d'un moment à un autre, une histoire universelle se révèle.

Peut-être est-il important de préciser qu'Evan Bellin est psychiatre et psychanalyste de métier. Pourtant si l'artiste peut être influencé par les comportements et pathologies qu'il rencontre, il insiste sur le fait que ses peintures sont issues de mouvements spontanés de l'esprit. Rien n'est imaginé, calculé ou pensé à l'avance. Il peint sans se soucier de l'impact que ses œuvres pourraient avoir sur celui qui les regarde.

Sa peinture est expressive. Même si les visages sont troubles et dépersonnalisés, ils ont le pouvoir de traduire l'effroi, la tristesse, le désarroi ou la « folie ». Passés à travers son propre filtre, il traduit de manière étonnante et très personnelle ces émotions. Pour expliquer ce trait caractéristique de sa peinture, il fait une analogie avec son métier de psychanalyste et l'attitude qu'il adopte vis-à-vis de son patient : être derrière lui, éviter le face à face pour éliminer les illusions et laisser s'exprimer l'inconscient du patient sans qu'il soit perturbé par les réactions de son thérapeute. Le visage du patient est aussi dépersonnalisé pour le thérapeute, ce qui lui permet une concentration sur sa parole et son analyse.

Selon l'artiste, pour atteindre le « réel », il faut exagérer le trait, le déformer, mettre au défi la beauté, la symétrie des corps, éviter la ressemblance pour arriver à une clarté du sujet. Cela lui permet de se piéger lui-même dans un nouveau monde et ainsi de se déconnecter des images qui nous inondent quotidiennement et qui modèlent notre imaginaire.

Cette exposition Psyché a pour but de questionner la perception de l'autre, de la maladie, des limites que posées à tel ou tel comportement, à la normalité.

Margalit Berriet et Marie-Cécile Berdaguer - commissaires de l'exposition
Avec Doron Polak directeur de l'Artist Museum- Givataim- Israël

Evan Bellin's paintings are a fight against Imaginary semblance, against the limits that we set for ourselves in understanding and perceiving the world and others. His paintings are uncompromising, non-forgiving, and allow no respite.

His work is a powerful mirror of suffering bodies and beings. The scenes reflect representative psychiatric disordered behaviors such as those related to eating disorders, scenes from horror movies, particularly those of Alfred Hitchcock, reinterpretations of photographic archival conflicts, like the executions committed during World War II and other awful scenes from the history of humanity.

From movies to memories, he merges fiction with reality, thereby tracing the interweaving trails of substance and subject. It is indeed the third person relationship to the "reality" of events and to the subjective behavior of the "Other" that the painter challenges with his own perception and artistic expression. What he interrogates as "the Real", a concept in psychology and philosophy, is occluded by the subjectivity of perception, that eventually constitutes the multiple paradoxes of repressed memory. Yet his representations of the various specific situations, reveal a certain universality in those experiences from History and from distinctly singular situations, pathological or otherwise.

Evan Bellin is also a psychiatrist- psychoanalyst. Even though as an artist he must have been influenced by the pathologies he treats, he insists that his paintings are various expressions derived from his spontaneous associations and parapraxes of mind. None of the situations he portrays are calculated or thought out in advance. He paints without any consideration of the images or the powerful impact they might eventually have on their viewer.

His paintings are totally expressive. Though the faces are depersonalized and indistinct and disordered, and sometimes even hidden, they have the power to decode fear, sadness, confusion and "madness". Passing through his own filters, Evan transposes those powerful emotions in an astonishing and very personal way. To explain some of the characteristics of his paintings, he makes an analogy to his psychoanalytic profession and his therapeutic stance toward his patients. He often sits behind them as they lay on the couch, eliminating face to face interference. This method helps both the patient and he maximize their Unconscious communications, by reducing Imaginary defenses against these communications by means of the exchange of predictable interpersonal facial signals. Both he and his patient thus stand a better chance of encountering the Real that will be addressing them from yet a third unpredictable and uncanny place.

According to the artist, to locate the Real on his canvas, he exaggerates the lines, deforms the figures, avoids conventional and Imaginary notions of the beautiful, feasts in the asymmetries and peculiar distortions of the body and face, avoids resemblances and thereby achieves greater clarity of subject. This allows him to re-frame himself in a new and personal world, disconnected from the daily images that otherwise inundate us and which limit our imagination and resourcefulness, leading us to entrapment within the "delusions of everyday life."

This exhibition PSYCHE intends to question our perception of the Other, of normality and of the malady. Evan's work questions standard limits of "normality" that are by definition subjectively defined by idiosyncratic notions of particular societies and times and by what is taken to be familiar and friendly.

Margalit Berriet et Marie-Cécile Berdaguer- curators of the exhibition

With Doron Polak director of the Artist Museum at Givataim- Israël

"Il n'y a pas de relation sexuelle" Lacan
Oil on canvas- 120 x 90 cm- 2016

“The spirit is itself the wound that it tries to heal” Hegel
Oil on canvas- 50x70 cm-2016

The scream
Oil on canvas- 100 x 70cm- 2013

Crouching anorectic
Lithograph-76 x 57 cm- 2015

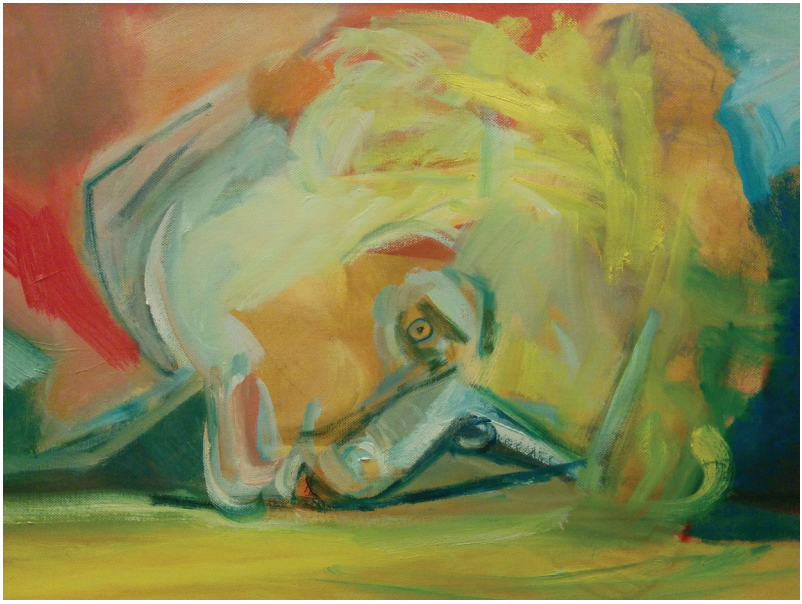
Crouching anorectic
Hand colored lithograph-76 x 57 cm- 2015

Ma mère est une femme
Oil on canvas- 100 x 70cm- 2013

Chocking my muse to death
Oil and oil crayon on canvas- 56 x 66 cm - 2013

“Disclosure and concealment in language” Bialik
Oil on canvas- 110 x 110 cm- 2013

In the defiance of the law, mother and son hang together
Oil on canvas- 110 x110 cm - 2013



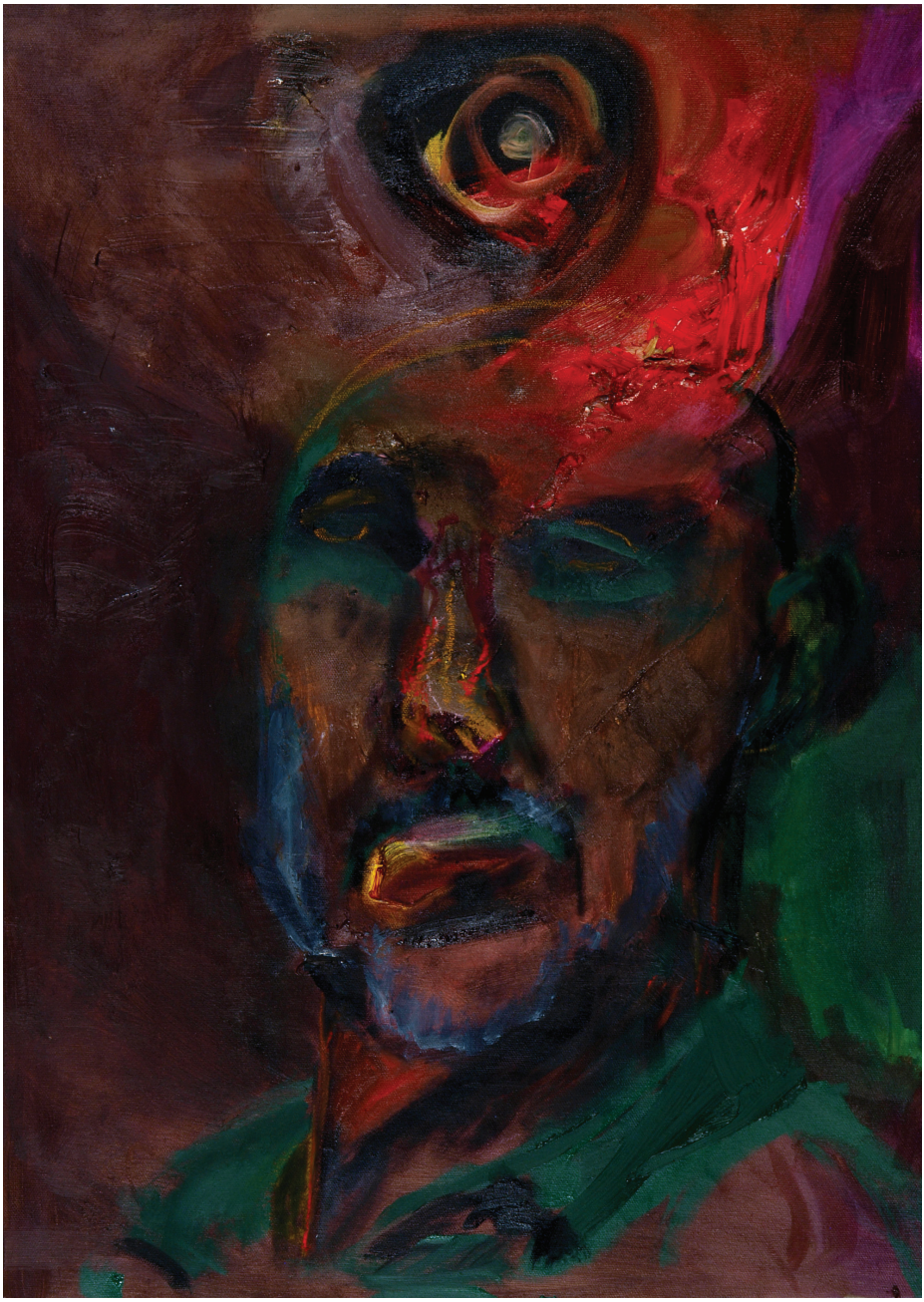
Psycho - Death in a Shower
Oil on canvas - 60 x 40 cm- 2013

Selfportrait
oil on canvas- 70 x 50 cm- 2013

The dissolving maternal thing
Oil on canvas 70x 50 cm- 2013

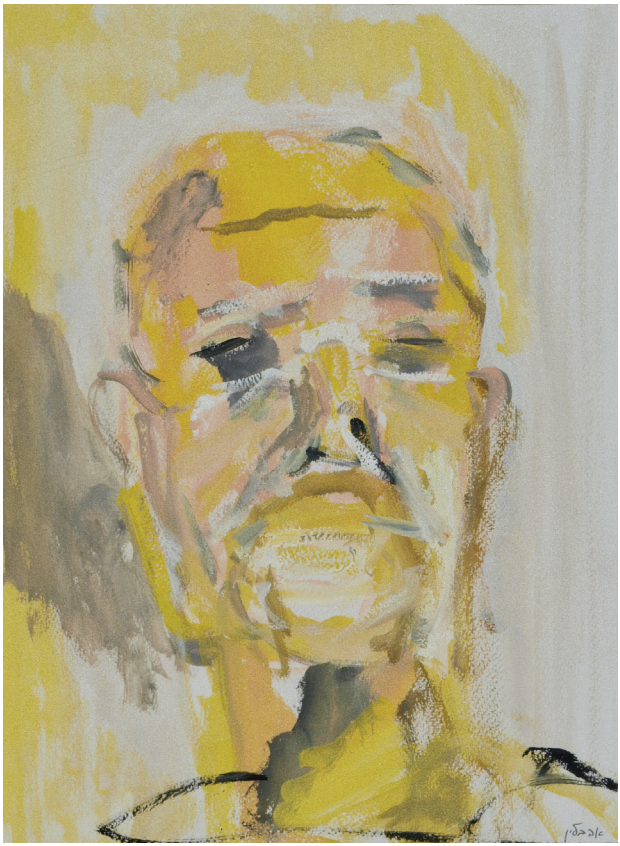
The man who knows too much
Oil on canvas 70x 50 cm- 2014

Facing the sublime
Oil on canvas- 70 x50 cm- 2014



Untitled
Oil on canvas-70x50 cm- 2014

Selfportrait
Gouache on paper- 38 x 28 cm- 2014



Selfportrait
Gouache on paper- 38 x 28 cm- 2014

Selfportrait
Gouache on paper- 38 x 28 cm- 2014

Selfportrait
Gouache on paper- 38 x 28 cm- 2014

Selfportrait
Gouache on paper- 38 x 28 cm- 2014

Selfportrait
Gouache on paper- 38 x 28 cm- 2014

PAINTING THE REAL

In "Moby Dick" (1983), Herman Melville describes the sublime aspects of reality that disappear and slip away from view and become impossible to precisely locate in place or time . Immanuel Kant[] demonstrates that reality anyway can never be entirely encompassed by the knowing subject. The gaps, holes and voids that subsequently appear in reality are covered with distortions and disfigurations that distract and even horrify.

Sometimes such traumatic disfigurations and distortions facilitate the emergence of moral resolve. During his 1939 war address to the British people, King George VI's stuttering embarrassed and frightened his listening nation but also helped unite them in common purpose. The King eventually responded to the demands of his constituency and repaired his speech defect. Moses on the other hand remained a chronic stutterer. Despite his uncorrected speech defect, Moses led his people out of Egyptian slavery to successfully forge their national and moral identity. Perhaps his stuttering was even an essential element to the effective delivery of his message. For Moses was punished and denied entrance to the Promised Land just because of the one time that he had abandoned his stutter to demand water from an unyielding desert rock by striking it with his stick.

Philosophers since Kant have delineated the multiple pretensions and assumptions used by post-modern human civilization to restore a sense of stability in the face of threatening and impossible reality. For example, unconscious ideology, the conscious myths of beauty, consistency and gender identity, the infamous "metaphysics of presence" (Derrida, 1967), the mysterious desire of the idealized Other, recovered trauma, alien abductions and a host of other seductive as-if illusions and "delusions of everyday life" (Shengold, 1995) produce powerful rhetorical effects in society that camouflage the traumatic Real of reality.

These illusions descend from above, like a Deus ex Machina, invoking the Name of the Father and create a consoling sense of truth and meaningfulness. They conceal the dreaded void in reality that the psychoanalyst Jacques Lacan dubbed the Real.
In terrifying contrast, Alfred Hitchcock unveiled the Real through his films in the form of impossible diegetic spaces from which the unnatural and the monstrous emerged and against which the Imaginary, Symbolic, social and rational orders offered little

substantial protection or relief. Hitchcock provocatively mocked the weak rationalizations of academic professionals with their characteristically redundant explanations of the bizarre and uncanny, epitomized by the psychiatrist in Psycho (1960) and the ornithologist in The Birds (1963). Such weaknesses in interpretative science do little to address the Real and merely end up appearing silly and even duplicitous.

Thanks to a friend who called my attention to Herman Melville's tragic attachment to the sublime.[1]

Though Hermes was the Greek gods' elected messenger to mortals, and as such functioned as their honored interpreter and translator, he was at the same time an active patron of thieves and whores and of all those engaged in tricks and duplicity. For Hermes, after whom the science of interpretation was named, hermeneutics was nothing more than a kind of confidence game, an unholy alliance that David Mamet described in his screenplay "House of Games" (1987). Mamet dramatized the contagious resonance between a certain female psychiatrist and the confidence man with whom she falls in love and with whose duplicitous narrative games she makes deadly commerce. Ironically, Sigmund Freud, the great interpreter of the 20th century, ultimately defined the human Unconscious as a specific failure in translation. He went on to describe psychoanalytic theory with its illustrative case studies as sharing structural similarities to the rhetorical duplicity of narrative fiction.

Instead of joining with those who deny the monstrous presence of the "Impossible Real" lurking in the shadows and wrinkles of everyday life, the philosopher and psychoanalytic thinker, Slavoz Zizek following Hitchcock's lead, enigmatically proposes an alternative course by first directing artists to "murder their muse" (Zizek, 2005). For the rest of humanity, Zizek prescribes psychoanalytic deconstruction which amounts to pretty much the same thing. Either undergoing psychoanalysis or "murdering one's muse" demands submission of our imaginary and/or symbolic selves to a therapeutic methodology that subjectifies beloved fantasies by squeezing their passage through what Lacan called the "defiles of the signifier,"(see painting p.28b) leading us ever closer to the monstrous Real.

Such subjectification challenges the domination of a very particular and ubiquitous metaphor in Western culture: the "container." Common everyday words such as "introspection," "internal," "inside," and especially "deep," symptomatically express and reinforce the domination of this metaphor. Jacques Derrida found the container metaphor elaborated throughout the long history of Western metaphysics in its related notions of Substance and Presence. This container metaphor mapped a geography of the body and mind that restricted thinking, art, psychotherapy and even cuisine (Barthes, 1983). By devaluing its outside as superficial, the container metaphor privileged "being on the inside,"(the deeper the better), as the location for what is truthful, essential, and enduring.

Rather than remaining enthralled by the dominant historical and cultural prejudices favoring deep structure, French psychoanalysis, beginning with Jacques Lacan's rigorous return to Freud, and in league with corresponding explorations in poetry, art, literature, and philosophy, emphasized the critical significance of the surface and its associated phenomena.

Chaim Nachman Bialik, the Israeli poet and writer in his 1915 essay, "Disclosure and Concealment in Language" (Ben-Aharon , Alon, 1997, pp. 5-11), redirected the anatomic compass that had heretofore been fixated on the "deep." He turned the container metaphor inside out.

In Bialik's counterintuitive move, the "klipa" or profane external shell of the signifying word now becomes what is most sublime and dangerous. In Bialik's view, it is the sublime surface itself which is what is worth fearing. "Sweet terror" ("ema matuka") characterizes the human experience of perilous movement on this sublime surface which floats upon an underlying "nothingness" that can seduce and destroy the overly curious ("tohe v'tohe tamid").

On its slippery surface, one can also perceive the thin thread from which the whole world hangs but about which nothing significant can be said or asked ("hablima"). Like before the opened mouth of Moby Dick, this sublime surface is a monstrous structure in which we face annihilation if we dare tarry too long. Even God can be located there, though no man will see the divinity and remain alive. Yet this sublime surface also paradoxically functions as pharmakon: simultaneously both poison and medicine. While it seductively weaves within its fabric ("min rikmat tohu") the dangerous darkness of the beyond, it also characteristically blocks the blinding light that emerges from that same place Bialik calls the "nekev katan" ("little hole"). By means of this penumbra of blocked light, the signifier's form actually assumes its shape (much as the White Whale does moments before it emerges from the sea). The signifier finally becomes a chain of word associations that provides an Imaginary refuge ("miklat") having less to do with any naming function or thing designation and much more to do with humanity's primitive attempt to master terror by means of the repetition of familiar sounds in the face of what Lacan would later call the Real.

Bialik speaks of words endlessly substituting for each other, ultimately failing to adequately represent reality, but at the same time protecting the human soul from chaos ("tohu"). It is not by accident that Bialik writes that man's trip to chaos is "like a dream forgotten." Freud would say about forgotten dreams that its repressed Real can only be approximated by the awake and "limping" subject. Again, the Unconscious registers this trip as a failure in translation, which manifests its failure through an endless circulation of broken verbal associations and parapraxes.
We are reminded of Jacob after his dream-like experience at Peniel (Genesis, 32:29-31) where he is transformed into the epitome of the newly created and castrated

subject, properly designated with a new appellation. Having struggled with the multiple representations of God throughout the dark night, Jacob "awakens" crippled but now renamed "Israel." We are told by the traditional commentaries that reductively extol his heroism that he is renamed "Israel" because of his valor and bold perseverance. Instead, I posit that it is his very limp, his castration, this "inhuman" disfiguration that is registered through his broken hip bone that in fact differentiates Jacob from his instinctual animal past. At Peniel, Jacob becomes Israel, emerging at last a truly human subject, necessarily castrated and marked as such by his limp and his new name (as Moses was by his stuttering).

It is precisely and paradoxically this Inhuman disfiguration which designates what is most human about Israel. "The link between castration… and the 'undead' partial object is the inscription on the body of … the wound, the disfiguration/distortion, inflicted on the body when the body is colonized by the symbolic order" (Zizek, 2005, p. 174). The current obsession with body tattooing, branding, piercing and other forms of marking and mutilation pays homage to the erotics of the body "colonized by the symbolic order."

With less of Bialik's direct reference to the Kabbala of Sefer Yetzira, Freud in "The Interpretation of Dreams" (1955), similarly emphasized the significance of manifest surface structures in dream life and in the psyche in general. For example, Freud described the rhetorical language movements of condensation and displacement that were ubiquitous in the "dream work." It was by means of these endless surface associations and their narrative manifestations in the form of parapraxes and failures in translation that Freud found meaning in all aspects of the human psyche, including its dreams and its neurotic symptoms.

The endless hermeneutic movements of his dream interpretations also led Freud to the edge of the terrible void, which he called "the navel of the dream," the leftover of attachment to the Woman, where life was once maintained but where any ultimate or complete understanding is now forever lost. In Bialik's version of the navel, "hablima"(1915), words fail to mean anything or to point to anything except just another word, a chain of signifiers, an umbilicus. By means of these verbal associations, the "klipa" and the navel of the dream do actually save the subject from potential catastrophe. The "klipa" shields the speaker from the terrible void of the Real. And what is there in the void? Exactly what cannot be talked about, "blima—blum peh meledaber" (Ben-Aharon, Alon, 1997, p. 7).

The American psychoanalyst Jacob Arlow (Arlow, 1969, pp. 28-51) described the surface phenomena of the "screen memory" when it is recovered in psychoanalytic treatment. This surface structure functions like a translucent movie screen upon which two cameras from two different places simultaneously project overlapping images, one camera from the past and another from the present, one camera from the front and one camera from the back of the screen. What emerges by means of these simultaneous projections is the analysand's report of a super clear "memory," as familiar as something that might have occurred the day before.

This memory however is only the semblance of an actual event and ultimately serves psychologically defensive purposes. In contrast to Arlow's, Bialik's description of signifying surfaces eschews clarity. Instead, the word incorporates what is honestly unknown and what cannot be verified or spoken of with any kind of certainty, a "little bit of darkness without clarification." ("klipa sogeret btocha tipa afela shel 'tako.'") Clarity must await the arrival of the prophet Eliyahu (Ben-Aharon, Alon, 1997, p.7).
Further emphasis on the importance of surface phenomena occurs in Edgar Allan Poe's "The Purloined Letter" (Poe, 1988, pp. 6-27).

Poe, in an unconscious looking back to the trickster Hermes, dramatized that surface clues are actually the most safely concealed elements in any crime scene just because of their obvious appearance and then operational disappearance. These surface clues outwit the most persistent police detective who has on his mind searching for only what is hidden beneath the surface.

Heidegger in "What is a Thing" (Heidegger, 1967) demonstrated that any critical analysis of "das Ding" which foolishly focused on only searching for its mysterious interior, will repetitively lead the investigator only to the outside. The "thingness" of a vase cannot be reduced to what is within it or to the presence of any specifically contained substance, whether wine or water. Instead, its "thingness" is determined by its creative capacity to shape what is essentially "nothing."

Likewise, the typology of the Moebius strip demonstrates that no matter how many times we cross its surface in some vain attempt to find its interior, we repetitively return to the same place but on the exact opposite side from where we started, but still remaining on its surface. As Lacan stated in "The Four Fundamental Concepts of Psychoanalysis" (Lacan, 1973), the Real "always returns to the same place."

And it is here, in the shadow of the Real, where therapeutic methodology and artistic process meet to enact their respective deformative transformations of substance into subjectivity.

Subjectification entails the abandonment of substance and the valorization of surface, especially by means of the latter's distortion and disfiguration. Disfigurations occur in the shadow of the Real. Here we meet the artist whose goal is to create true art. Zizek recommends that the artist must first "murder his muse." By murdering his muse, the artist undergoes symbolic death or radical transubstantiation where his "inner substance" in all its material variations is discarded and/or transformed. Unlike the scientist, who still maintains the basic substance of his personality despite his scientific objectivity, the true artist does something much more radical.

He enters an uncanny realm where he sheds both the distractions of the Imaginary such as his own personality and the demands of Symbolic mandates such as those received from political bodies like the State and its representative entities like the Family. The artist in search of true art enters an uncanny realm that is located somewhere "between the two deaths," actual physical death and symbolic death.
By demanding the murder of his muse, Zizek stands in opposition to the more psychologically convenient and conventional in art criticism which idealizes the expressionist energy in art. In place of the homeostatic Pleasure Principle, through which immediate satisfaction in discharge is the goal, Zizek embraces the Death Instinct, or what Lacan prefered to call jouissance and what Freud had located "beyond the pleasure principle."

Zizek insists that the artist must self-censor "any attitude of self expression, of displaying one's innermost emotional turmoil, desires, and dreams." He proclaims that, "True art has nothing whatsoever to do with disgusting emotional exhibitionism" (Zizek, 2005, p. 135). True art does not follow the expressive discharge of anxiety or its secondary sexualization.

As with the artist in pursuit of true art, so it is with the psychoanalyst in pursuit of the Unconscious who clinically abandons ordinary empathy and ordinary reality and enters the uncanny realm of radical neutrality. Like the artist, the psychoanalyst undergoes a radical transubstantiality and perspectival shift. Only such a perspectival shift, an anamorphosis, will allow the psychoanalyst to map the traumatic Real that haunts his patient (and himself). Hans Holbein's 1533 painting, The Ambassadors, dramatically demonstrates the kind of perspectival shift which allows the spectator to find a skull hidden within the painting that had actually been there all along but had otherwise been missed when the painting is frontally viewed. It can only be seen if gazed at from the side. We are reminded of Hegel's counterintuitive equating of seeming opposites in his statement that "The Spirit is a Bone" (Hegel, 1977, p.200) and of Edgar Allan Poe's demonstration that we find our clues right on the surface of the crime scene, if we only attain the right perspective.

For the psychoanalyst and for the artist who happens to be a figurative (really disfigurative) painter, to attain the right perspective and to locate the dimension of this Inhuman protuberance that partners the human, (it's skull bone or Jacob's hip bone), he must intentionally ignore the innocently beautiful and perfectly harmonious face and body of his model and/or patient. The "true" psychoanalyst places his chair behind the patient so that neither one can see the other. As it did for Oedipus Rex, only such self-administered blinding admits of true insight. By emphasizing in Seminar XI (1963-1964) the limitations of ordinary sight and thereby ordinary understanding, Lacan exactly located the paradoxical status of the Freudian Unconscious.

The status of the Freudian Unconscious is "pre-ontological," which means that "it's very existence depends on its not being seen." We are reminded of Bialik's earlier assertion of God having a similar "pre-ontological status," namely, God's existence exactly depends on not being seen and his name not being spoken. So both the psychoanalyst and his patient having been blinded to the appearance of each other's face, come to the Real by ignoring the Symbolic and Imaginary aspects of each other's substantiality.

By both looking towards "another scene" as Freud would say, that is by looking toward a third place, ordinary sight is transformed into a gaze whose origin comes from the Other. And from this place of the Other, monstrous spectres of the past, present, and future-perfect inevitably emerge. What comes to mind is again Hitchcock's film, The Birds (1963) where the wild bird invasion exactly registers this return of the Real from some other uncanny third place into the everyday habits of the people of Bodega Bay, California.

Neither adults or children, men or women are spared the literal blinding and murderous attack of the wild birds. Finally, the one surviving family of Bodega Bay attempts its escape into freedom. But at the penultimate moment, the family decides that they must include in their escape a pair of encaged seemingly domesticated "love birds." These "love birds" register as uncanny remnants of the Real hidden within the surrounding crumbling civilization of Bodega Bay. Their presence insures that no real escape from the Real is going to be possible for their human companions. By inviting the Inhuman to accompany them, these human would-be escapees unconsciously reattach themselves to the Real and thereby ironically seal their own fate.

By interfering with normal face to face communication, the psychoanalytic couch and the artist with his disfiguring colors and forms rupture normal intersubjective axes. By means of this rupture, the patient and/or model loses her normal face and body in the uncanny space of the painting studio and/or the psychoanalytic clinic. Facial disfiguration and distortion through the grimaces of the ugly, mark the return of the Real and the potential transubstantiation of substance into subject. (See pages 20a,b). Again, we turn to Hitchcock who enacts this transformation of substance into subject by disfiguring, dismembering, and otherwise absurdly disenchanting the perfectly substantial representations of the beautifully feminine face and body. For example, in Frenzy(1972), the necktie murderer is seen strangling his next female victim, an ex-girlfriend who ironically owns a matrimonial business that locates so-called perfect mates for her customers.

He slowly strangles the struggling woman as she sits in her office chair facing him. Her legs suggestively splay open as her tongue simultaneously slowly protrudes forward out of her mouth in a kind of ugly phallic mockery of her beautifully made-up face, framed in its Imaginary world of perfection and complementarity. We remember that the trickster Hermes also marked the boundaries of his travel with phallic monuments called Herms and that he also accompanied the dead into Hades. Hitchcock, like Hermes, accompanies this poor strangled woman into Hades, locating her somewhere between the two deaths, the physical and the symbolic, the boundary of the Real marked by her protruding phallic tongue. We are reminded of Freud's terrifying dream the night of July 23-24, 1895 when looking down his patient Irma's throat, he faced the anatomical Real of her diseased genitalia staring back at him in the form of her inanimate bony structure, the inside of her skull. While struggling with the Woman, Like Hitchcock's strangler does in Frenzy, Freud comes face to face with her phallic designation of the limits of the Real.

> I took her to the window and looked down her throat, and she showed signs of recalcitrance, like women with artificial dentures. I thought to myself that there was really no need for her to do that. She then opened her mouth properly and on the right I found a big white patch; at another place I saw extensive whitish grey scabs upon some remarkable curly structures which were evidently modeled on the turbinal bones of the nose (Freud, 1955, vol. IV, p. 107).

If we extend facial disfiguration to its radical extreme, it leads to the total "loss of face" and signifies unbearable shame. Because of such unbearable shame, the accused often hide their face as they are being led to the court room or to prison. But those convicted unfortunates who actually do lose their heads to sword or guillotine are no longer free to hide their faces. They are punished to suffer endless shame as their spiked and severed heads remain in full public view even after their physical death. They remain in the realm of the undead, lingering between physical and symbolic states of death, their own heads now having been transformed into the very phallic Herms they had sought for in life.

The psychoanalytic clinic is no friend of modesty. Laying on the psychoanalytic couch, in the midst of Transference to the analyst, the patient loses face while engaged in the "forced actualization .... of the fantasmatic kernel of her being ." This "forced actualization" of her fundamental fantasy is "perhaps, the worst, most humiliating kind of violence, a violence which undermines the very basis of (her) identity by exposing (her) to an unbearable shame "(Zizek, 2005, pp. 147-148). But it is through this shameful process, if she survives it, that some X factor can be carried over into another equation.

Her Real subjectivity emerges through the loss of her taken for granted substance that consists both of her Imaginary feminine identity as Woman and her Symbolic identification as Citizen. Form is emptied of content and leaves behind a shell, a skull, or "klipa." She too enters the realm of the Undead. (See page 16b). As the Marquis de Sade would have it, Justine survives and retains her "beauty," despite unbearable torture, disfiguration, and shame. Her subjectivity carries forward. Freud echoes the Marquis de Sade when he mysteriously declares in "Mourning and Melancholia" (1955), that "the shadow of the object falls on the Ego," meaning that the loss of the beloved object or beloved Imaginary fantasy in our case, through death or abandonment, leads to deprivation, loss , void, hole, or a disfiguring split in the Ego itself. (See page 39b). Bialik again resonating with Freud, spoke of the immaterial shadow and scent, "Tzel V'Reach," in "Disclosure and Concealment in Language," (Ben-Aharon, Alon, 1997, p. 5) which are left behind in the wake of the dying word. Hegel who spent much philosophical time elaborating this process of substance becoming subject, described it as "tarrying with the negative." (See page 13b).

Lacking strength, beauty hates the Understanding for asking of her what it cannot do. But the life of Spirit is not the life that shrinks from death and keeps itself untouched by devastation, but rather the life that endures it and maintains itself in it. It wins its truth only when, in utter dismemberment, it finds itself. This tarrying with the negative is the magical power that converts it into being (Hegel, 1977, p. 19).

Substance becoming subject is also the journey chosen by the anorexic/bulimic. At first "subjected" to psychoanalysis in the clinic, she now appears in the painter's studio. Indeed, hers is a Real "tarrying with the negative" in all of its Hegelian dimensions. She does not refuse death, as we know all too well. She invites dismemberment and disfigurement as she obsessively gives up her substance. She becomes bone, as Hegel wrote of Spirit. She strikes at the kernel of her being.

The anorexic consumes the "nothing" while the bulimic carries on a fantastic romance with the royal porcelain throne, embracing that horrible void that she fills with the stuff of her regurgitated and excreted substances. (See my anorexic/bulimic series of paintings, pages 27-37a,b).

The psychoanalyst, the painter, and the anorexic meet in the Studio and Clinic and undergo the same process of transubstantiation. The three sit where Death would sit, in the place of radical neutrality and in the place of radical emptying. Their pleasures are not the simple satisfactions of need or desire, but rather the exstases of jouissance, never fully satisfied, always leaving something in their wake. The psychoanalyst and the painter frolic with the Undead. A skull can occasionally be glimpsed at this party. Here we find the anorexic emptying herself as she romances the void. Norman Bates ("Psycho (1960))" will also be around somewhere, his substance becoming subject, as his mother's skull emerges into partial view from beneath his own dissolving face. Such are our friendly companions in the studio and clinic and such are the dangerous stakes, if we are to meet the Real….. and paint it.

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