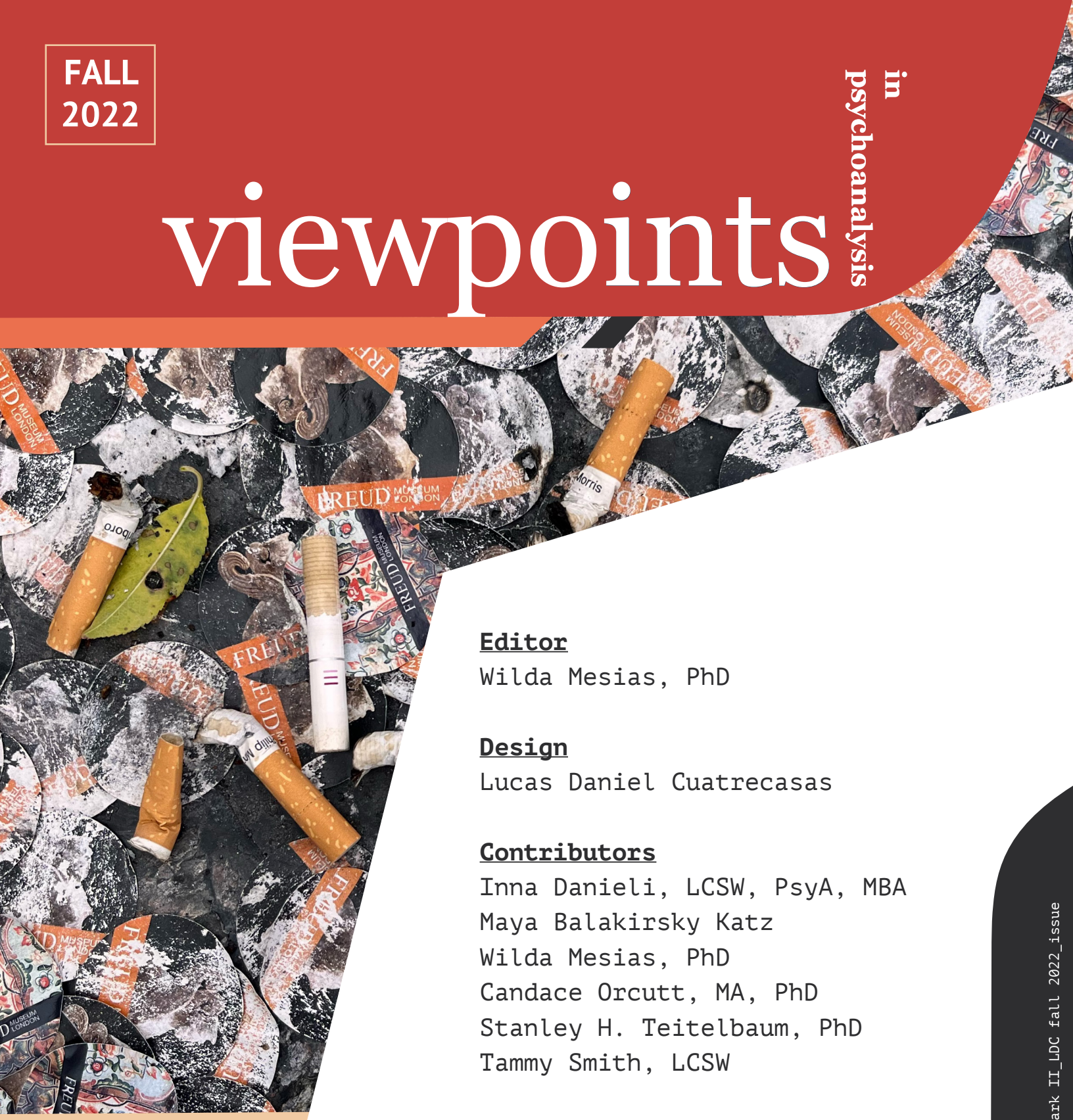
FALL
2022

viewpoints

in psychoanalysis



Editor
Wilda Mesias, PhD

Design
Lucas Daniel Cuatrecasas

Contributors
Inna Danieli, LCSW, PsyA, MBA
Maya Balakirsky Katz
Wilda Mesias, PhD
Candace Orcutt, MA, PhD
Stanley H. Teitelbaum, PhD
Tammy Smith, LCSW

a publication of

NJI SINCE 1972
The New Jersey Institute for Training in Psychoanalysis

Viewpoints in Psychoanalysis is a publication of
The New Jersey Institute for Training in Psychoanalysis.

Viewpoints is a forum for sharing, debating, and analyzing the historical, academic, political, aesthetic, and experimental aspects of the psychoanalytic experience.

Nothing in *Viewpoints* is investment advice.

Viewpoints's content is aimed at sparking discussion and reflection. It is committed to representing a diversity of perspectives, along various dimensions.

NJI
SINCE 1972

121 Cedar Lane, Suite 3-A, Teaneck, NJ 07666

info@njinstitute.com

njinstitute.com

viewpointsnji.wordpress.com

Viewpoints is published twice a year, in the fall and in the spring.

for inquiries about submissions: viewpointsnji@protonmail.com

A note from the editor

Wilda Mesias, PhD

On a recent trip to London, I had the pleasure of visiting the Freud Museum there. The cover of this issue of *Viewpoints* features a photograph taken upon leaving the Museum. As people exit the Museum, they place their entrance sticker on the lid of a bin. Those who smoke also leave their cigarettes butts there.

The Museum is the house in which Freud lived at the end of his life, having left Vienna on June 4, 1938. Moving through the house, one can see the different living areas, Freud's collection of books and art objects, his office, the couch, his spectacles, his fetishes, the famous porcupine on top of his desk, and even his prosthetic jaw. Freud developed a leukoplakic growth, and after its removal, he was required to wear this prosthesis, which caused tremendous pain. Nevertheless, Freud continued to smoke for most of his life. The Museum reports that Freud said to his doctor, "I believe I owe to the cigar a great intensification of my capacity to work and a facilitation of my self control."* In this light, the commemorative cigarette butts left on the bin outside the Museum perhaps take on a new meaning.

I had not been in the Museum for quite a while and, during this visit, I reflected on the physical space in which Freud spent his last days. Freud the man, the father, the husband, the analyst. There is a degree of intimacy in seeing the objects and surroundings that were part of his quotidian life. The objects that he left behind reveal his tastes and flaws and even his needs.

We share and leave behind aspects of ourselves in what we create. Each contribution to this issue of *Viewpoints*, in one way or another, touches on the intimacy of psychic space or the traces that our psyche leaves on the world around us. Through the mark they have left on this issue, each author lets the reader inhabit that psychic space. I am very grateful to all of the authors that have made this issue possible.

In this issue:

Ten Footnotes on Reading Freud..... 2
Maya Balakirsky Katz

Reflections on *Smart Money* 7
Stanley H. Teitelbaum, PhD

Bowlby and Masterson..... 11
Candace Orcutt, MA, PhD

Illustrations..... 14
Candace Orcutt, MA, PhD

The Red Studio 15
Wilda Mesias, PhD

Psychoanalysis on the Big Screen..... 18
Tammy Smith, LCSW

My Journey to Become a Psychoanalyst..... 21
Inna Danieli, LCSW, PsyA, MBA

* "Freud and His Cigars," Freud Museum London, https://www.freud.org.uk/2020/04/22/freud-and-his-cigars.

Ten Footnotes on Reading Freud[1]

Maya Balakirsky Katz

Psychoanalysis emerged as a *literary* movement before it emerged as anything else thanks to Freud's launch of the serial *Schriften* in 1907, the first of what would be a culture of new periodicals specializing in the new science within seven short years. I wrote a book about it, and Wilda Mes(s)ias kindly invited me to tell you about it for our own biannual magazine. My interest in serials can be ascribed to what I readily concede is a "basic assumption," which is not necessarily wrong so much as uncomfortably binding. A deeply-held belief in our collective hearts dictates that retrospective understanding of our institutional history can have curative effects, perhaps parallel to the way individual therapy disentangles the past from the present. My unquestioning faith in the retrospective gaze led me to my research on the first psychoanalytic journals. I thought that if we could recover the literary *moment* when a slew of new journals created a healing *movement,* then we might be able to lay some outdated disciplinary narratives to rest. Turns out (i.e., as a result of the NJI personal-analysis requirement) that I am a poster child for the "altruist" defense paradigm, which drove me to write a book that I believed could "do good" instead of attending to my basic nutritional needs.[2] I am not confessing this because I tend to blurt out my shame (I pretty much got this under control after those 450 hours), but because I am ridiculously happy to share my discoveries with a community that actually thinks and cares about how people *work*.[3] I *can* see how other people might misinterpret my claim of "good works" as a case of "virtue signaling," but I am writing only to YOU since we all know that we are all Mothers.

So, I scoured the antiquarian dealers for the journals that spread psychoanalysis like a virus, but also *a contrario*,[4] with the complete faith that if I could make sense of how our

[1] First published here, which is the most important thing about this contribution. Warning: reprints will distort not only the content but also the basic function of this text.
[2] Professional in-joke to impress Peter LaBarbera, who teaches the EGO course, and Sheldon Weiss, who distinguishes a defensive and a libidinal motive as the cornerstone of his depression course. Ed. note: The comment also doubles to campaign Burton Norman Seitler to replace the sexual perversities class with a course on eating disorders.
[3] Ed. note: This is just a general insider nod meant for the specific sort of psychoanalytic reader, who is also a writer and likes to discuss the writer's process as much as I do in a magazine to which we all contribute. Author's note: A virtual kiss to Candace Orcutt because it is especially the two of us who like to talk about *that*.
[4] Ed. Note: Latin for "just the opposite of that." Critics accused Freud of spreading "a mental epidemic among doctors," but psychoanalysis *eradicated* a virus, rendering the analogy: "like a vaccine."

early pioneers *worked* we could recover the original "talking cure" that convinced people to think and feel differently. Maybe it was not Anna O. and her Victorian daddies that were so different from us nowadays, but *us* who don't know (i.e., forgot) how to bring people to their most creative self-states right in the doctor's office and exorcize their demons. That's really my story for how I ended up with a collection of crispy, even flaky, often musty first editions of the first psychoanalytic journals.

You have to understand (this is not technically an NJI requirement so much as what binds our members together) that we are all a bunch of idealists, some would say *vilde mshikhistn* (wild messianists). As a candidate with the persistent feeling that I was arriving rather late to the realization of my mother-love (although Neil Wilson says I always *knew*), I was totally hooked by the theory we imbibed over five years of coursework. Only one little itty bitty but quite persistent nagging issue foiled my complete submission to Freud: our total reliance on the Standard Edition of Freud brought to us by PEP Web. As an art historian who came to train fairly late in my career, I felt amiss among digital and decontextualized copies, yearning for the *prima* material, the original sources.

Sure, early Freud makes a foundational sort of sense because the guy observed real psychic products and mechanisms that have always been there, such as dreams, phantasies, mourning, narcissism, and projection. Logic dictates that if you begin with any one real and observable function, then we would naturally witness its theoretical "evolution" in the hands of other clinicians who came along *after the fact* and filled in all the gaps and resolved all the conflicts. Any identified flaws would only serve to make us feel like our field is perpetually getting better and better or, as we prefer to say in our field, deeper and deeper.

The structural problems with reading in this particular "developmental" way made me doubt my own observations and conclusions (which is something we have correctly identified as unhealthy) and specifically doubt Freud (a definite no-no). In fact, I was plagued by doubt. What if we have grossly distorted what only appears to be the progressive development of Freudian thinking on the human psyche? If you retrieve essays by subject area, our early psychoanalytic corpus is, by definition, foundational. But was it *still empirical*, which was the original claim that won psychoanalysis a public? Did the parts that we kept of Freud *still work* or had the original discoveries been inadvertently lost? What if we kept the *wrong* parts? What if, I worried, we assign a distorted timelessness to a highly time-bound literary canon we not only read but *put into action*?

So, I turned from doubt to the more productive psychic chore of sexual research. For a field that thinks—I almost said obsesses—about the primal scene that produced the original source (our lost object), our complete reliance on platforms so convenient they produce a consistent incuriosity about themselves borders on denial. We rarely pause to consider the actual pages on which the first psychoanalytic words were first printed and disseminated one issue at a time in exacting serial production. I mean, what if it wasn't even the words that gave birth to psychoanalysis but the touch of the original blue-tinted cover on the reader's cheek at night when she fell asleep reading about dreams? I mean, did anybody check to see if Freud's first periodical publisher Hugo Heller or his printer Karl Prochaska in Teschen laced the first issues with cocaine?

Would that be so crazy? Would induced mass-hypnosis strain credulity more than the proposition that some paltry and now-defunct journals convinced the world that a middle-aged Jewish neurologist and his closest friends could cure nervous disorders?

It is option B (although there is no need to split here).

After a lot of forensic examining, fondling, smelling, and measuring (and, yes, yes, textual intercourse too) of those now ridiculously expensive first editions, this do-gooder is happy to report: **Everything we've been reading is OUT of context!**[5]

We have been reading all wrong because we have been reading single-authored texts. The words belonging to any one byline may basically belong to a single mind, with all the obvious caveats, but they were uttered *to*[6] someone else, *in relation* to everyone else. Whatever dreams or psychotic visions any one journal contributor pulled out of their own heads in the privacy of their own beds, they were writing to and *for* each other. When we read the *Jahrbuch*, the first scientific periodical specializing in the new science, we are privy to the primal scene of psychoanalysis, when two people, in this case a union between two men, jointly conceived and produced "the new-born child," which is what Freud called all his journals. In 1909, Freud and Jung publicly swore their allegiance to each other on the holy *Jahrbuch* before Eugen Bleuler and God, who were basically the same person back then, in a union sanctioned by a licensed publisher registered with the Austro-Hungarian empire. This means that, at the time of their original publication, Freud and Jung wrote and were read *together* as co-creators who oversaw a growing number of co-contributors. New siblings came along—the *Zentralblatt*, *Korrespondenzblatt*, *Imago*, *Zeitschrift*—and the various editorial dyads (admittedly, there were some messy triangles) seduced a finite and definitive group of readers that included women, lots of them, and some of them became patients, analysts, secretaries, assistants, translators, patrons, muses, and first responders.[7]

In the course of my research, **I came to truly understand that the pioneers of psychoanalysis theorized and promoted the *intra-psychic* approach in what was literally a *relational* field**.[8] The DIOLOGIC is the part of what was happening back then that we are missing today; the original source was really more a product of an intersubjective (or introjected) mind. What we recover in reading the original periodical publications is the multiple voices that shaped the classic phenomenon of the "one-person analysis."

When we read this way, we discover that the contributors to the new journals made us who we are today not because of their patient

[5] This spacing is a retro-representation of publisher directives sent to printers requesting typesetters double the space between characters to slow down the pace to cue the grand entry of the bits that sell. Also known as the thesis.
[6] Italicized to cue the presence of an analogy.
[7] Added to signal the importance of gender roles in narrative construction because this is related to my other work and happens to be generally important to academic discourse today but otherwise is totally irrelevant to my thesis here.
[8] Thesis restated with more specificity and bolded for emphasis.

body but as a result of their editorial bodies. The first psychoanalytic "movement" was, first and foremost, a *media community*. The social aspects of serial publication sharply contrasted to our solitary reading experience. The first texts published in specialized periodicals were originally designed and read as part of a whole issue in a writing and reading experience in which any one contribution was contingent on meanings created by surrounding contributions. As dozens of subscriber correspondences testify, readers read newly arrived issues with the knowledge and expectation that these issues were being read at roughly the same time by other readers in their circles. The periodical enterprise shaped the psychoanalytic *reader*. Each periodical taught its subscription base *how* to think like a psychoanalyst. Journals trained their readers in Freudian slips, meaningful deletions, words replaced by their opposites, meaningful uses of numbers and names, the symbolization of organs and their functions, symptomology, the retrospective search for original cause, and contemporary motivation. By 1914, readers knew how to play the multi-authored "interpretation games" that the journals delivered, and they did not forget what they learned even after the First World War put a natural end to the sort of periodical culture everyone *knew* but we have forgotten. This means we have to read what was published not only for its revolutionary discoveries but also for the timely trends (the daily residue). That is, to remember what we once knew, we have to attend to the ways that media shapes an identity for its contributor list and subscription base. It means that we need to read for multiple levels of discourse, which sounds fancy and literary when you have just one auteur in mind, but is far more straightforward when you literally mean a conversation between multiple parties. If footnotes are the end of the line, so to speak, on any given single-author text, we need to ask where commentary on someone else's footnotes go.

Reading for the dialogic means that we need to know who was talking to whom about whom in order to distinguish contemporary double-entendre from a scientific analogy or a personal confession from a proud paean to the basic character of the entire readership. We need to know for what purpose someone is talking to someone or about someone else because sometimes a contribution is elaborating on their discovery of a universal psychic mechanism (e.g., our sacred libido) but sometimes we are commemorating a colleague (dear Joel), acknowledging our supervisors (👋Jodi Kosofsky), or excommunicating a traitor from our midst (who rarely gets a first-name mention). Like alchemists working with *prima materia*, *what* is what *matters*. The in-jokes, insider nods, advertisements, and plugs for other journals (*JASPER*) and other contributor projects (*Seeing Past the Lies*) are not incidental to who we are; they are how individuals become a community.

It was not all planned or even conscious. There is just as much of what Inna Danieli calls "magical coincidences" in journal work as word counts and sales. These *ex post facto* meeting points are only ever acknowledged, when they are acknowledged at all, in the next issue as "ah-ha moments." To sort out the magic from the market, we must read retrospectively, uncovering one layer at a time in its own context, without missing a single issue, because conversations ran through multiple issues and even crossed from one journal into another. We must learn to distinguish the established frame of periodical publications from the ways that individual authors came along and

used grammatical innuendo (those sneaky characters) and typographical communications (those foreign types) to communicate. We must sort out contemporary double entendre (daily residue) from observational science if we are to make sense of the history of psychoanalytic theory.

Those who have come to appreciate how individuals all belong to media communities know that the future of NJI depends on our biannual *Viewpoints*. Because I care about the future of us, I pledge to submit a second installment (which is how serials work) after my volume appears in print (pre-order yours on Amazon today!),[9] and divulge one primary-source discovery, by which I mean a highly eroticized object of psychoanalysis, whose first unveiling I promised the publishers (which is how all publication works).[10]

Maya Balakirsky Katz is a co-editor of the journal *Images: A Journal of Jewish Art and Visual Culture*. Her book *Freud, Jung, and Jonah: Religion and the Birth of the Psychoanalytic Periodical* (Cambridge University Press) comes out in November 2022.

[9] Plug for my book (with no intentional connotation of anal plugs, which really is more about writer's block).
[10] Wilda Mesias's disclaimer: The above pledge for a second installment is subject to editorial review. Author's note on text of Wilda Mesias's disclaimer: There is absolutely nothing that *I mean* by naming my editor "Wild Messiah," which is just as important to my thesis as all the rest.

Reflections on *Smart Money*:

A Psychologist's Guide to Overcoming Self-Defeating Patterns in Stock Market Investing

Stanley H. Teitelbaum, PhD

1.

My longstanding experience as a psychoanalyst seeing patients' self-defeating choices become core issues in their treatment, and my interest in how similar issues operate to limit successful investing in the stock market, have propelled me to write my newest book *Smart Money: A Psychologist's Guide to Overcoming Self-Defeating Patterns in Stock Market Investing*.

In our psychotherapy practice we often encounter a money taboo in which patients are more likely to talk about relationship problems and sexual conflicts than money issues. Yet financial conflicts are one of the leading causes of marital disharmony and divorce. Furthermore, we all have a relationship with money, a theme which often goes unexamined in the course of therapy. It is also noteworthy that many therapists are notoriously deficient in managing their own financial matters.

In *Smart Money*, I utilize some of the key concepts in psychoanalytic theory and apply them to an understanding of the pitfalls and roadblocks to more successful stock market investing. These include the themes of illusion and reality, defense mechanisms, the repetition compulsion, and the role of shame in stock market decisions.

Investing in the stock market is widely popularized as the best pathway for enhancing your wealth. Unfortunately, most people have underperforming portfolios, because of emotional roadblocks, blind spots, and errors in judgment that interfere with profitable investing. My belief is that by becoming more aware of your self-defeating tendencies and correcting them, you can become a more successful investor who acquires a substantial nest egg and outperforms your financial advisors, friends, colleagues, and relatives. Greed, fear, euphoria, despair, overconfidence, and regret are among the most prominent emotional obstacles that get in our way.

The four most common self-defeating investment patterns are: (1) buying high and selling low, in which we are influenced by the euphoria of a strong advance in stocks and/or the despair during a declining market; (2) the herd effect in which we follow the crowd, a group contagion phenomenon, which leads us to make buy and sell decisions based on our fear of missing out ("FOMO") on what appears to be a winning strategy, but often leads us to a late-in-the-game decision; (3) looking for the guru, whom we can anoint, follow as an investment hero, and place on the guru pedestal attached to the fantasy that she/he/

they will lead us to the land of riches, and (4) staying too long with an unproductive financial advisor, generated by the hope or illusion that she/he/they will find a way to perform better. This parallels how some people are inclined to stay and struggle in masochistic personal relationships while repeatedly experiencing disappointments. This theme is captured in Greenson's (1967/2018) definition of repetition compulsion: "the repetition may represent the hope for a happier end to a past frustration" (p. 82).

2.

The following includes some selected themes from *Smart Money*.

Defense Mechanisms

Denial and avoidance are common defense mechanisms utilized to ward off and protect ourselves from the heightened anxiety ushered in by a market downturn (e.g. the first half of 2022) and keep us from feeling overwhelmed and panicky when our stocks falter. However, these defenses may be maladaptive to the extent that they deter us from taking a more productive path in re-examining our goals, investment philosophy, and tolerance for risk.

Assessing your risk appetite is a central ingredient in stock market investing, and many investors overconfidently overestimate their level of risk tolerance. Research studies tell us that taking greater risks often leads to greater rewards, but many people tune out the first part of that sentence and grasp on to only the second part. Managing and monitoring your risk tolerance will help you to be more successful.

It is valuable to leave your ego out of your investment decisions. Everybody makes some picks that turn out to be losers, but what is important is to be able to NOT equate your net worth with your self worth. Enduring pain is part of investing.

Rationalization is another defense mechanism designed to protect us from the self-recrimination of our inner critic (harsh superego) associated with an investment that has gone bad. It's a way of cushioning the blow to one's self-esteem for having made what turned out to be a poor investment choice. Financial advisors are often also guilty of introducing rationalizations to explain or justify why their recommendations didn't work out.

A primary goal is to be attuned to the emotional factors and defense mechanisms that may be influencing your thinking, judgment, and decisionmaking ability.

Financial experts have found that the pain of losing is two and a half times greater than the joy of having a winner. In the world of sports, this phenomenon has been described by star athletes like Tom Brady (football) and Jerry West (basketball). In the stock market, the pain of losing frequently overrides the ability to cut your losses at a reasonable level, before a small loss morphs into a large loss; and the pain is muted by framing the loss as a paper loss that can be recouped, rather than an actual, monetary loss.

GetEvenitis

Most people experience a feeling of wellbeing when their portfolio rises. It contributes to their self-image as a winner; conversely, stock market losses can make you feel like a loser. When a stock price has retreated to the cutting-

a-loss threshold that makes sense for a given individual, a critical decision must be made about whether to sell or to hold that stock. The imperfect probability is greater that the stock is in a downtrend and will most likely drift lower, but the human tendency is to initiate a mental bargaining approach in which the investor tells herself/himself/themselves that if she/he/they can get even, she/he/they will then sell. I have dubbed this process "GetEvenitis," which is intended to assuage the pain connected to taking a loss. It involves the attempt to avoid confronting and dealing with the shame associated with having made an investment mistake. It contains a wished-for fantasy that a declining stock will recover to a level that is psychologically more palatable, usually a break-even price level. Furthermore, the pain of absorbing a loss is not just about money but also about the shame of making a bad choice. The hope of a comeback often prevails. These emotional issues frequently adversely influence objective decisionmaking in the stock market.

Shame

Shame is defined in the dictionary as "a painful emotion caused by a strong sense of guilt, embarrassment, unworthiness or disgrace" (American Heritage, 1981). Shame is activated by the exposure of oneself to oneself, to the outside world, or both, as deficient or defective. In stock market investing, shame occurs when your misguided stock-picking judgment emerges. The origin of *mort-* in "mortification" is the Latin word for "death," which suggests that the revelation of oneself as defective resembles a death from exposure. A heightened level of shame leads to feelings of mortification, in a way that is similar to how a heightened level of anxiety leads to feelings of panic. Shame is one of the most powerful emotions underlying loss aversion. When we convert a paper loss into an actual loss, we are forced to face our error, and our inner critic tells us that we are inept and incompetent as stock market investors. Psychiatrist Melvin Lansky has written about "hidden shame" as a process in which we are exposed to ourselves as deficient, unlovable, and disappointing. It is worth noting that Peter Lynch (1994), the ultra-successful Fidelity Magellan Fund manager has proclaimed that "[t]here's no shame in losing money on a stock. Everybody does it. What is shameful is to hold on to a stock, or, worse, to buy more of it, when the fundamentals are deteriorating" (p. 138).

Illusion and Reality

During extended bull market runs and vicious bear markets, investors are at an increased risk of succumbing to impulsive or irrational trading decisions. At such times, people react to their greed and fear, and they tend to forget, ignore, or tune out the reality of the cyclical nature of the stock market.

In a bull market, a rising tide lifts all boats: most investors accrue gains, which reinforces the illusion that they are great stock pickers and can persistently beat the market. The reality is that the market generally overreacts, i.e., overextends its level of advance or decline, which prompts investors to react with euphoria and impulsive buy decisions in a bull market and terror and panic-driven sell decisions in the throes of a bear market.

3.

Sir John Templeton, the legendary wealth manager, captured the investor mentality that expects the direction of a market trend to continue indefinitely in stating that "this time it's different" are the four most expensive

words in the English language. His message was intended to alert us to the illusion that a bull market won't abruptly run out of steam (bull markets always end ugly), or that a bear market will not recover. In stock market investing, when there is a gap between illusion and reality, it is only a matter of time until reality prevails. During volatile periods, the wise investor strives to weather the storm and terror of a bear market and to resist getting swept up in the mania of a huge upturn. In scary times, when the market is declining, I find it useful to remember the philosopher George Santayana's famous quotation, "Those who cannot remember the past are doomed to repeat it."

In thinking about the psychological nuances that influence decisionmaking and behavior in investing, I sometimes reflect on my favorite children's stories, *The Adventures of Pinocchio*. When Pinocchio is encouraged by the cunning fox and cat to parlay his five gold coins into thousands, we can observe the conflict between his id (untamed greed impulse), ego (the pressure and impact of reality considerations), and superego (the influence of his conscience in regulating his behavior). In the tale, Pinocchio is entranced by the prospect of acquiring easy financial gains, (his greed impulses prevail), he dismisses the reality consideration that it would be wiser to just go home before getting more involved in a quick-money scheme, and he overrides the warnings of Jiminy Cricket (the representation of his superego) in allowing himself to be taken advantage of in a self-defeating enterprise. The tale of Pinocchio parallels the plight of investors who foster illusions about easy pathways to getting rich in the stock market.

A curious fact I learned of is that, contrary to popular depictions, women are better than men in investing. Several studies reveal that men are more significantly hampered by the effects of overconfidence, which prompt them to lean toward more risky choices and to overtrade more frequently than women. Surveys indicate that the superior returns for women are related to taking on less risk in their investment decisions and to holding more long-term investments. In other words, being more risk averse and less impulsive leads women to be more successful than men in stock market investing.

In general, investors sabotage themselves by having unrealistic expectations and goals, and their emotional blind spots and errors in judgment result in underperformance. We all have our "woulda," "coulda," "shoulda" stories about investment mistakes and setbacks in not reaching our financial goals, and our inner critic berates us for these missteps. However, investing adversity does not have to lead to giving up. It can be a call to recalibrate and revise your path along realistic expectations, in line with the level of your risk tolerance and risk appetite, and to maintain the discipline to stick with that path over an extended period of time, without becoming dismayed by short term changes in your portfolio value.

references

American Heritage. (1981). Shame. In *The American Heritage dictionary of the English language*. Houghton Mifflin (p. 1190).

Greenson, R. R. (2018). *The technique and practice of psychoanalysis*. Routledge. (Original work published 1967)

Lynch, P. (1994). *Beating the street*. Simon & Schuster.

Bowlby and Masterson:

Developmental Theory and Personality Disorder

Candace Orcutt, MA, PhD

The following is the introduction to a talk (virtually) presented by Candace Orcutt to the Bowlby Centre in London on May 14, 2022. The presentation was enthusiastically received, and Candace was especially pleased to have this opportunity to speak with clinicians in the "homeland" of object relations and developmental theory.

James Masterson's pioneering work in the understanding and treatment of personality disorders gained a vital and "secure base" in the developmental studies of John Bowlby and his contemporary, Margaret Mahler. Bowlby, especially, stressed the importance of the "internal working model" of relationship that the child learns from the early mother/child interaction. Masterson, in turn, demonstrates how personality disorder is the shadow side of this inner model, showing how early omissions and distortions are carried over in fundamental assumptions that limit and skew adult relationships. Masterson then introduces developmentally directed interventions as part of the therapeutic relationship when working with patients with personality disorder, or what he came to describe as "disorders of the self." In this presentation, I hope to explain and illustrate some of these interventions. In addition, I would like to further extend this psychodynamic approach to include Bowlby's balancing of attachment and exploring behaviors.

John Bowlby's work on attachment is human and compelling. But a second look directs us to see he is also describing a polarity of behaviors: attachment and exploration. It is our nature to need the security of the familiar while, at the same time, we are drawn to the excitement of discovering the new.

This polarity, and the oscillation of polarities that seeks a constructive middle course, underlies the development of individual personality in those critical first three years or so when we are learning to be ourselves within a social environment. Bowlby did not venture too far beyond his replicable scientific base to hypothesize on the origins of pathology (although his inheritors, such as Main and Crittenden, seemed headed that way). But his studies of early attachment and exploration behavior support and then extend Masterson's understanding of maladaptive formation of the early self.

Masterson's original emphasis is more on Mahler's studies, but the same oscillating phenomenon is reflected there. Mahler creates vivid images of the early interplay between mother and child; she pictures the

initially dependent infant who takes "the first steps away from mother," but who, even while becoming more adventuresome, must still "check back to mother" for reassurance. This activity supports the pulsing advance of psychic growth, which is an outward-seeking movement continually requiring confirmation from a sustaining source. The child's sense of a consistent attachment is at first dependent on the actual presence of the mother or constant care-giver. This establishes a future sense of safety—in the terminology of Bowlby's colleague, Mary Ainsworth, a "secure base" for exploration. Over the first three years or so of life, the child must learn to internalize—to take ownership of—this secure base. In Bowlby's words, we create an "internal working model" of this mother-child balancing process in order to sustain an independently regulating social self. The same collaborative model can serve the building of the therapeutic relationship. Sullivan's interpersonal psychotherapy advocates interpersonal exchange as "mutually regulated ongoing exploration" (Brown & Elliott, 2016, p. 431). Masterson, similarly, understands therapy as a rebalancing of early mother-child reciprocity: a two-person collaboration that shifts with stages of development as the self takes on responsibility for providing is own secure base.

Oscillation between polarities seems to be the preferred way of finding a desired "middle way" in human experience. This process has found a wide range of expression, from the ancient Tao of eastern philosophy to Mark Solms's thermodynamic hypothesis. Solms, a neuropsychoanalyst, relates the balancing of psychic homeostasis to quantum physics, with the basic properties of particles to either draw together or push apart. Bowlby (1969) himself speaks of "control systems that organise and direct their activities within the environment of adaptedness" (p. 49). Everything, it would seem, is reliant on a successful balancing act. As for humans, we must first learn to keep our balance from another who holds us steady.

Probably the crucial commonality in the studies of Bowlby and Mahler, and their indispensable value to Masterson's approach, is the assertion of this mother-child relationship as fundamental to the development of the individual self. This concept provides a foundation for the major paradigm shift in psychoanalysis: replacing emphasis on inner phantasy with the primacy of the interpersonal relationship.

Through Bowlby especially, a scientific base is established to strengthen Fairbairn's lonely insistence that the ego is "primarily object-seeking" and Winnicott's protest that "there is no such thing as a baby [only a baby and a mother]!" Masterson, in incorporating the work of Mahler and later Bowlby, laid the groundwork for therapy not only directed to the patient's pathology but directed to the underlying pattern of healthy relatedness potential in the patient. He wanted to show that personality disorder represents only the darker side of human development—a distortion created in the early forming of relationship that can be reformulated in the therapeutic endeavor. New collaborative balancing teaches discovery of the adaptive self.

Masterson's creative synthesis of developmental theory, object relations, and self theory continued through the 1970s until 2005. At that point, he had formulated a clinical approach to personality disorder based on the unanswered needs of Mahler's developmental stages. This work was never completed, and it

has been my goal in my book, *The Unanswered Self*, to bring this project closer to completion.

The primary purpose of my book has been to round out Masterson's treatment of personality disorder as it addresses failures of the growing self to adequately meet developmental tasks. Following Mahler, these are the predominant tasks of the developmental subphases of "differentiation," "practicing," and "rapprochement." Unfinished psychic growth in these areas leads to the psychic uncertainty of the schizoid, narcissistic, and borderline personalities—the primary disorders of the self as described by Masterson. Masterson's approach is based on understanding the relational needs of each subphase, and the relational deficit or distortion that frustrated psychic growth when those needs were not sufficiently met. Masterson's technique is shaped by the specialized communication required by that arrested part of the self to feel heard and answered: acknowledgement for the schizoid; mirroring for the narcissist; and, for the borderline, the modeling of a field of observation able to contain contradiction.

Mahler's paradigm follows the child through the first three years of the "psychic birth" of the child—of separation and individuation achieved through the maturation of outer and inner object relations. I would like to take this opportunity to trace that progression through the interplay of Bowlby's polarities of attachment and exploration. These first three years will see the infant shifting from almost-total attachment to the mother to near-autonomous exploration of the environment. They will witness the need of the infant—in collaboration with the mother—to continually rebalance these polarities in accordance with growth of overall capacity and social awareness. This balancing suggests an adjustment beyond simple adaptation; it suggests that we must learn, as social animals, to regulate the social homeostasis between the need to belong and the need to be on our own. Bowlby makes it clear that, although personal growth must ebb and flow between degrees of attachment and exploration, attachment remains the stabilizing contribution; it provides the "secure base" for our social growth, and we must learn to carry it with us in a guiding "internal working model."

I would now like to briefly review Mahler's subphases of psychic growth—first in the context of Bowlby's attachment-exploration dichotomy, and then in terms of the psychic issues addressed by Masterson. It should be kept in mind that this is a much-simplified description of a complex, shared process that is more than step-by-step and goes beyond a developmental moment to a lifetime of discovery and adjustment.

This is a social process—a dual accomplishment that is only learned through relationship and is only significantly modified in the same way, notably through the therapeutic relationship.

references

Bowlby, J. (1969). *Attachment and loss* (2nd ed., Vol. 1: Attachment, 1982). Basic Books.

Brown, D. P., & Elliot, D. S. (2016). *Attachment disturbances in adults: Treatment for comprehensive repair*. W. W. Norton & Company.

Illustrations

Candace Orcutt, MA, PhD

Transference phenomenon—
"the patient misunderstands the
present in terms of the past."

The Red Studio

Wilda Mesias, PhD

In 1911, Henri Matisse painted *L' Atelier Rouge* (*The Red Studio*). It is said that he painted it after visiting Spain and seeing traditional Islamic art. This work was commissioned and subsequently rejected by the Muscovite art collector Sergei Shchukin, Matisse's longtime patron.

This aesthetically gorgeous piece thus remained unwanted in the studio in which it was created. Matisse believed in his painting and showed it numerous times. But no one purchased it for a long time. The first time the French were able to see it was in 1926; later, it was bought by David Tennant, the founder of London's Gargoyle Club. In 1948, the MoMA purchased this now-priceless painting for $29,000.

The Red Studio was harshly criticized, unappreciated, and misunderstood. However, for the past four years, this painting has been the subject of much love and close observance. From May 1, 2022 to September 10, 2022, the Museum of Modern Art in New York City presented an exhibition titled *Matisse: The*

Henri Matisse, The Red Studio (1911), MoMA, https://www.moma.org/collection/works/78389

Red Studio, in which this work, along with several other works by Matisse, was on display. In this exhibition, this painting was properly revered.

What is so special about this work? Beyond its beauty, this work allows us to enter Matisse's creative space: it is thus intimate and revealing. In his home in Issy-les-Moulineaux, in the suburbs of Paris, Matisse built the studio in which this and other art pieces were created. *The Red Studio* reflects what he saw in his surroundings as he painted it. This new creation thus showed Matisse's perspective on his own his paintings. Highlighting Matisse's self-referential process, the MoMA reunited in its exhibition various works or objects that once were together in Matisse's studio and are depicted in the painting.

The Red Studio bewildered many not only for its use of such powerful—considered by many aggressive—Venetian red but what many saw as its defiance of depth. By eluding the expectation of a three-dimensional frame of reference, *The Red Studio* plays with spatial illusion.

The Venetian red that covers the canvas's surface becomes part of everything, confusing the image, and, at the same time, leaving clues behind. In many ways the flat Venetian red, like the manifest content of a dream, reveals and conceals the latent content. By the use of modern technology such as scanners and microscopic views of cross sections, researchers working daily with this painting for the past four years have found something new each day.

Freud's topographical view posits the three elements: unconscious, preconscious, and conscious. In *An Outline of Psychoanalysis* (1940), he says:

> There is no need to characterize what we call 'conscious': it is the same as the consciousness of philosophers and of everyday opinion. Everything else psychical is in our view 'the unconscious'. We are soon led to make an important division in this unconscious. Some processes become conscious easily; they may then cease to be conscious, but can become conscious once more without any trouble: as people say, they can be reproduced or remembered. This reminds us that consciousness is in general a highly fugitive state. What is conscious is conscious only for a moment. . . . Everything unconscious that behaves in this way, that can thus easily exchange the unconscious state for the conscious one, is therefore preferably described as 'capable of becoming conscious,' or as *preconscious*. Experience has taught us that there is hardly a psychical process, however complicated it may be, which cannot on occasion remain preconscious, even though as a rule it will, as we say, push its way forward into consciousness. There are other psychical processes and psychical material which have no such easy access to becoming conscious but must be inferred, recognized, and translated into conscious form in the manner described. For such material we reserve the name of the unconscious proper.*

Beneath the layer of bold Venetian red, which it's believed came later in the process and was applied after everything else was painted and dried—perhaps a month later, and perhaps in one shot—lie layers with hints of ochre,

* An Outline of Psycho-Analysis, in The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. 23, at 159–60 (James Strachey trans. 1964).

meridian green, blue, and pink. Thus, *The Red Studio* was not always red: the walls had vertical lines of meridian green and the floor was pink. Underneath the red, scholars believe that this painting was much more like Matisse's *The Pink Studio*, a work of art that was accepted and acquired by Shchukin and is currently at the Pushkin Museum in Moscow.

Henri Matisse, The Artist's Studio (The Pink Studio) (1911), The Pushkin State Museum of Fine Arts, https://pushkinmuseum.art/data/fonds/europe_and_america/j/2001_3000/zh_3295

In depicting his studio—including his own paintings displayed inside it—Matisse leaves traces of the images or figures that may lie underneath the red expanse: hints of green appear in the corner of Matisse's reproduction of his own *Young Sailor II* (1906), hints of ochre emerge in the furniture. Even the flatness is perhaps misleading, since certain lines create perspective. It seems as if Matisse is inviting us to take time to discover what is beyond the surface, reminding us to consistently, patiently, and lovingly explore all of the layers of the work, rather than becoming stuck in the extensive red that appears to flatten the painting and resist conventional modes of depicting perspective.

Revolutionary concepts are those that make humans question their basic beliefs about themselves or the world. Freud, with his pièce de résistance, the notion of the unconscious mind, dismantled contemporary understandings of human knowledge and mastery of the conscious mind. Matisse used color in ways that few Western European painters did before him, and the flattened perspective of *The Red Studio* challenges our perception of space and even of reality. These ideas are born from minds that are ahead of their time, that create controversy and continue to exert an influence on us. And, no matter what resistance those ideas encounter, they are timeless.

Psychoanalysis on the Big Screen

Tammy Smith, LCSW
NJI Candidate

In Response to *Projections: Shrinks on Screen* with Mary Wild, July 30 & 31, 2022, Freud Museum London, and *Celluloid Couches, Cinematic Clients: Psychoanalysis and Psychotherapy in the Movies* (2004), edited by Jerrold R. Brandell

Films featuring psychiatrists and other mental health professionals promote an enduring and complex legacy for a profession already besieged by mythic misunderstanding. The cinematic appeal of larger-than-life psychotherapists behind closed doors conducting sessions with overwrought, lovestruck, catatonic, or violent patients is hard to deny. Hollywood has long capitalized on the American public's fascination with psychology, beginning in 1945 with Alfred Hitchcock's *Spellbound*, the first movie about psychoanalysis, featuring Gregory Peck and Ingrid Bergman as psychiatrists. Although Hitchcock remained skeptical of psychoanalysis throughout his life, even famously asserting that "television has done much for psychiatry by spreading information about it, as well as contributing to the need for it," his pictures prominently feature Freudian motifs and themes.

American film director Woody Allen, who spent over thirty-seven years in psychoanalytic treatment, created movies about neurotic characters undergoing therapy. Despite recent claims that psychoanalysis is no longer in vogue, individuals lacking personal experience with psychotherapy maintain the visual image of an older white male figure casting a hypnotic gaze upon a figure sprawled across a couch as the prototype psychiatrist.

Although diverse initiatives advocating for increased mental health awareness, including Hollywood stars openly sharing their personal struggles with depression, anxiety, and addiction, help reduce the stigma associated with mental illness, psychotherapy as a practice remains mysterious, dubiously referred to as both art and science. What really happens inside the consulting room? Surely not every fifty-minute hour is as evocative as gifted actors can make it seem? Potential patients, particularly those with no history of treatment, witnessing poignant therapeutic moments in movies may fantasize about recreating the same type of experience within their own therapy. This expectation can create pressure for both the provider and the patient who aren't actors.

Jerrold R. Brandell, editor of *Celluloid Couches, Cinematic Clients: Psychoanalysis*

and Psychotherapy in the Movies, quotes another psychoanalyst as saying that "that movie [*Ordinary People*] made my professional life difficult. I remember patients talking about it when it first came out, wanting me to be Judd Hirsch. And I mean, who could possibly compete with the therapist in that film?" (Brandell, 2004, p. 29). The iconic scene in *Ordinary People* where Dr. Berger, played by Judd Hirsch, helps his adolescent patient Conrad Jarrett, played by Timothy Hutton, relive the memory of the night his older brother died in a boating accident highlights the importance of the provider/patient relationship, or what in psychoanalysis is referred to as the therapeutic or working alliance.

To date, I've never met a real-life therapist who looked or acted or sang like Barbra Streisand in her role as Dr. Susan Lowenstein in the *Prince of Tides*. Streisand as Lowenstein cradling a sobbing Tom Wingo, played by Nick Nolte, the twin brother of her patient Savannah, after he reveals the details of their traumatized past poses a host of ethical challenges. Beyond the fact that it is unethical for a therapist to become romantically involved with a patient, engaging with their family members or close friends and associates is also problematic. Even nonsexual physical touch between patients and therapists is complex and nuanced. Hugging can be misinterpreted, given a patient's history of trauma, and hand shaking is not necessarily regarded as best practice, especially in a post-pandemic world. Patients also may develop romantic feelings toward therapists as part of their transference, and clinicians need strong boundaries.

Woody Allen's movie *Deconstructing Harry* highlights the importance of maintaining professional boundaries with its darkly comic portrayal of a therapist unraveling and consequently practicing unethically. Kirstie Alley is a psychoanalyst who discovers her husband's infidelity and, while in session with her male patient, leaves the room repeatedly to scream obscenities at her cheating spouse. The patient's clear discomfort in hearing his therapist yell at her husband about having an affair reminds the viewer that mental health professionals, despite their training, are human and prone to the same miseries as those they endeavor to help.

Aside from highlighting the need for strong clinical skills, treatment interventions depicted in popular films illustrate challenges for therapists charged with the arduous task of recommending therapeutic options to patients. Indisputably, Hollywood impacts how viewers see and understand mental health, particularly with its representation of serious mental illness. Despite modern medical advances and changes in healthcare, *One Flew over the Cuckoo's Nest* remains a fixed point of reference for potential psychotherapy patients and serves as a warning for those at risk of psychiatric hospitalization. It is not unusual for a patient in 2022 to reference this movie when a psychiatrist suggests electroconvulsive therapy as a treatment option. Psychiatric patients who are fearful about involuntary commitment and are taking psychotropic medications will even mention Nurse Ratched, as portrayed by Louise Fletcher, by name and allude to the power dynamics between this head nurse and inmate turned patient, Randall Patrick McMurphy, played by Jack Nicholson. *One Flew over the Cuckoo's Nest* was so influential it even helped support the original anti-psychiatry movement in the United States.

Movies about psychotherapy advance public knowledge and perception about psychiatric

disorders and the ways in which professionals treat people diagnosed with anxiety, depression, bipolar disorder, schizophrenia, obsessive compulsive disorder, or borderline personality disorder. Whereas the movie *As Good as It Gets*, starring Jack Nicholson and Helen Hunt, offered the American public a more sympathetic understanding of what it's like to cope with obsessive and compulsive thoughts and rigid thinking, *Girl, Interrupted*, starring Winona Ryder and Angelina Jolie, portrays borderline personality disorder as suicidal angst that spoiled and affluent emerging adults feel as they leave childhood behind.

Films provide a uniquely powerful way to inform, inspire, engage, and educate diverse audiences. Directors, writers, producers, and actors play a pivotal role in shaping or challenging social norms. Movies about psychotherapy and psychoanalysis can strengthen or weaken an already vulnerable profession. Words and images hurt or heal. Trained psychotherapists familiar with popular movies about mental illness and psychology can dispel myths and promote transformative growth and change on local, national, and global levels.

My Journey to Become a Psychoanalyst

Inna Danieli, LCSW, PsyA, MBA

Dedicated with Love to the Current and Future Candidates and Therapists in All Psychotherapy Fields

Inna Danieli, LCSW, PsyA, MBA, Listening to the Undercurrent (2020).

It is rather easy to look back and retrospectively see why we take the steps we do while walking the path of life. In the moment of the decision, though, it requires a leap of faith to take the very first step into an unknown territory. Psychoanalytic training was, for me, that territory when I embarked on my journey to become a psychoanalyst, fully aware that it would undoubtedly demand blood, sweat, and tears, with only the guaranteed promise of "knowing less" by the time I completed it. Not surprisingly, upon graduation, I made a sign for my office door that reads "Welcome to the school of unlearning."

My initial motivation wasn't to become a psychoanalyst. In fact, I didn't even fully know what being an "analyst" meant. My

initial motivation was prosaic and pragmatic: to enhance my professional education in order to establish my private practice that was, at the time, in diapers. Knowing more about conducting psychotherapy sounded like a good idea and a skill that would be perceived as valuable when you hang out the "Psychotherapist" shingle from your door.

From the very first semester, I heard seasoned practitioners throwing out sentences such as "the less you know, the better a therapist you'll be." Intellectually, the concept made sense: be open, do not assume, listen for details; in practice, I was trying with all my might to implement it in sessions while feeling drained and overworked by the end of each day.

An additional challenge was the vast amount of actual knowledge in the form of readings (lots of readings!) that were to be digested in both rational and emotional ways. How do you let go of "knowing" while your head is overpacked with . . . knowledge? I still recall sessions burdened by the exhausting juggle of trying to apply the newly acquired models and theories while simultaneously trying to listen openly "without knowing." I swear I could "hear" my brain creak under the opposing poles' tension, equipoise in their direction. I still strongly recommend trying it at home. The imaginary gears in your head will turn and take you into paths you didn't know existed.

Undoubtedly, the classes alone would not get me far in the unlearning process. I can imagine reading more articles and discussing more theories would make me a more knowledgeable human being, but it would not necessarily make me a better therapist. What creates the magic then? The analogy of riding a bike comes to my mind. There are no instructions in the world that can truly make you a bicycle rider. Instead, it is the daring practical experience soaked in the feelings of excitement and fear, made possible only under someone's steady and trustworthy hand holding you from the back—this is what creates the magic.

In the NJI psychoanalytic program, the magic is well-defined and comes down to the following recipe: take 450 hours of your own analysis (which means therapy); mix with a minimum of 208 hours of individual supervision (which is called "control analysis"); add a couple of intensive treatments to your practice—and voilà! You become a knowledgeable therapist who unlearned quite a lot along the way. Are you scared yet? You probably should be. If you aren't, you either skipped that part of the program description, or you haven't truly internalized the meaning of these numbers. Of course, you don't have to—denial is sweet (this is why it's called a defense). Denial worked for me for a few years, but I still want to remind you of the other side: the exciting sense of freedom that you gain when you are in the therapist's chair. You can ride your bike anywhere!

Initially, when the program requirements still intimidated me, I adopted the tunnel-vision approach of dealing with each semester, each class, once at a time. I didn't think about graduation day and took everything one step at a time. I recall now that I purposely disregarded the demanding requirements in order not to overwhelm my psyche with worries and thoughts and to continue focusing on the immediate gains. One thing was clear to me: I was growing and acquiring knowledge that I was yet to fully appreciate.

Over time, the steady holding hand turned into the familiar names and the friendly faces of teachers and supervisors to whom I

became deeply attached. There is no better way to describe this attachment than by sharing with you that, by the time I graduated, I far surpassed the required 208 hours of supervision (it might be a bit over 300 by now), and I still cannot imagine working in the field without these supportive pairs of eyes and ears. Well, actually, of course, I can. But I don't want to. It was indeed one of my unlearned wisdoms: vulnerable is safe.

I once heard someone say, "the therapist is only as strong as the therapist's community." That phrase was engraved into my mind as I paid attention to my peers and teachers, who were creating my future community. I recall the pre-pandemic atmosphere of sitting next to each other in the cozy NJI rooms with dimmed lights, surrounded by the endless bookshelves of serious-looking publications and journals. I especially hold dear the memory of the classes during the dark winter evenings with the howling wind blowing light snowflakes outside the window and my mind floating to the roads freshly covered by the white sugar-like powder. Reading, discussing, arguing, and struggling together in these rooms felt right, and therefore I kept taking step after step. The slow pace of taking the classes defined my progress within the journey and allowed me not only to fit the program into my busy life, but also to digest the new clinical knowledge at a manageable and accommodating pace. I never felt anyone pushing me impatiently from behind.

When I committed to writing this essay, two voices in my head were making opposite statements. The first one was excitingly encouraging: "share what you have learned and unlearned, inspire others." But the other voice was fearfully whispering: "how are you going to do it? You don't have the words to describe it." Here I am, trying to articulate something very primal and nonverbal; trying to verbalize the sense of the innocent childhood freedom regulated by the ripe, powerful, and well-developed cognitive mind.

I learned to trust my intuition, and I unlearned knowing another human's mind. It is easier said than done. We study transference and countertransference, and we all can define these terms well. But only through knowing yourself on a deep level is it somehow possible to unscramble your reaction from induced emotions or to separate the information in your thoughts from the judgmental voices we have learned to listen to. The less I know, the more my patient needs to articulate and explain. The less I know, the more surprised I am with the true meaning of the tale and the deeper into the unconscious we both can safely dive.

Trusting the process of "not knowing" not only keeps me present, reacting to the moment and to the patient in front of me; it also creates an invisible sense of gratitude that I noticed has become possible only in the present. I believe that gratitude plays a role in the general feeling of freedom I have gained throughout the years of my journey to become a psychoanalyst. The learned theoretical knowledge settled down like dust—each speck taking its earned place—and the essence of raw human relationships remained exposed: solid and humble in its authentic nature, surrounded by the unlearned truth. Welcome to the school of unlearning.

Inna Danieli, LCSW, PsyA, MBA, Dreaming in the Inner Home (2021).