

THE ARTIST/ANALYST IS PRESENT:

At the Interface between Creative Arts Practice & Clinical Psychoanalytic Practice

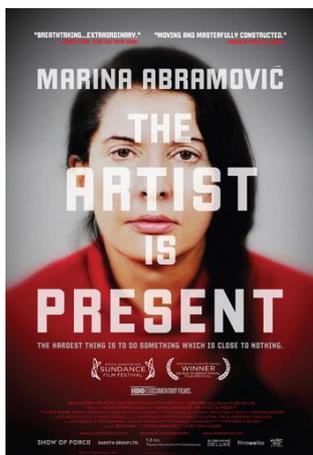


Image from <http://marinafilm.com/>

As part of the 8th Irish Annual
Psychoanalytic Film Festival

*Irish Museum of Modern Art (IMMA),
Dublin 8, Ireland*

Saturday 4 February 2017
@ 12.30-3.15 pm

Description

The Museum of Modern Art (MOMA) in New York exhibited a major retrospective of the performance artist Marina Abramović's work from 14 March to 31 May 2010. As part of the exhibition, *The Artist is Present*, Abramović performed a long-duration piece which involved her sitting in the gallery space every day the gallery was open, from the time it opened until the time it closed. Gallery visitors were invited to sit across from her in silence while she held their gaze. She sat with people for over 700 hours. At first Abramović and each visitor were separated by a small table, which she later had removed so that there was only a small space between them. Long queues formed as time went on, and many who sat in front of the artist were visibly moved to tears in her presence. The performance space also filled up with people who came and watched the silent interactions between the artist and each visitor. *The Artist Is Present* documentary film provides an overview of the MOMA retrospective as well as an introduction to Abramović's body of work which spans nearly five decades.

What was happening in the silent interaction between artist and visitor to produce such a profound impact on those who sat and those who watched from the sidelines? What does it mean to say the artist is present? What is the place of the gaze in this performance? How does silence function in this piece? What is the relationship between the seated pair and the group that forms around them? How might psychoanalysis help us to think about these questions and also to reflect on our own relationship as viewers to this documentary film and to the portrait it presents of Abramović as artist? How might it inform our clinical practice? The performance itself also brings to mind the analytic frame, the analytic attitude and the analyst's capacity to sit with an analysand for the duration of a session. The centrality of the gaze in the performance also prompts us to think of the place of the gaze in psychoanalysis, offered to the analysand by the analyst at the beginning and end of sessions but denied to both parties when the analysand lies on the couch and the analyst sits behind, out of sight.

This session provides space for a dialogue between the creative arts and clinical psychoanalysis, focusing particularly on what artists, curators, art critics and analysts might learn from each other's understanding of Abramović's art practice. The session opens with a screening of *The Artist Is Present* documentary, followed by brief responses (5 minutes each) from an interdisciplinary panel of speakers, after which we will have time for a discussion about the audience's response to the documentary and Abramović's work as it is presented to us. The panel brings together people from the creative arts, curatorship, arts criticism, philosophy, psychoanalysis, psychology, art therapy, visual culture and film studies. Discussants include Gráinne Casey, Noreen Giffney, Jacinta Lynch, Lisa Moran and Katherine Waugh. The purpose of the responses is to open up a space for each of us to reflect on

our experience of watching the documentary, the reactions it provokes in us, and why a capacity for self-reflection is so vital for creative arts practice and clinical psychoanalytic practice.

Schedule

12.30-2.15 pm: Screening of *Marina Abramović: The Artist Is Present*, dirs. Matthew Akers and Jeffrey Dupre (2012)

2.15-2.35 pm: Brief, informal responses (5 minutes each) by Gráinne Casey, Jacinta Lynch, Lisa Moran and Katherine Waugh; chaired by Noreen Giffney

2.35-3.15 pm: Discussion facilitated by Noreen Giffney

The Artist Is Present Exhibition Website and Exhibition Portraits

- www.moma.org/interactives/exhibitions/2010/marinaabramovic/
- www.flickr.com/photos/themuseumofmodernart/sets/72157623741486824/

Recommended Reading

There is no advance preparation required to attend this screening and panel discussion. If delegates are interested in reading something in advance, I would recommend:

- Klaus Biesenbach, 'Marina Abramović: The Artist Is Present. The Artist Was Present. The Artist Will Be Present' in Klaus Biesenbach (ed.), *Marina Abramović: The Artist Is Present* (New York: The Museum of Modern Art 2010), 12-22.
- Stephen Frosh, 'Endurance', *American Imago* 72.2 (2015): 157-175.

Contact me via noreen.giffney@gmail.com if you would like copies.

Discussants

Gráinne Casey works as a registered psychologist and therapist who has specialised in the area of child and adolescent psychotherapy. She works in private practice in An Cuan, which she co-founded in Dublin in 2003. She has lectured on the MSc in Psychoanalytic Psychotherapy at Trinity College Dublin and other different psychotherapy training programmes, and is the Clinical Supervisor Co-ordinator for the Irish Institute for Child and Adolescent Psychoanalytic Psychotherapy (IFCAPP). She is very aware of the importance of the parental relationship when working with children and has recently completed training in Emotionally Focused Therapy for Couples to enhance her skill base.

Web: www.ancuan.ie

Dr Noreen Giffney works as a psychoanalytic psychotherapist in private practice. She also provides research supervision to clinical practitioners undertaking research in the fields of psychoanalysis and psychotherapy. She has published extensively in the areas of psychoanalysis, gender and sexuality studies, and cultural studies. She is particularly interested in the writings of the psychoanalyst Wilfred Bion, the impact of psychosocial factors on work in the consulting room, and the clinical usefulness of non-clinical case studies for psychoanalysts and psychotherapists becoming more self-reflective about the countertransference experience. She is the convener of Psychoanalysis +, an interdisciplinary initiative that brings together clinical, academic and artistic approaches to, and applications of, psychoanalysis. She was appointed to the post of Lecturer in Counselling at the University of Ulster in January 2017.

Web: www.psychoanalyticpsychotherapyclinic.ie

Jacinta Lynch is a visual artist and a graduate of the University of Ulster, Belfast Fine Arts BA and MFA. She worked in London with the international designer and architect, Ron Arad, and later moved to

Milan to work with the Italian design company Fornasetti. On returning to Ireland she studied 16mm Film production at Filmbase. She is the Founding Director of Broadstone Studios in Dublin since 1997, a visual artist studio workspace for professional visual artists. She has developed and co-produced numerous independent art projects with visual artists working in film, sculpture, painting, performance and sound for presentation in the studios exhibition programme. She recently worked with visual artist Kevin Gaffney as Co-producer for a Sky Arts awarded film project presented at several public exhibitions and screened at the Cork Film Festival in 2016. At present she is collaborating with a team of professional artists and curators to address the growing crisis in visual artist workspace in the city, researching international models of best practice in developing sustainable solutions for artist workspace and studio provision in partnership with government agencies.

Web: www.broadstonestudios.com

Lisa Moran is Curator of Engagement and Learning Programmes in the Irish Museum of Modern Art (IMMA). She has a BFA from the Cooper Union School of Art in New York and an MA in the History of Art from the National College of Art and Design, Dublin (NCAD). She is a qualified art therapist and her research focused on the role of projective identification in the art encounter. She is currently a PhD candidate with NCAD undertaking research into the embodied experience of the sculptural object focusing on the work of Polish artist Mirosław Balka and employing W.R. Bion's theory of projective identification and the model of the container/contained. She lectures on modern and contemporary art.

Web: www.imma.ie

Dr Katherine Waugh is a writer, curator and filmmaker whose practice draws on her philosophical background. In 2015 she was awarded an artist's residency in CCI Paris and co-organised *La Guêpe et L'Orchidée* at CAPC Bordeaux. In 2014 she received an award from the Arts Council of England to curate (with writer David Morris) *Schizo Culture: Cracks in the Street*; an exhibition with newly commissioned work from five artists at SPACE gallery London accompanied by a series of film, music and discursive events. She has given talks and curated art symposia in numerous institutions in Ireland and elsewhere including South London Gallery, Whitechapel Gallery, MIMA, Camden Arts Centre, CAPC Bordeaux and SUNY. She co-directed (with Fergus Daly) the award-winning *The Art of Time*, a film on the complex temporalities in contemporary art, film and architecture. She has written extensively on art, with an emphasis on internationally-commissioned art book essays, including essays on artist Lars Laumann (Norwegian Art Prize Commission), Susan Stenger (AV Festival), and for Pallas Projects 2016 publication *Artist Run Europe*.

Discussion Panel

www.pschoanalyticpsychotherapyclinic.ie/psychoanalysis

This panel discussion is organised by Noreen Giffney.

Film Festival & Registration

<http://appipsychotherapy.com/>

The 8th Irish Annual Psychoanalytic Film Festival is organised by the Irish Forum for Psychoanalytic Psychotherapy (IFPP) and the Association for Psychoanalysis and Psychotherapy in Ireland (APPI).

Getting to the Venue

www.imma.ie/en/nav_14.htm