



English Summaries

Paranoia, Pathology, and the Arts

THEORETICAL ESSAYS

JERRY ALINE FLIEGER: My own private Schreber: A prehistory of postmodernism

Many of the most prominent theorists of the past several decades have commented on the related conditions of paranoia and schizophrenia as cultural or aesthetic models, often citing Freud's analysis of the psychotic Doctor Schreber to support their positions. These commentaries have often been determinative in shaping response to postmodernism. Žižek, for instance, is very critical of postmodernism as symptomatic of a lack of rigor ('schizophrenic' to some degree), while Deleuze famously thinks that paranoia is too rigorous and authoritarian, preferring 'schizophrenia' as a model for artistic fluidity and permeability. Eric Santner, most notably, has argued that Schreber's paranoia is a creative resource, reflecting flexibility of borders, and thus prefigures the postmodern turn to overdetermination and multiplicity. In this paper, I review this debate among theorists, adding an emphasis on the importance of the 'ludic' in Schreber's experience (he imagines that he is called a Luder, or joker, when he faces his critics). As the ludic is an essential element of postmodern thought, my own reading agrees with and reinforces Santner's emphasis on Schreber's 'paranoid' aesthetics as a template for a postmodern paradigm shift, anticipated by surrealists like Dalí, who also look to paranoia as a modality of their art.

Keywords: postmodernism, ludicity, paranoia, schizophrenia, thirdness/Otherness

RÓBERT SMID: Paranoia as the materiality of exclusion: The significance of paranoid psychosis in the psychoanalysis of Jacques Lacan

My paper argues that paranoia in the Lacanian psychoanalytic theory is closely connected to psychosis in a way that the former includes an operation that is characteristic of the latter; foreclosure. In the first part of my essay, I scrutinize Jean Hyppolite's summary of Freud's paper on negation and show how Lacan made use of the Freudian account of the term. In the second part, I follow Lacan's interpretation of Freud's analysis of Daniel Paul Schreber and

explain why paranoid psychosis was more crucial to Lacan's theory than Freud's. In the third part, I establish a connection between Lacan and German media theorist Friedrich Kittler based on paranoia as a material discourse. In the conclusion, I explain the Kittlerian statement that modern literature started with the materialization of paranoia from a Lacanian point of view.

Keywords: paranoia, psychosis, foreclosure, discourse network, materiality, depersonalization

DALÍ

ANTAL BÓKAY: Hysteria-criticism, paranoia-criticism – the adventures of surrealism with psychoanalysis and the secrets of the soul

Surrealism, a major movement of late modernism in the 1920s and 1930s showed an enigmatic parallel and interest in psychoanalysis as the poets, painters and novelists tried to open a new depth of personal self-understanding. They were “loving Freud madly”, studied psychoanalysis, Breton and Dalí visited him and integrated the basic ideas of psychoanalysis into their literary and theoretical discourses. Breton put dream and automatism in the center and developed a kind of hysteria-criticism, while Dalí introduced a more radical paranoia-criticism in his theories and creative work. Dalí's work showed important parallel ideas with the psychoanalysis of Lacan. Dalí in 1938 visited Freud in London and took his freshly finished picture *The Metamorphosis of Narcissus* with him. This major painting is an excellent summary of his paranoia-criticism. The structuring of the picture, the act of imagining the world through a paranoia-critical method creates a surrealist-hallucinatory psycho-analysis and talks about Dalí's and our own narcissistic lacks and excesses.

Keywords: surrealism and psychoanalysis, André Breton, Salvador Dalí, hysteria, paranoia, *The Metamorphosis of Narcissus*

PETRA EGRI: Object, gaze, and paranoia-criticism – Salvador Dalí's *Retrospective Bust of a Woman*

Salvador Dalí's paranoia-critical activity, a delusional-critical synthesis was a major development in the history of surrealism. It had several important parallel points with Jacques Lacan's psychoanalysis. Both stated the hallucinatory origin of artistic creation, the coincidence between interpretation and delusion, the creative power of paranoia, and the importance of repetitive structural forms. The *Retrospective Bust of a Woman* was one of his most important artworks in the 1930s, at the time of the development of the paranoia-critical method. The Bust was a ready-made, an object from the barber-shop, a porcelain head of a woman and Dalí added his associations to it later on. The paranoia-critical existence continued well into the future of the artwork, until 1977 Dalí has changed and developed it again and again. The material construction is saturated through the associations of the interpreter by irrational, free associations and paranoid connections.

Keywords: Salvador Dalí, paranoia-criticism, *Retrospective Bust of a Woman*, symbols of Dalí

JÓZSEF GEREVICH: Borderline tensions between personality and art. Salvador Dalí's paranoia-criticism

The surrealist period of Salvador Dalí's artistic development enabled the deepest layers of his personality to rise freely to the surface. He had to choose a method that kept the contents arising from the unconscious under control ("*paranoia-criticism*"). These unconscious contents brought him success, world fame, the unique and easily identifiable "Dalí style". However, he was not able to process these experiences. As a result, his personality could not develop properly, and his artistic development was impeded. This stagnation was manifested in the way he was torn between different tendencies. He painted dreams but deprived his dreams of their spontaneity. He was not able to achieve a balanced relationship with objects (human relations, inanimate objects); he was characterized by object fetishism. He was an artist, and although he had a talent for scientific studies, he did not become a scientist but nevertheless vied with the greatest scientists. And finally: he was greatly interested in psychiatric problems; he might have come very close to psychotic experience; in his art he made use of style features characteristic of psychosis. But he was not psychotic.

Keywords: Dalí's art, paranoia-criticism, borderline tensions, artistic development

IMAGE PATHOGRAPHY

MÁRIA SIMON: I.L.'s erotic drawings, or the disembodiment of desire

The historical Art Collection of the Department of Psychiatry and Psychotherapy, University of Pécs, embraces several thousand artworks, mostly those of schizophrenic patients. I.L., a severely ill patient diagnosed with chronic schizophrenia, created a big number of artworks (drawings and writings) during his recurrent psychiatric hospitalizations in the 1920s and 30s. This article approaches the most characteristic part of his oeuvre, i.e. his erotic drawings from a phenomenological point of view using a first-person perspective. The phenomenological approach emphasizes the key importance of subjective experiences in the understanding of severe mental disorders. Due to the specific erotic feature of the drawings, attention will be given to the distortions of the body experience and experiences related to sexuality in schizophrenia. After introducing the most current ipseity / hyper-reflexivity model of schizophrenia, the conceptualization of schizophrenia as a disembodiment of the self will be used as a theoretical framework.

Keywords: schizophrenia, art, phenomenology, disembodiment, sexual experience

JAVIER CUEVAS DEL BARRIO: Between silence and rejection. Sigmund Freud in the face of the avant-garde

The study is part of the author's doctoral dissertation, which investigates the position of Sigmund Freud regarding the avant-garde art. The pioneering role that Freud played with respect to various movements of the avant-garde art, particularly surrealism, is well-known. However, it is striking that he did not make any reference to avant-garde art in all his work, just briefly in his correspondence. The thesis tries to clarify his position regarding the avant-garde art, analyzing Freudian texts, the few contacts that he had with avant-garde artists, and a confrontation between Freud's artistic principles and those raised by the different vanguards.

Keywords: Freud, avant-garde, Kokoschka, Breton, Dalí, refusal, sublimation

IVETT ROZGONYI: “The artist of Beregszász” – in the footsteps of an extraordinary autistic individual

The emergence of the autism spectrum disorder presents a highly variable picture, however, there is a common quality disorder in communication, social development, and behavior. I process the pictorial and written legacy of the “artist of Beregszász” spanning nearly four decades, for which I also use the method of dynamic drawing examination. In the light of the biographical data, self-confessions, and works of the presumably autistic “artist” I look for connections between the images, the life events, and the personality of the artist. Self-healing, self-expressing activities (diary writing, drawing) played a special role in her life. Klára R. can rightly be considered an autistic art brut artist, as all her works are spontaneous, playful, uneducated, infantile and naive, her world of thought is also childish, self-centered, and honest. She created a separate world for herself, a regular activity that she directed, where she could relieve her tension, putting it at the service of self-healing. She sought to make up for her non-existent outside relations by this activity. The exceptional legacy of the “artist of Beregszász” also provides an opportunity to arrive at ideas of personality psychology, personality pathology, and critical psychology. Her life took place between four walls, which she represented using the vase symbol. This also symbolizes the desire for the mother, the return to the womb. People with autism are particularly likely to live in their closed world. In her paintings, the hell on earth and the suffering of a lifetime also appear together.

Keywords: autism, pictorial expression, savant syndrome, art brut, self-healing

TAMÁS TÉNYI: Pilinszky's aesthetics of theatre – a Winnicottian note

In Pilinszky's thinking oeuvre, his views on theater, which can be read in many places, represent a significant part. In the poet's conception, the theater is going through a special crisis in our time, which Pilinszky called the “loss of presence”. The poet saw the answer to the problem of this loss in the “sacral theater” and he often recalled the teachings of Catholic theology about Mass. While the Mass shows the past by showing the events of Easter, the participant in the Mass is also a participant in a present event, in the Sacrament of the Altar,

the participant of the Mass can connect “through the material dimension of the here and now” with Jesus Christ. In my view, a fruitful parallel can be drawn between Pilinszky’s theory of art and the theory of the British psychoanalyst, D.W. Winnicott on transitional objects and phenomena. The paper tries to explore these parallels.

Keywords: János Pilinszky, aesthetics of theatre, Mass, transitional objects and phenomena, D.W. Winnicott

ARCHIVES

LOUIS ARAGON – ANDRÉ BRETON: The fiftieth anniversary of hysteria (1878–1928)

The manifesto was published in 1928, in the journal *La Révolution Surréaliste*. Aragon and Breton celebrated hysteria as a symbol of political and aesthetic rebellion. Breton was directly and enthusiastically connected to psychoanalysis; Aragon was less involved, but wrote poems and novels with the technique of automatism and dream. The manifesto (after Charcot, Babinski, Freud, Janet) discovers psychiatric illness in the character of the modern, surreal man (more precisely, the woman of free sexuality). Hysteria is considered poetic and erotically female, a welcome feature of surreal modernity. This year, in 1928, two notable novels are born praising the pathology of hysterical femininity: *Irène’s Pussy* by Aragon and *Nadja* by Breton (and an unmissable third: *Story of the Eye* by Georges Bataille).

Keywords: hysteria, sexuality, femininity, surrealism, modernity

SALVADOR DALÍ: The Rotting Donkey

“The Rotting Donkey” is Salvador Dalí’s perhaps most important theoretical essay. It was published in July 1930 in *Le Surréalisme au Service de la Révolution*, which was then the official journal of the Surrealists. It already contains all the ideas that became the basic elements of his thinking in the years to come. He discusses a new approach, connecting paranoia (as an active mental process) to the surrealist theory of art. Besides his paranoia-criticism the concepts of the double image and simulacrum are also mentioned. Dalí was only 26 years old at the time, freshly got into the surrealist movement. He created already significant paintings (such as the *Invisible Sleeping Woman, Horse, Lion*, cited as a model for the double image) and made an great impact on his young environment. For the young psychiatrist Jacques Lacan, for example, this essay was decisive in the preparation of his doctoral dissertation on paranoia.

Keywords: surrealism, paranoia, double image, simulacrum, Lacan

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