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Título: *Artifices in the Serious Clinic. Art, Restoration and Psychoanalysis*

Dispositivo: Mesas Simultáneas de Trabajos Libres

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I am going to report fragments of what I entitle, **Anthology of the life in Artifice**, where **it does not deal in the order of what it means but what it is in the order of what thrusts to let it be produced**.

A fifteen year old young lady, whose name of fairy tale, Francelina, goes through life, without finding a place without witch spells." She makes dirty or breaks whatever she does", say people who get to know her. "What I know to do does not work with her" – desperately says the voice educator. "Sometimes she denies to come with other people, she wants to be alone with me. After a week she has not attended, the educator tells her she had been MUTE! The young lady shouts "witch, I wish you have remained like that".

"Perhaps with another thing I could do something, but with the voice which is part of oneself..." (She warns herself <sup>2</sup> from her knowledge about hers, that the voice is an object... and that is not easy, we do not have the possibility of looking at it by any chance, to listen to our own voice).

She discovers that, **imitating, her student can**. "Voice of the head" she says, she imitates her, at one moment **she makes the echo**, the young lady goes mad, "she went mad, she hit me, I could not stop her". One day her student gets enthusiastic with the change of the voice, "funny voice", she laughs. They play with tones and timbres, now the voice is the toy with which they can play. The voice educator warns us "this is a **job more musical than vocal (welcome the musicality that offers its own** <sup>3</sup>)". "She laughs if she listens to herself in a falsetto voice, that voice makes her funny, she says that it is not hers", (Is it that through play and laugh it is

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<sup>2</sup> This is about the singer Marcela Mauggeri, close friend, to whom I thank her company in the construction of Artifice, the artifice for each one, with the quality, the wealth of her art and person in this activity of putting the body to confront horror. I also thank her for the teachings that her art, her "knowing to do there" provides us.

<sup>3</sup> At this regards we welcome José Berardozzi contribution in his book *El Tiempo y el Sujeto, función de la síncopa*, Letra Viva Editors.

experimented that fictional dimension that requires the encounter with the vocal work? Something of the voice object seems to be separated off), “One day they played with high and low pitch tones, the young lady goes towards the window, wraps herself with the curtain and sings: “I am the opera phantom and I am going to kill you”, “no, no I cannot, no”. A discovery, “we sang the “no” in thousand ways, a real vocal work” – but she does not want to sing, “when I have no expectations, she surprises me, when I do not look at her”, (maybe it is necessary not to look at her for her voice to be shown there?). How can I explain the voice educator, whose aim complying with the object of her job is “to make that voice becomes a body” (in her own words) that what was happening was more than enough?. The fact that the young lady could express herself that her wish was that the educator remained mute, fight her, get away and come back, claim for a space for herself, surprise herself not recognizing her voice, hiding herself behind the curtain, that the curtain were the body that emit her voice, that she could carve the space between her and the other avoiding her look; with that discovery the task was fulfilled. Specially there where the relationship with her own body and the image is profoundly disturbed. And it is not a little thing **the *jouissance* this artist stages in different ways towards the encounter of her object, research the effects, from her doing** <sup>4</sup>. In session with her analyst the lady says that her mother keeps on repeating “we are alike, the two of us, alike, we are treatable but not curable”, but now she knows that they are not the same thing. The witch cannot confuse her, steal her voice, she is no longer afraid saying that the odors in the environment are not hers and she is not “angry” most of the time.

Yet, in another artifice and having moved to a larger house <sup>5</sup>, a phantom story takes form in the audiovisual workshop <sup>6</sup>. The family is formed by a police father, two kids and grandparents. They all go to the house. The actor attends the rehearsals

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<sup>4</sup> It is the job of Artifice the time dedicated to think/enquire “every day scenes” which enlighten the artifice of each one, and we do it once a week with all the staff, artists, psychoanalysts, doctors, nurses, ludric assistants, etc, etc, then, in a monthly round-table discussion with external guests, different Others to whom we give the right to speak, it initiates the writing time.

<sup>5</sup> At that time, Artifice (May, 2007) moves to another more spacious house after five years of being in its birth place. There are infinite situations where we can read the effects of the that moving in each of the artificer. Today we can say that the “corralito” (what was called like that in the economy of our country) in times of its beginning could not stop its growing; we would not die there where we tried to give place to transformations towards a future furthermore than anyone can imagine. It is on our side to think and put into work those effects.

bringing his proper clothes, including the weapon which he shows to the rest of his scene colleagues, and that will make that his character would be who he is. All the time during the short film he would be seen busy having his clothes ready and the weapon well polished, “these are real clothes” he assures, as well as the weapon, which cheats up to the most expert, generating worries around him. Nevertheless, it is not the same that a subject goes untraced (victim of an untraced letter) showing the failure of the introduction of the phallus in the structure, buying arms in disguise shops or practicing gun shooting, where he says he works (and we have to believe him, he performs a fruitless job there) or that he arrives telling about punches in the stomach and blood vomits (story which can be doubtful but for that it is not less real) to defend a friend, (counter face of the sterility of a policeman, trace of horror without being transformed). It is not the same that, once **in the capture work of the drive by the aesthetic object, to write (and here the art as writing and the question to be maintained by the connection between the trace and the writing<sup>7</sup>)** about a policeman/head of family in the scrip of fiction short film and that he can be dressed being part of the scene.

Neither is it irrelevant that he is the engine for the performance of a film which researches about a tattoo, and where more than posing questions to record the information, and already in the shooting of the scene, he questioned the person in the interview subtly turning it into a police interrogation, covered by the questions already prepared in the frame he chooses to “do”/produce. More than saying, to do his own, **letter that does not separate off a *jouissance*<sup>8</sup> of knowledge and it is not addressed to anybody**, but it insists, drives the drift towards “doing” about the mark/tattoo and about the technique used by the expert. He is supposed to mastered that art and the subsequent cares “not to fall in septicemia,” a way of doing with its permanent risks.

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<sup>6</sup> Coordinated by Jeremias Martinez, Cinema, Video and TV director

<sup>7</sup> Problema que atormenta a Lacan...” advierte Hector Yankelevich en su libro *Del Padre a la Letra y hacemos nuestro en trabajo de artificio/s.*

<sup>8</sup> “In the psychosis the subject lives the signifier that do not separates off a letter to show the failure of the existence where there is no language “ Daniel Paola “Lo incorporeo”, the author moves the question of the diagnosis to the question about the relationship to the letter and with that he opens up as panorama in relationship with clinic.

Saturday after Saturday, he has his place in the Radio Program <sup>9</sup> with his artifice colleagues <sup>10</sup> and in line with the prepared work to be broadcasted. He chooses an information on sequestered vehicle at the police station. Those vehicles that police dismount and put in a kind of car cemetery “without caring for the damaged person”, he stresses. For each program they select the music which gives the commentary atmosphere to the audience. In this work it is necessary to put the body, and it is fruitful, **the writing work, transformation of the raw material, work of invention, jouissance effect, not of meaning. Does it deal with the non-semantic traces, which try by means of invention to be written in a new way?**<sup>11</sup>.

Meanwhile in the third artifice his scene colleague, the “daughter” in the fiction short film, works thoroughly, to face the circuit assemble-break-assemble-disassemble the infinite, and we are warned that in that family story, already from the time of the script writing, not only there is a vigilant father but there is no mother who occupies a place <sup>12</sup>. Yes, a daughter already in the film “her body, as the voice educator states, seems to be another one, stops trembling, and acquires a security and a presence in the film image, which is surprising” having known the young lady.

At their arrival, her parents narrate the seriousness of the circuit of food eating and throwing it until she entered a hospital weighing 32 kg. and about some trousers, almost broken into pieces by her hands, cutting and repairing its parts. The trousers is used to measure her weigh and she would bring it to be repaired to the workshop (restoration) where she does her job. They also warned about a schizophrenic paternal uncle “a family stain”, to whom the father rescued from his mother’s clutches without success. The measure of this father for his daughter leaves her glued to that trousers/brother without possibility of being repaired <sup>13</sup>.

In the fine arts artifice<sup>14</sup>, the young lady makes dirty and “stains”. Once she works with ceramics she starts the circuit assemble break, without a sustained form/without a body of the piece standing up. As we see, something insists to allow it to be

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<sup>9</sup> Radio Workshop

<sup>10</sup> Artifice is also the bond to the other, with all the complications it plays.

<sup>11</sup> In this direction our support to the thesis of Diana Giussanni, in her book “Del Mas alla y el ultimo Lacan, la peste freudiana” i rojo editors, 2006.

<sup>12</sup> It is not by chance that it takes the place of phantom in the fiction

<sup>13</sup> Literally, among other things, he “hits” her full of rage and because of that his daughter denounces him in many opportunities.

separated off without success (both moves drive in unison assemble/disassemble), the object to emerge: the piece to be sustained, the stain to become a pictorial image. The educator invites her to work with the toning down technique, maybe that is the way to allow the light starts to do its own, and if there is light, there is a hole where it can filter, and light/assemble body there where the image can be separated off and the object of the painting allows itself to be produced/written. Therefore, the drive of the stress is moved, **in the daily life**, to the extensions in her hair, extensions to the infinite which finish destroying it; it is also a sign of a fruitless job. In the **life in artifice**, the object of the ceramic. Her great aunt was a ceramist, she was a grandmother/mother for her. This object is going to take slowly the necessary consistence to limit the void by the pieces that allow them to be sewed<sup>15</sup> and with that she is making an occupation and a name of ceramist, although her mother warning “the clumsiness breaks in an instant what she makes with great effort”. The artifice of the literary writing<sup>16</sup> also allows to read a story without a title:

Concepcion tells her husband, Muds:

- Two?
- What two, Muds says.
- If you want two sugar spoons,
- Do I always have to remind you the same? Three spoons, Muds exclaims fastidiously.

Characters, one by one, and while Concepcion goes out with a friend to change the atmosphere of the house, Muds observes that his house is dirty, that there is some spoiled tea, there are crumbs falling on the floor, a great untidiness in itself, a trousers here, with holes!, muddled shoes. He decides to tidy the place and prepares a drink called “Standup”. Concepcion does not arrive and time seems eternal, he dresses with modern clothes and uses a new perfume until their arrival. They drink the “Standup”. This narration do not constitute a metaphor but allows, through Concepcion, to pierce the trousers, to transform the **mud** into a perfume and to change the house atmosphere. If the father glows her to the mud and does not do it one by one, neither three, and the mother does not want to have another child, **the**

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<sup>14</sup> Plastic Workshop in 2D, Gabriela Victoria, artist

<sup>15</sup> This is in the ceramist language, workshop in charge of the Fine Arts Artist Julieta Roark.

**young lady makes Concepcion in writing, makes Muds, three and “Standup”. Concepcion, who is not a commanded letter by the signifier**, but up to that moment she materializes in the act of filling and emptying, assembling/disassembling, separate off and sewed the infinite, dislocated letter that makes us feel, that cannot make neither body nor support to the metaphorical becoming, maybe now **it becomes writing in the body/erasing of the trace, by the conception of the aesthetic object**. In the pictorial image, by means of the toning down, in the film image, impeccable, in the short film scene. In the literary narration the encounter at the Standup and in the assemble of the body with the mud, through the hole, the mud does not longer is the one that makes dirty but it is the one that without it the object of the ceramist would never take place. **A big effort which is worthy to sustain.**

Poetry produces reality, not fiction, as the poet says <sup>17</sup>. Artifice, through artifices, a whole practice that as artists taken by the *jouissance* of the art say: we shall not renounce to it.

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<sup>16</sup> Workshop in charge of the writer Maria Luz Maggio.

<sup>17</sup> Roberto Juarroz.