

The New York Graduate School of Psychoanalysis - Co-sponsor

FOR IMMEDIATE RELEASE

“ANALYTIC VISIONS”

7th ANNUAL EXHIBIT EXPLORING RELATIONSHIP BETWEEN ART AND PSYCHOLOGY

Opening Reception Sunday, April 3rd, 1-3 P.M.

WHO:

More than 20 artists affiliated with five psychoanalytic institutes will be displaying their works in “Analytic Visions,” the 7th annual CMPS/NYGSP exhibit. Lynne Laub is Artistic Director; curators are Stephen Poser, Ron Lieber and Lynne Laub. Several of the artists will be attending the opening reception on April 3rd. Brief statements about their work appear at the end of this release.

WHAT:

Over 40 pieces have been accepted for this multimedia exhibit, ranging from paintings, photographs, illustrations and collages, to sculptures and a ceramic installation.

WHEN:

The exhibition will be held from Sunday, April 3rd through Friday, July 1, 2011. Gallery hours: Monday-Thursday, 12 noon-4pm, and by appointment (212-260-7050; cmpps@cmpps.edu).

WHERE:

Center for Modern Psychoanalytic Studies/ 16 West 10th Street (between 5th and 6th Avenues), New York, NY 10011

“Analytic Visions” will include some 40 works - paintings, drawings, sculpture, and photography - by more than twenty emerging and established artists.

WHY:

To observe engaging art that demonstrates what drives artistic impulses, consciously or otherwise, in terms of subject matter, style, nuances, metaphors, feelings observed and feelings generated.

MEDIA CONTACT: Procter Lippincott (917-584-1858; procterlippincott@gmail.com)

NEW YORK, March 23 – A reception on April 3rd will mark the opening of the Center for Modern Psychoanalytic Studies' Seventh Annual Art Exhibit reflecting expressions of artists who have been involved in the psychoanalytic process as practitioners, patients and/or students. This exhibition—“Analytic Visions”—seeks to amplify the expression of these experiences as they have been transformed into art or, as one observer put it, “the sense of psychic presence in art.”

As recognized artist Kenneth Feingold noted about a previous CMPS exhibit on a similar topic, "The human figure, in one way or another, has been a focus of art from its beginnings; but rather than examining the figure itself, here we look to focus attention on the ways in which the artists' representations evoke familiar aspects of the 'interiority' of the person and are able to evoke certain affective responses in the viewer."

Put another way, this exhibition reflects artistic expression of numerous people who've been involved in the psychoanalytic process, seeking – consciously or otherwise - to transform, amplify and share their experiences through compelling artistic vehicles. "Analytic Visions" presents an opportunity to explore the exhibitionists' artistic impulses and leads them to do what they do in terms of subjects, content, styles, modes and individualized presentation.

"As with all art, the various examples in 'Analytic Visions' may generate a range of feelings in the viewer – from humor, anger, pain and pleasure, to passivity and reflection," Lynne Laub, CMPS Artistic Director, said. "These feelings can be initiated by such stimuli as light, color, a dramatic or quiet scene, familiarity/unfamiliarity, revelatory body language and more," she added.

Similarly, as *The New York Times* noted recently, the late unorthodox art history writer Leo Steinberg's commentary was revelatory because of his ability to "show how form and content are intertwined" and to "discover ever deeper and more interconnected levels of meaning in the form and imagery of an artwork."

ABOUT CMPS

In the heart of Greenwich Village since 1971, the Center for Modern Psychoanalytic Studies (CMPS) has been training psychoanalysts to work successfully with a broader range of patients than Freud originally considered feasible, while recognizing and working with not only the patients' transference, but also the analyst's countertransference. CMPS has become a psychoanalytic training institute renowned for its innovative development in psychoanalytic theory and practice.

The Center holds an Absolute Charter from the State of New York and is recognized by the State as a Licensure-Qualifying Institute for those seeking licensure in psychoanalysis. It serves the community by offering through its Extension Division workshops and seminars free to the public and through its Consultation and Referral Service low-cost treatment to all comers. In concert with the New York Graduate School of Psychoanalysis (NYGSP), a Master's degree in psychoanalysis is offered, one of only three such programs in the country. Over these decades, the Center has seen how analytic training and psychoanalytic treatment can be enlightening and transforming to both analysts and patients as they begin to experience life more fully, and frequently uncover their own specific and individual forms of creativity. For clinicians, CMPS opens new doors in understanding the underpinnings of emotional disorders while offering a unique and comprehensive approach to psychoanalytic technique. For further information, contact: art@cmeps.edu

THE ARTISTS' COMMENTS ABOUT THEIR WORK

["Analytic Visions" will include numerous works by more than 20 artists in a wide variety of media, including painting, drawing, sculpture, and photography.]

Barbara D'Amato, The Center for Modern Psychoanalytic Studies (CMPS)

I am first and foremost a psychoanalyst, in private practice and on the faculty of CMPS / NYGSP. My sculpting resonates not only with my doctoral research on dreams, but with my sustained interest in the visual world of dreaming. In the winter of 2010, as I was preparing to teach a core curriculum course on *Dreams, Fantasy and Symbolic Communication*, I came upon a dream art workshop offered by Maria Taveras – a Jungian sculptor and analyst. I had never sculpted before but was hauntingly drawn to the idea of working with dream images in clay when I stumbled upon this potential experience. The

application and exploration of working with the physical material was beyond my most unrestrained expectations. There was an internal and very primal process that took hold of me as I worked within this unfamiliar medium in a manner that I can only describe as unconsciously driven. My hands created images that seemingly preceded thought, much the way a dream does. The two pieces that I completed were born from deep psychic recesses within me, of which I had no previous awareness.

Donna Dequina, Academy of Clinical and Applied Psychoanalysis (ACAP)

1) The fisherman takes a break from his daily routine to appreciate the infinity of the sea around him and maybe contemplate the meaning of life (?). The unconscious is limitless and timeless. That can both be alarming and soothing, depending on one's perspective.
2) Mountain woman carrying vegetables to sell at the market. Who can really appreciate the balancing act that goes on inside each one of us when we talk to our analyst? There are so many questions – is it the right time to talk about it, is it too much to say, is it too little?

Kabir de Leeuw, CMPS

After much media attention, I have noticed that hoarding is a real problem for a number of Americans. Even in our luxury municipality, my relationship to small spaces has increased in frequency, and the storage and packing away of several little bits of this or that has enhanced my sense of anxiety. Somehow it has become important for my brain to compensate for this by also storing more and more bits of junk. It is even more necessary to unpack, sort and analyze what's coming in to find all the inefficiencies. Life-wise, I am doing fine; I have been hoarding a lot, but only occasionally concerned with what has spilled over and been lost. My two etchings in this exhibit are related to these observations.

Marnette R. Doyle, Minnesota Psychoanalytic Institute

"Technology on the Couch" (series of vases) - If the unconscious does not know time and space, how much does it matter if we are in the same physical location as our analyst, supervisors, colleagues, instructors and patients? At one point in my psychoanalytic training, I realized that technology had made it possible to expand the search for psychoanalytic connections and expertise beyond Minnesota. Given the technological realities such as email, Facebook, Skype, cell phones, and conference calling, we are able to connect in many different ways.

This series of vases represents how evolving technology has affected my experience of developing a psychoanalytic community from Minneapolis. The vases embody the cities in which I have done my psychoanalytic training, connected with other analysts, and conducted psychoanalysis with my patients. They symbolize the skylines of Minneapolis, Seattle, Los Angeles, San Francisco and London. Each city is connected by a red string, representing life that is created through psychological and technological connections. While I was creating this set of vases, I experienced a loss, which contributed to my thinking process about this project. In July 2010, I had plans to visit Los Angeles to meet my instructor of three years, but she died unexpectedly before my trip. The blank vases represent this relationship, one that was influential in helping me to develop as an analyst even though I never had the opportunity to physically see or be in the same physical space with her.

Ruth Eiss, CMPS

I decided to study psychoanalysis out of a felt need to ascertain what either enhances or impedes my work with people. If I am to be the medium of change, I have to walk the walk and study myself as well as my patients.

The two works occur at the shoreline, symbolic of transformation. Both are lit by a window or windows, as if into the "unconscious." In "View from a Lighthouse," the viewer also peers through a spinning wheel and two sets of scrims, emblematic of the multifarious layers that stand between us and the heartfelt truth. The ferry rider embodies being stuck. He is on a boat, standing for movement he cannot attain, and he continues to look away as if beside himself due to unbearable pain. He wards off onlookers and the potential for a

curative relationship.

Kenneth Feingold, CMPS

In the movement from Primary Process to the manifest moment, which is where I understand the creative process to emerge, my art and my work as a psychoanalyst find common ground. The unconscious communication between analyst and analysand that leads to creativity in the room is also the key to how a person is, in some unconscious way, affected by my artwork.

Eugene Goldwater, Boston Graduate School of Psychoanalysis (BGSP)

The large mobile "Mother and Child" was originally conceived in 1983 and was to be a present for my mother (Ethel Cleavans). After she died unexpectedly that same year, the idea lay dormant for a long time. The announcement in 2005 of the creation of Gallery 1581 at the Boston Graduate School of Psychoanalysis, which was to open with a showing of BGSP-associated artists, inspired me to bring the project to fruition.

There were numerous technical problems to be solved. Having a deadline helped enormously. After spending a great deal of effort trying to make the shape and surface of the large piece just right, I had the sudden thought "no woman's body is perfect!" which enabled me finally to complete it.

Steve Guttman, CMPS

Even though my involvement with photography preceded my involvement with psychoanalysis by many years, I find myself completely unable to assess whether my immersion in psychoanalysis affected my photographic 'eye'. I love photography because so much emotion can be conveyed in a wordless bolt; I love psychoanalysis for the opposite reason – because layers of emotion are incrementally revealed in language.

Michael Jenkins, Psychoanalytic Psychotherapy Study Center

I am an artist living and working in Hell's Kitchen. I have shown my work in public spaces in New York City, and am in private collections in the United States, Germany and Turkey. I am also a psychotherapist in the final midst of completing my Analyst-in-training at Psychoanalytic Psychotherapy Study Center (PPSC). The analytic and the artistic are constantly merging for me. My mind lives in a similar place while creating art and while listening at a session; open, deep, free-floating, while at the same time, able to zero in precisely at a moment's notice.

Working on a painting is similar to working with words, affects, and images arising in therapy from one's unconscious. We paint a little red here in angry, bold strokes, and then a little black here in carefree splashes, and then we blend with soft blue strokes and attempt to make a cohesive whole. We create a new image while at the same time preserving the intensity of the initial vision. I keep some of the surface showing as this speaks to process and transformation, and informs how the image will form itself. Dream images, both waking and sleeping, are what inspire my art as well as my analytic work.

Robin Jones, CMPS

I have always loved visual art: the absence of spoken language; the presence of vibrant, subtle or invisible color; the opportunity to view the world through the eyes of another.

While I have always loved visual art, I never saw myself as a visual artist. But now, as a result of my own analysis, I can use words to talk about my work, I can fill my canvas with the colors I choose, and I can invite others to see the world through my eyes.

Jack Kirman, Centerfor Group Studies

The two photographs I have submitted were taken in El Calafate, Patagonia in Argentina during March of 2008 just before meeting with the SMP [Society of Modern Psychoanalysis] conference group in Buenos Aires. My wife and I had been staying at a sheep farm for several days while visiting glaciers and the countryside. The varied golden and earthen browns and greens of the land together with the blues and purple of the skies were always

beautiful, but on this particular evening, the fading sunset illuminated the landscape with a hauntingly dreamlike cast. I literally ran out with my camera and caught, among others, these two pictures. The horse, in particular has impressed me as if in a dream -- so what could be more psychoanalytic than that?

The sculpture of Narcissus, which I have just now finished, is somewhat different from the Narcissus of the Greek myth. He is, to be sure, handsome and concentrated on his image in the pool (not shown) in front of him, but unlike the Greek lad, he is not simply a youth in love with himself. More like the Narcissus of Modern Psychoanalysis, he is deeply conflicted, almost contorted in his pose, tortured (whether about the past or the future or both is not clear). This Narcissus needs a Modern Analyst badly.

Nicole Kirman, CMPS

These three photographs were taken while touring the Grand Canyon area with the SMP Spring Conference group in 2010. One of the natural formations we visited was a slot canyon in Utah named Antelope Canyon. These very narrow slits were formed over long periods by water forcing itself through cracks in the rock. In such slot canyons, nature has carved abstract forms as graceful as any sculpture. As the light penetrates through any given opening, it glides on the folds of the rock, awakening its colors while revealing the extent of the darkness. Light and darkness not only co-exist, but engender one another. They are reminders of the light and darkness of the psyche: visions of dreams ... descent into the unconscious.

Judy Lapidés, ACAP

My paintings evolve from a transcendent action of layering and blending, and are constructed through a process of building, scraping down and rebuilding fields of transparent waxy color. This process selectively obscures and reveals fragments of the painting's history not unlike how the past hidden deep within us is revealed through our physical body, our words and actions.

Through my psychoanalytic studies and my personal analysis, I have gained insight as to the unconscious meanings of my work. The paintings appear to represent an inquiry into boundaries. These boundaries help to contain a rich and vibrant area of chaos held back by an area of stronger, more saturated and intentional solid color. One possible interpretation could see the areas of chaos representing the richness and vitality of the instinctual world. The bands of solid color could be representing the constraints that the ego and the super ego put on the id.

My repetitive struggle to control the chaos of my early years has been a constant theme in my paintings but it is only recently that I have been able to put into words the struggle and power of that universal need.

Theodore Laqueria, CMPS

I'm a faculty member of CMPS, serve on its Board of Trustees and have been in the CMPS community since its beginning. In the early years of the Center, I organized a Children's Group in which art was a primary activity, and during my time as a student I enjoyed capturing the likenesses of my instructors and fellow students in quick sketches.

Sculpting, a sublimated activity that satisfied early drive derivatives, resulted in an emotional experience that the two sculptures on display reveal. Although I had never sculpted a head of anyone before, Dr. Spotnitz, my supervisor of many years, generously agreed to let me sculpt a bust of him.

Shortly after that piece was completed, my father was diagnosed with terminal cancer. During a period of 6 months, I sculpted my dying father in his home overlooking his beloved backyard and garden. The experience of sculpting both men was an emotional journey described in the Festschrift honoring Dr. Spotnitz's 80th birthday. That essay describes the psychological importance that Dr. Spotnitz's unique "intervention" provided. The expansion of the psychoanalytic boundary, so unusual in this experience, provided immeasurable exploration in analysis of the father/son dynamic. These two pieces are a

permanent representation of both men so important to me, the son.

Lynne Laub, CMPS

The source of my art unfolded while I was doing field work at Creedmore State Hospital...The impact on my senses was inspirational...The creative process is woven from thoughts, feelings, impulses and spontaneous gestures often unknown to us – an accumulation of induced feelings – a reflection of the unconscious – a container of psychic content...

Lisa Levy, CMPS

I have an exaggerated need to emotionally connect with people in a direct way, which I believe is what drives my work. As a child growing up, I was very shy and isolated. I struggled at making friends. Although I always had a "best friend," a lot of my routine interactions with people and relationships were not satisfying.

It seems that my work is a reaction to that part of my childhood. I use my work to try to make emotional though platonic connections, even with people I meet casually, which is ridiculous, but I love it. Art is healing; and I am now described as outgoing.

I had a difficult childhood with depressed parents, one passive, one aggressive. When I went to college I had to choose between studying psychology and art. I chose art because I liked making things. I struggled with depression since adolescence and started seeing a psychotherapist when I went to college at age 18 and have been in therapy for most of my adult life. At this point, my dual interests in art and psychotherapy have really come together for me. A lot of my work is done with my alter ego, Dr. Lisa Levy, S.P., the self-proclaimed psychotherapist.

John Lloyd, CMPS

This painting represents the possibility of the work of analysis, becoming comfortable with our innerlife and relaxed in our dealing with the outerworld of community.

The park is a symbol for me of finding balance in our lives, finding space to reflect on what we are going through, and a place to share our experiences with a friend. All these are part of the therapeutic process where we have the time and space to develop trust and the ability to experience life with more awareness and freedom.

Tracy Morgan, CMPS

I am a patient, a student and a practitioner, albeit not yet a full-fledged analyst. What in my life is not influenced by my involvement with psychoanalysis, I sometimes wonder?

That I can make art again, well, to psychoanalysis, I owe a debt. I was groomed to go to art school but jettisoned plans when my dad asked, I think with some anxiety and what I perceived to be disdain, how I would ever make a living as an artist? I was about fourteen. I put down my brush, and have not lifted it much since. Photography, however, does not have the same association as drawing and painting and so, with the camera, I am unfettered by the past.

My analysis helped me to become more willing to be seen and to withstand the negativity that might come my way for making myself visible. My fears of being withdrawn from, rejected even, for being creative are with me still, but I find they do not stop my work any longer.

I work with images in mirrors and largely with images of headstones. I am fascinated by cemeteries, how we bury our dead, and fascinated by what the mirror shows us, what it captures and then is captured yet again by the camera. I guess this work with mirrors is also about being seen and seeing, and burial grounds remind me that this does not go on forever, which is perhaps the most profound and the hardest lesson learned in psychoanalysis. Death is real, and every disillusionment is a little death. Trying to go

through the looking glass as it were, there maybe life can go on forever. I am reminded of a quote from Dr. Meadow, in *The New Psychoanalysis*, which says something like, "we are born to die, interrupted only by love." I get that. I get that totally.

Steven Poser, CMPS

This painting of a seated man dressed in rags and holding a bird is derived from a small etching of Goya showing a prisoner in shackles and chains. This was the first of a series of seven paintings, each exploring a dimension of psychological portraiture. I want my images to have a holding power on both the eye and the mind, a mystery that can never be totally resolved. Though having no intended meaning or symbolic interpretation, they are, ideally, expressive and evocative of feeling and are the outcome of a process of discovery.

Cathy Rowe, New York Graduate School of Psychoanalysis (NYGSP)

Almost 18 years ago, after a morning walk, I stopped into the local library and had a conversation with Carleton Kelsey who was, in addition to being the Director of the Amagansett Library, a local historian and amateur camera buff ("*Amagansett*", a pictorial history of the hamlet, was published in 1997 by Carleton Kelsey). He listened to me talk about the geese I'd just seen flying over the farm fields off of Town Lane and said to me, "Cathy, you should have a camera. I have an extra one sitting in a drawer at home that you can use."

I moved to Montauk shortly afterwards and with some gentle advice and guidance now and then from a few experienced photographers, I was on my way to transforming the beauty of the East End of Long Island, as I saw it, into printed images. The camera (which Carleton eventually gave me) accompanied me everywhere, serving as a lens through which to see the world anew. I will forever be grateful to Mr. Kelsey.

Frederica Stjarne, CMPS

As an analyst-in-training at CMPS, the unknown is always present. The continuous exploration into the vastness of what we have yet to discover about ourselves and the other and how we relate to this uncertainty is of great interest and inspiration in my work.

Jane Talcott, CMPS

My painting "Analytic Visions" unconsciously reflects some of the benefits of my individual and group analysis – how to get out of my mind and into the world, and creating space for all people in a relationship. Learning contact functioning through analysis has been helpful.

My figures were at first fragmented when I began analysis and later became whole and began to develop within the space of a room. The hazard cone is a tool I use to maintain focus. When I look at this painting I am reminded of the relationship and the point of focus that creates energy between.

Cristina Toma, BGSP

Escaped from a totalitarian regime in the free world, I found myself lost. When I discovered Freud at the corner bookstore, I was left puzzled, because I could not conceive then that the word freedom could exist, or that the unconscious could exist either. As a patient on the couch, I realized that psychoanalysis allowed me to reach into the depths of the psychic life. It allowed me to find refuge in some hope of survival. As I was witnessing through my ancestors the final destruction of the power to create, procreate and be alive, psychoanalysis helped me to find a way to create from ashes.

Today, as a student in a particular place of psychoanalysis which creates from

extreme situations the existence of the psyche, it gives me the tools to achieve a fierce reconstruction.

Creation of a production that has emerged from the violent outburst of freedom has not been possible without the cognizance of the early expressions of life and development. Moving from the talking cure, to writing and to nonverbal expressive forms of investigation, has been possible to step backwards toward the archaic. It is a place of the incomprehensible and the non-representable. There, I could see otherwise what remained of the self: perhaps an open door beyond the mass destruction, and a re-appropriation of the personal history.

LeeAnn Waterhouse

After sitting through countless sessions and reading many books, I still search for an explanation. What drives me to paint? There was no specific childhood experience. I simply want viewers to see what I see and feel, what I feel about an event. Judging people's reactions, my perception is unlike theirs.