

## **Heretical**

### **Jorge Santos**

An artist must live where the art is moved. In the hope of being subversive,

Because if it's not just labor therapy Inside an insane asylum

Eliseo Subiela

Lacan in his homage to Marguerite Duras proposes that the artist is a head of us and it is from what art makes us see that we analysts must learn. I start from art to get to psychoanalysis from the film "the dark side of the heart" where Subiela exposes scenarios in which the artist is immersed. The art and the way he deals with his object. He who practices art faces the reality of life by working to live; he sells his art to eat, prostitutes writing by advertising, perverts sculpture by making exhibitions for the highest bidder. In another dimension art unfolds its subversive condition by linking the singular work of the artist to social reality. From here the exhibition implies a risk for the artist and also for the one who consumes the art. The artist exposes himself to a metamorphosis every time he involves himself in the time of creation and by making his work public he exposes himself to the reprisals of a system for his doing outside the social norm. The observer immersed in the exhibition of the work runs the risk of being affected, moved and actively participating in the work. In this way, the passive observer is transformed into an artist, constructing not only an interpretation of the work, but by letting himself be inhabited by it, the work re-produces itself in him, noticing a subjective change, a possibility of recreating the world, re-doing it and thereby inventing another work: his own. In art, a quotidian object is removed from its original context and recontextualized, thus it is emptied of its former function and acquires another function. We find in this operation what Lacan calls "elevating the object to the dignity of the thing"<sup>1</sup>, in other words, the imaginary pregnancy of the objects diluted and it shows the essential emptiness that inhabits and sustains it.

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<sup>1</sup> J. Lacan. Seminario 23. El Sinthome. Clase 18/11/75. Editorial Paidós. Buenos Aires, 2006.

Art has no utility in itself, but the artist must live moved by the hope that his art will be subversive. The artist must take a position outside the hegemonic discourses so that his work is not subsumed as a labor therapy allowed, regulated and fetishized by the system itself. Vicissitudes that the practitioner of psychoanalysis also faces. Subvert comes from the Latin *vertere* (to turn, to touch, to return), so subvert does not mean to go against, but to find ways to turn what seemed to operate only in one line, to produce a twist, to dislocate the appearance of meaning to make something else emerge from the void outside the established consensuses about the good, the beautiful and the good. Lacan makes explicit that "all art is characterized by a certain mode of organization around a void"<sup>2</sup>. In this way art and psychoanalysis are practices that border the void, circumscribing it and giving rise to the real of the thing.

Under this scenario, both the artist and the analyst, in their singular work, show that there is no way to learn the object, they operate with versions or fictions of the ungraspable being. Truth is fictionalized because it is not found in a manual of concepts, it must be produced. If an art practitioner wants his work to make waves, it is essential that he breaks with the technique that condemns him to be a repeater, he must find in his work, just like the psychoanalysis practitioner, a crack, fissure or door from which to provoke an act that shocks the subject and makes possible the conditions of possibility to give rise to singular creation. Both the artist and the analyst are heretics in their way of choosing, both must take a position and be in subversión. As heretics they re-read, re-think and reveal a fissure through which a glimpse of the real awakens through their act. Fiction, reality and ethics are here intertwined from a heretical point of view, and Lacan reiterates it by inviting us to do as he did and not imitate him. An invitation that summons us to break with the imaginary ideal and give way to the operation of creation proper to the speaker being.

Lacan renews the convergence between fiction and ethics when he expresses "I distinguish myself from the language of being. This implies that there can be fictions of the Word, I

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<sup>2</sup> J. Lacan. Seminario 7. La ética del psicoanálisis. Editorial Paidós: Buenos Aires, 2007. p.160

mean from the Word, and as some of you may remember, that is what I started from when I spoke of ethics”<sup>3</sup>. Fictions supports the fact that there is no language of being, there is no truth that can be said, both Word and truth are structures as fiction. In the Interval between what is said and what is silent, an irreducible hyiancy is installed, an impossibility of saying that operates from the fiction that supports and contains a real that in its way of half-saying flashes something of the truth. The problem of ethics, then, is concerned with a real that is impossible to Access, but which, by sustaining the truth as not all, operates to subvert the perception of events, changing the coordinates of the representable and bringing into play the unrepresentable.

Claudia Lorenzetti, along with Jacques Ranciére, refers that “the practice of art refers to that which makes posible a suspensión of the ordinary forms of sensitive experience; in this mode of represntation it will be a matter of how the strategies of the artists are put into play<sup>4</sup>. The complication in this sense, “does not consist in knowing whether one car o whether one should or should not represent, but in knowing what one wants to represent and what mode of representation should be chosen for that purpose<sup>5</sup>”. Lorenzetti introduces the dimensión of the aesthetics of the sublime to give a rise to the category of the unrepresentable, “the sublime is nothing other than the annunciation of ethicts in the field of aesthetics”<sup>6</sup>. This is the way in which ethics and aesthetics could be intertwined, articulating also psychoanalysis and art by the way in which in both territories the unrepresentable real is treated from fiction as an operation or Gateway to the unthinkable. It is the encounter with the unrepresentable or the impossible of the work or the analytical experience that favors and provoques the advent of contingency and prevents the subject from drowning in the sea of certainties that the present promotes in its multiple representations. Is it posible a herestical then to think of a heresy, ethics and aesthetics converge?

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<sup>3</sup> J. Lacan. Seminario 20. Aùn. Clase 22/10/73. Editorial Paidós: Buenos Aires, 1981. p.160

<sup>4</sup> C. Lorenzetti. Una estética para el psicoanálisis y el arte. Ediciones del Dock: Buenos Aires, 2021. p.45

<sup>5</sup> Ibid.p.45

<sup>6</sup> Ibid. p. 46

I emphasize in the above the importance of choice in the operation of representation, where it is proposed not to unify or coagulate, but to dislocate the meaning and the hegemonic representation and give rise to the unrepresentable. Thus the device proposed by the practitioner of art or psychoanalysis is fundamental for this purpose and, belonging to the field of the ethics of desire, operates from the singular outside a manual of ethical, heretical or aesthetic techniques or operations. Therefore, it is essential to notice the marks that constitute the practice of each one, to appropriate them and to make possible the emergence of new ways of singular doing that touch the body and transform it.

Flight to the question that summons us to this meeting: What ethics for psychoanalytic practice today? A present time that presents a scenario where everything is technified, showable, possible, communicable, where the aim is to make transparent the undifferentiated whole without doors and in a time of refusal to castration, the bet, as Jean Michel Vapperau would say, is to build doors, to propitiate cuts, to recreate intervals between folds. To trace a shadow in the transparency, to make it not immediately obvious that what we are dealing with is what is half said, half said that orients our praxis. I end with what for me has been a door in language: poetry.

Hearing with the eyes, seeing with the ears, letting oneself be inhabited by the inexplicable. To make room for what makes no sense, to find doors in closed spaces, to feel the brightness of the useless that resonates, reverberates, fragments and between intervals produces. Opening, closing, matching, half-opening, half-closing, half-saying that creates, fictionalizes, borders and breaks with what sustains thought. Rupture that extracts the magic of words, images that subvert time and dislocate the idea of the perfect whole or supreme good. Sublime ethics, torn aesthetics, vertigo that expresses the not everything, chaos that invites to create, crossing lines between what is shown, hidden and fractured. Unfolding of life impregnated with death, interval between what is said and what is silenced, impossible to say, cleft through which that which enlivens, despoils and transgresses as a heretical act, where aesthetics and ethics, art and psychoanalysis, reality and fiction intertwine.