



# dialog

THE NEWSLETTER OF THE PHILOCTETES CENTER  
FOR THE MULTIDISCIPLINARY STUDY OF IMAGINATION  
AT THE NEW YORK PSYCHOANALYTIC INSTITUTE

NOV/DEC 07

## Creativity in Jazz Improvisation



*Lewis Porter & Jane Ira Bloom*

Against a backdrop of text-based artwork, alto saxophonist **Jane Ira Bloom** and jazz pianist **Lewis Porter** transformed a space normally reserved for erudite discourse, inaugurating the Center's unique music program with an inspired burst of improvisation. Held on Saturday, October 14, *Creativity in Jazz Improvisation* fused performance and discussion to explore the very question that Dr. Porter posed after the musicians finished their opening riff: "What did we just do? And why? And how?" The piece, *Dreaming in the Present Tense*, was composed by Bloom, who said she was well aware, given the context, that the title evoked Freud's *Interpretation of Dreams*. But while the composition laid out a musical structure, Porter and Bloom's performance wasn't formally notated. Instead, it grew out of an instantaneous dialogue, a series of intuitive, yet highly complex and refined choices that form the core of improvisational creativity. Dr. Porter pointed out that although jazz is the idiom most commonly associated with improvisation, his own approach draws on many other musical traditions. Improvisation, Bloom added, is built not only on traditional musical structures, but informed by the style and personality of the performer. Just like human behavior, it is not random.

Following a second rendition of *Dreaming*, Bloom explained that she tries to avoid over-preparation. Above all, she said, musicians try to feel as relaxed as possible so they are open to what happens in the moment. Bloom went on to clarify that for her, responding to the variations of the musician she's playing with is not a conscious process. When asked if there are any objective criteria for what makes one improvisation better than another, Dr. Porter commented that

*Continued on p. 3*

## Note from Director Edward Nersessian: Anniversary Reactions

It is now two years since we began our programs in our current space, and in January it will be two years since we formally inaugurated the Philoctetes Center for the Multidisciplinary Study of Imagination. As we approach these anniversaries, two different strands of thought come to my mind, the first having to do with the more usual assessments organizations make on an annual basis—taking stock of past achievements and setting goals for the future. For this appraisal, a look at our website is helpful; in the archives, one can see how far we have come in these two years, and on the calendar, one sees a schematic for much of what we hope to achieve in the coming year. Not only are we expanding in every area, becoming increasingly active with our roundtables, art exhibits, film series, and poetry series, but we are also branching out, adding programs in music, math, and improvisation, and incorporating an ever-widening circle of collaborators. Stephanie Chase, a concert violinist and director of the Music of the Spheres Society, is organizing an exciting foray into the exploration of a variety of topics on music and imagination, while Professor Barry Mazur of Harvard is developing a series of math programs, with titles such as *Mathematics and Beauty* and *Mathematics and Music*, in addition to a program that will examine how children acquire math concepts. Jane Ira Bloom, the well-known jazz musician and composer, in collaboration with musician and academician Lewis Porter, conducted an exploration of jazz and creativity in an October event that intertwined an improvisational

---

*Not only are we becoming increasingly active with our roundtables, art exhibits, film series, and poetry series, but we are adding programs in music, math, and improvisation, and incorporating an ever-widening circle of collaborators.*

---

performance with discussion and questions from the audience. Other changes are also afoot: following the publication of the second volume of our journal, due out this fall, significant revisions are in the works for subsequent journal issues, in order to better reflect the progress and development of the Philoctetes Center.

When we think of observing anniversaries, we most readily think of commemorating important milestones, such as a marriage, a graduation, the birth of a child or, in our case, the commencement of an exciting intellectual journey. However, anniversaries do not always denote the celebratory reverberations of a pleasant and happy time, nor are they inevitably linked with hopes and plans for the future. I was very much mindful of this as I sat down to write these notes soon after the 6<sup>th</sup> anniversary of September 11, and my memories of that time, coupled with reflections on the nature of

*Continued on p. 2*

## Dialog Staff

Editor: Adam Ludwig  
Editorial Assistant: Jackie Goneconti  
Photography: Hallie Cohen

## Directors

Edward Nersessian  
Francis Levy

## Program Coordinator

Ellen Fertig

## Research

Oliver Hugh Turnbull  
David Younger  
Caroline Bowman  
Michael Garfinkle

## Communications & Media

Matthew von Unwerth  
Adam Ludwig

## Advisory Board

Joan Acocella  
Laurie Anderson  
Jason Brown  
Jorge Canestri  
Hallie Cohen  
Susan Crile  
Antonio R. Damasio  
Paul H. Fry  
Paul Harris  
Marcel Kinsbourne  
Donald Kuspit  
Jonathan David Lear  
Mary A. Luallen  
Barry Mazur  
Grace Dane Mazur  
Mark Norell  
Katherine W. Olivetti  
Lois Oppenheim  
Elaine Pagels  
Jaak Panksepp  
Bradley Peterson  
Karl H. Pribram  
David Silbersweig  
Oliver Hugh Turnbull



## Note from Edward Nersessian (continued from p. 1)

memory (in preparation for the upcoming roundtable *Distortions of Memory*), led me to a different line of thought about anniversaries and issues of time and the unconscious as they relate to so-called *anniversary reactions*. This is a term used to describe a certain type of response to a psychologically important event—usually of a traumatic nature—which occurs in the years following the event, and which is in some way triggered by a temporal connection to the event. At the time of the reaction, in a significant number of cases, the subject most typically does not automatically remember the original event. In fact, even if it is remembered, it is not connected consciously to the emotions that have been evoked.

Although Freud did not use the term anniversary reaction, such phenomena fit into his general model of symptom formation. Freud believed in the timelessness of unconscious mental processes. For him, all memories of events existed throughout time in their original version. While assuming that every time a memory of an event is elicited it is in a sense recreated, Freud nevertheless asserted that earlier versions of events are not lost and can eventually be recovered through the work of analysis. Therefore, in his view, time had no effect on memories, and if the recalled events were traumatic in nature, and hence considered pathogenic, their impact today could be as powerful as when they first occurred. In other words, the unconscious is untouched by time, doesn't know of time, and is timeless.

In a certain sense, anniversary reactions exemplify this hypothesis, especially as related to the triggering of unresolved mourning reactions related to traumatic loss. During our roundtable discussion of the film *In a Year with 13 Moons*, we learned that Fassbinder was found dead from an overdose on the anniversary of his lover's suicide. Other examples of this phenomenon are easy to find, not only in the psychoanalytic setting and in literature, but in everyday life, as the obituaries in the *New York Times* will reveal to the careful reader. Biographies of famous people are rife with anniversary synchronisms: Elvis Presley died in on the 16<sup>th</sup> of August, 19 years after the death of his beloved mother on August 14, and Gogol died of starvation when he was 43, the same age at which his father was afflicted with an illness that led to his untimely death during the author's adolescence. A less opaque but intriguing anniversary coincidence also exists with the deaths of Thomas Jefferson and John Adams, who died within hours of each other on July 4, 1826, fifty years after the signing of the Declaration of Independence. These are, of course, drastic reactions, but less dramatic examples happen all the time. People lose things on the anniversary of the loss of a loved one. They become ill or develop any number of symptoms and reactions, such as sleep disturbances, somatic preoccupations, or imagined illnesses, none of which are consciously related to the traumatic event. In many cases, the person is unaware of the significance of the date or the connection with a certain age, and reacts with surprise if they are reminded of the importance of that time or period in their life. This characteristic amnesia gives anniversary reactions an uncanny, mysterious feeling, as if time continued to operate in the unconscious, and caused reactions outside the usual pathways of perception. On the other hand, as psychoanalysts have long observed, through the work of analysis these reactions can cease to occur.

This raises interesting questions. Could it be that a date is pre-consciously recognized, and thereby triggers an unconsciously determined reaction? Does the unconscious know of time in some way that we have not yet understood? Whatever the answer, it is clear that the inner clock ticks in a way that can surprise us, and that an unconscious process takes its own course along the arrow of time. *E.N.*

## In this Issue

<i>Creativity in Jazz Improvisation</i> . . . . .	p. 1
<i>Note from Edward Nersessian</i> . . . . .	p. 1
<i>Daydreaming and Night Dreaming</i> . . . . .	p. 3
<i>Modernity and Waste</i> . . . . .	p. 4
<i>Approaches to Collaboration</i> . . . . .	p. 5
<i>Freud and the Historical Imagination</i> . . . . .	p. 6
<i>Hyper Graphica</i> . . . . .	p. 7
<i>Upcoming Events</i> . . . . .	p. 8

## Creativity in Jazz Improvisation (continued from p. 1)

instantaneous choice-making is a skill that can be practiced, and experience makes one better at it. In assessing the quality of an improvisation, he went on, it's important to first feel a gut reaction, and then find the words to describe it. Bloom elaborated that in her experience, the more she practices the more she is able to find choices that are unique to her. "The older I've gotten," she continued, "the more I've found of myself in what I play." The musicians agreed that the most sought-after quality in music is to find a unique voice, especially among jazz musicians.

---

*The performance grew out of an instantaneous dialogue, a series of intuitive, yet highly complex and refined choices that form the core of improvisational creativity.*

---

Of particular interest to the audience was the subjective experience of continually creating and recreating a given piece of music. Asked if she played a piece of music again if she had already played it once perfectly, Bloom simply said, "Yes, and it's always different." Bloom's playing is intensely physical. Not only does she literally move and project the music with her body, she expresses the way the music is affecting her through her physicality. She called this a "constant process of initiating and responding." In a particularly evocative description of what it feels like to be in the creative moment, Bloom observed, "It feels like I'm not doing anything—the instrument disappears." Dr. Porter acknowledged that, for him, playing written music is more nerve-wracking because there's always the fear of hitting the wrong note, whereas in improvisation, you're in control of the notes you play. While many musicians are intimidated by improvisation and prefer the security of notated music, Dr. Porter described composition as merely "a springboard for the imagination."

Porter and Bloom were not only insightful, but willing to discuss their processes, unlike many jazz musicians who, they agreed, are typically "not talkers." They navigated seamlessly between what Dr. Porter called the deep "alpha state" of performance and an open,



*Jane Ira Bloom*

articulate interaction with the audience. Compositions based variously on Indian music, the Blues, and the art of Jackson Pollock were interspersed with discussions about the difference between classical and jazz musicians, the apparent prevalence of drug use among jazz greats, and the process of teaching improvisation. *A.L.*

## Daydreaming and Night Dreaming

How does science approach the seemingly ephemeral human thought activities of ongoing conscious fantasies or mentation during sleep, and how are theories about such processes tested? The roundtable *Daydreaming, Night Dreaming, and Stimulus-independent Thought* drew on behavioral, clinical, and brain-imaging studies of off-line cognitive processes in an attempt to elucidate the complex, abstract mechanics of daydreams and night dreams.

Psychologist **Jerome L. Singer**, author of *Daydreaming and the Power of Human Imagination*, moderated the event, held on Saturday, October 6. He set the stage by reviewing the evolution of research into dreaming and streaming consciousness, paying homage to pioneers like William James, whose *Principles of Psychology* impacted science and literature in the 1890's. He went on to cite Sigmund Freud's groundbreaking work on free association, psychologist Silvan Tompkins's cognitive research in the 1950's and 60's, William Dement's laboratory study of sleep cycles, and Charles Fisher's psychoanalytic investigation of night dreams. Fittingly, panelist **John Antrobus**, Emeritus Head of the Ph.D. program in Cognitive Neuroscience at City College of New York, took over Dement's laboratory and shared his research with Dr. Singer over

the past 50 years. Dr. Antrobus introduced the central question of his research: How does the active brain make the decision to switch offline, both intermittently during the day and at night, and what purpose does this action serve for the brain? He went on to address the never-ending task of efficiently processing and simplifying the wealth of information that bombards us on a daily basis, noting the brain's propensity for errors. "The brain is simplifying all the time, at every level," Dr. Singer continued. "That's the only way it can handle the amount of data it gets. How it does this has implications for how we have thoughts, perceptions, and dreams." He went on to point out that brain regions don't "talk" to each other when we are sleep in the same way they do during the day. The lack of proper connectivity in REM sleep is a basic explanation for why we encounter bizarre night dreams, while our daydreams are more rooted in reality.

**Eric Klinger**, Professor of Psychology at the University of Minnesota, outlined his research into motivational processes, which, along with emotional processes, influence attention, recall, and thought content. Professor Klinger introduced an evolutionary perspective to the discussion, positing that dreams are useful in successful striving toward goals. Dreams, like other physical and cognitive traits, may have been naturally selected over the millennia because, as a rehearsal mechanism, they effectively keep an individual on track in

*Continued on p. 6*

# Modernity and Waste

If we live in such a de-materialized society—utilizing digital forms of communication and drawing on cyberspace for our entertainment and leisure—why do we continue to produce so much waste? This was one of the questions that inspired **Jennifer Gabrys**, a Lecturer in Design at Goldsmiths College in London, to focus her career on trends surrounding the ever-growing pile of garbage produced by humans in general, and technology-driven Western cultures in particular. Dr. Gabrys was among the panelists who gathered at the Center on Saturday, September 15, for the roundtable

---

*As the panelists parsed the various meanings of garbage, filth, and detritus, Professor Kupinse likened the numerous designations for trash to the many words for snow in Eskimo and Inuit cultures.*

---

*Modernity and Waste.* Moderator **William Kupinse**, Associate Professor of English at the University of Puget Sound, began the discussion by asking the panelists what first motivated them to study garbage. **Elizabeth Royte**, author of *Garbage Land*, traced her interest to a canoeing excursion on the Gowanus canal when she had to explain to her daughter why so much household and human waste was floating in the water. Similarly, a camping trip in the Adirondacks led **Robin Nagle**, Professor of Anthropology and Urban Studies at New York University, to ask, “Why were the campers who preceded us so comfortable leaving behind their debris, and who was supposed to come and pick it up?” The disasters at Chernobyl and Bhopal prompted **Susan Strasser**, Professor of History at the University of Delaware, to expand her earlier research about housework and mass marketing and focus on the environmental impact of consumerism. Contrasting the negative implications cited by the other panelists, Professor Kupinse reported that he first became interested in garbage when, as a child picking up returnable cans, he realized that trash could have value.

As the panelists refined the definition of waste and parsed the various meanings of garbage, filth, and detritus, Professor Kupinse likened the numerous designations for trash to the many words for snow in Eskimo and Inuit cultures. Professor Nagle, who serves as anthropologist-in-residence for New York City's Department of Sanitation, clarified that the word “garbage” is rarely used in the context of sanitation—things are called commodities. Dr. Gabrys pointed out that anything in the room could be thought of as waste, and then could potentially be recovered. “It’s that moment when it’s actually classified that it starts to have some utility,” she went on, “and it can lapse in and out of that.”

Professors Nagle and Kupinse, who both teach courses about waste, described assignments in which they asked students to collect and study their own garbage. In Kupinse’s course, the students carry their garbage around with them in a clear plastic bag for one week. “If they go on a date,” he noted, “their garbage goes on a date as well.” Students in Nagle’s course bring three day’s worth of garbage into the classroom, where it is “excavated.” “But,” she added, “that’s voluntary, because

the excavations can be, as you know, extremely revealing and very personal.” Despite the obvious resonance of this comment in the psychoanalytic context of the Philoctetes Center, the panelists did not immediately address the metaphorical implications of our relationship with our own waste. Instead, they embarked on a discussion about the pitfalls of electronic waste, sharing anecdotes about how universities require professors to recycle their computers every four years, and praising the advent of a “green computer,” which has fewer toxic components and is easier to take apart.

Professor Strasser steered the conversation toward the social and spiritual implications of wastefulness. In her study of the historical period of transition to machine work, she realized that when we lost our connection to handwork, we lost the skills for fixing and saving materials. Professor Nagle referenced the expression “mongo,” a slang term for the creative reuse of things that are otherwise categorized as waste, which brought the panelists to the connection between trash and creativity—Picasso and Braque used recycled objects in their art; Joyce litters *Ulysses* with pieces of garbage that are recycled throughout the text. In response to remarks from the audience, the discussion returned to the psychological implications

---

*Picasso and Braque used recycled objects in their art; Joyce litters Ulysses with pieces of garbage that are recycled throughout the text.*

---

of our relationship to what we consider as filth. While on a global scale waste can be defined as society’s hangover from consumerism, it also relates on an individual level to what we throw away and avoid about ourselves, and why. Professor Nagle summed up the conflicts inherent in our attitudes about waste when she remarked, “You don’t *not* change your infant’s diapers; you don’t decide you don’t love the infant because it poops. Its excretory processes are as inherent to its being as any other part of its physiological wellness. If you segregate your love for the one, well then you aren’t really loving the whole thing.” *A.L.*



*Robin Nagle*

## Approaches to Collaboration: Choreographers & Visual Artists

As the prominent psychoanalyst **Daniel Stern** pointed out during the question and answer session that followed the roundtable *Approaches To Collaboration: Choreographers and Visual Artists*, the ultimate collaboration for a center devoted to the study of neuroscience, psychoanalysis, and imagination would of course be the doctor-patient relationship. In this discussion, which inaugurated the current season's program of roundtables, the panelists addressed an entirely different process of collaboration, one relating to dance, painting, and music. The roundtable was inspired in part by two recent exhibitions—The New York Public Library for the Performing Arts' *Invention: Merce Cunningham & Collaborators* and, in particular, the Richard Serra retrospective at MoMA. **Roger Copeland**, Professor of Dance and Theater at Oberlin, moderated the panel, held on Saturday, September 8. He began by pointing out that

---

*If Beethoven epitomized everything that music could be and Shakespeare represented theatrical genius in its most exalted form, then the fusion of these giants would create something even greater.*

---

Serra's work was highly influenced by the choreography of **Yvonne Rainer**, the legendary dance innovator and filmmaker, who was also a member of the panel. If, as Professor Copeland pointed out, dance was "the body experienced in time," then Serra's sculpture made you "move in and around it," much the way dancers move around each other. But the panel wasn't just about dancers influencing visual artists. Conversely, Sol Lewitt was an important influence on Rainer. In this regard, Copeland went on to quote the famous dance critic Edwin Denby, who explained the important influence of painters on dance by describing painters as "the only craftsmen concerned with keeping a picture alive for years on end."

The program proceeded chronologically through a history of collaboration, with **Mary Fleischer**, Chairman of the Division of Fine and Performing Arts at Marymount Manhattan College, talking about the symbolist movement in France. She explained that Baudelaire was influenced by Darwin, Marx, and Buddhism, and that he and the other symbolists were high romantics who were interested in effecting a radical change in consciousness. If Beethoven epitomized everything that music could be and Shakespeare represented theatrical genius in its most exalted form, then the fusion of these giants would create something even greater. Baudelaire created what he called *correspondences*, in which one art form influenced another to reveal the unseen world of a collective unconscious. Mallarmé, amongst the symbolists, was particularly interested in the body, which, as Copeland pointed out, communicated things that words by themselves could not. Professor Fleischer described some of the early symbolist attempts to create intermediate art forms, exemplified in then radical works like Pierre Quillard's *La fille aux mains coupées*, which played at Paul Fort's Théâtre d'Art and dispensed with traditional acting and narrative.

**Lynn Garafola**, Professor of Dance at Barnard College, discussed Diaghilev's Ballets Russes, which emanated from St. Petersburg and would eventually meld ballet with some of the great

artistic talents of the Twentieth Century. Here the Wagnerian *Gesamtkunstwerk* and the *correspondences* of the symbolists paved the way for some of the great artistic exchanges of modern history, in particular the relationship between Picasso and Diaghilev with the creation the ballet *Parade* in 1917.

**Noel Carroll**, Andrew W. Mellon Professor in the Humanities at Temple University, elaborated on how the romantic notion of these early collaborations changed over time, pointing out that two



*Yvonne Rainer & Noel Carroll (top); Mary Fleischer & Lynn Garafola*

avant-gardes emerged in the 20th century, one purist and one integrationist. Cunningham and Cage were collaborators, in life and in art, but Cunningham was the spokesman for a kind of purity in which dance and art appeared on the same stage, but were autonomous of each other. Cage on the other hand was more interested in the melding of forms and the eradication of the distinction between life and art. Choreographer Yvonne Rainer concluded the discussion by addressing the evolution of collaboration as manifested in choreography. She speculated philosophically on dance as a fundamentally collaborative form, despite her previous admission that she used music in a mocking way in her early choreography. "The formalism and abstraction of dance," she insisted, "is always teetering into something else because of the human body, to which we attach stories no matter what it does." *F.L.*

# Freud and the Historical Imagination

Freud propounded a mode of understanding history, both ontogenetically and phylogenetically, which inevitably involved the understanding of dreams, memories, and ultimately the subjectivity of the historian himself. One of the central premises that came up in the roundtable *Freud and the Historical Imagination*, held on Saturday, September 29, was the necessity of using Freud's own methods of understanding human consciousness and the unconscious in analyzing the Freudian canon. As moderator **Richard Armstrong**, Professor of Classical Studies at the University of Houston, remarked, "Psychoanalysis comes from a break with tradition, but constitutes its own tradition, with a founding father."

For **Peter Rudnytsky**, Professor of English at the University of Florida, an analysis of Freud's work necessitates taking into consideration events like Freud's purported love affair with his sister-in-law, Minna Bernays, which reputedly took place during the time (1899-1901) when he was constructing some of his major theories of human personality. In the course of the discussion this became a point of contention between Professor Rudnytsky and the philosopher and psychoanalyst **Joel Whitebook**. Dr. Whitebook conceded that the hermeneutic approach favored by Rudnytsky and others allowed for a certain freedom from the rigidity with which Freud had been treated by many of the early followers, and by critics like Peter Swales and hagiographers like Peter Gay. But he discountenanced the validity of valuing genesis over the performative aspect of theories that have "freedom apart from these facts."

**Diane O'Donoghue**, Chair of the Department of Visual and Critical Studies at Tufts University, initiated the afternoon's discussion by pointing to the importance of the latent and the manifest in *The Interpretation of Dreams*. The manifest content of facts exists in contrast to latent unconscious projections, desires and passions. She went on to cite Edward Said, who argued in his classic *Orientalism* that Westerners regard the Orient as a Freudian dream.

**George Prochnik**, author of *Putnam Camp: Sigmund Freud, James Jackson Putnam & the Purpose of American Psychology*, further explored the development of Freud's thinking about history and historical imagination when he described Freud's analysis of the dream of the botanical monograph, which triggered a memory of his father presenting him with a travel book he was to destroy leaf by leaf. Prochnik then recounted Freud's trip to America and his comment that "America is a mistake; a gigantic mistake for some, but nevertheless a mistake." Furthermore, in *Civilization and Its Discontents* Freud considers the dangers of a culture not restraining its impulses and, according to Mr. Prochnik, he was equally concerned about a culture



*Peter Rudnytsky (top); George Prochnik*

in which individuals over identified with each other, leaving no context for leadership.

During the question and answer session the subject of understanding a structure of thought through an analysis of unconscious wishes and fantasies turned into a consideration of the nature of the Philoctetes Center itself. When an audience member criticized the discussion for being too open-ended and inconclusive, another listener proposed that the format, which is at times informal and occasionally inconclusive, is exactly what is most disturbing and enlightening about Philoctetes roundtables, and what inevitably brings audiences back. *F.L.*

## Daydreaming and Night Dreaming (continued from p. 3)

the pursuit of objectives. Like background music, the mind wanderings of day and night dreams keep us sensitized to new goals, while at the same time allowing us to focus and efficiently perform present tasks. **Malia Mason**, Decision Science Fellow at Columbia University's Brain Imaging Center, followed on Professor Klinger's remarks by explaining her use of behavioral and brain-imagery studies in testing the hypothesis of goal directed thought. She elaborated on the difficulties inherent in using brain-imaging techniques such as fMRIs, which only record base-line activity, when attempting to study brain states of individuals in engaged and attentive states reflective of daydreaming. Dr. Mason went on to speculate that individual dream states and content may vary drastically from one person to the next, and that daydreaming functions for some as a coping mechanism, and for

others as a thought suppressant.

**Ethel Person**, Professor of Clinical Psychiatry at Columbia University and author of *Dreams of Love and Fateful Encounters: The Power of Romantic Passion*, called attention to the way daydreams are shared by couples and large groups, and addressed patterns of fantasy content and their attendant social implications. Reinforcing the idea that fantasy has real-life utility, she cited a daydream described by Dr. Singer in which he emerges as a football superstar, visualizing entire seasons of highlights. Dr. Person theorized that he could later consciously utilize this daydream to deal with monotonous or dull situations. The analogy typified the expressiveness of this interaction between neuroscientists and clinical psychologists, even if they reached no concrete conclusion about the origins or function of day and night dreams. *J.G.*

# Hyper Graphica

October 15 through November 29, 2007

Alice Attie | Marc Bell | Vivienne Koorland | Jane Laudi | Jon Sarkin



*Hyper Graphica* draws inspiration from descriptions in Alice Weaver Flaherty's book, *The Midnight Disease: The Drive to Write, Writer's Block, and the Creative Brain*, of an overwhelming urge to record thoughts and impulses with the written word. The exhibition coincides with the roundtable *Hypergraphia and Hypographia: Two 'Diseases' of the Written Word*, which explores the neurological and psychodynamic understanding of the affliction known as writer's block, and its lesser known opposite, hypergraphia, the unstoppable drive to put words on paper or any other available surface. This imperative to write is evinced in the artist's idioms, imagined languages, and pictographs. A foreign tongue may recall the artist's heritage, while fragments of pop culture present her unconscious inner state. The written gesture acts as an indelible testament to the artist's existence, history, beliefs. There is something exhilarating in the mind's insistence on transforming thought, feeling, and impulse into recorded language, however fragmentary or seemingly uncontrollable.

# Upcoming Events

## The Role of the Subject in Science

Roundtable

Saturday, November 3, 3:30pm

Participants: Sukanya Chakrabarti, Piet Hut (moderator), Jan-Markus Schwindt, Margaret Turnbull, Edwin L. Turner

---

## The Last Winter

Film Screening

Tuesday, November 6, 7:30pm

Participants: Larry Fessenden & Jeffrey Levy-Hinte

---

## Distortions of Memory

Roundtable

Saturday, November 10, 1:00pm

Participants: Deirdre Bair, Bruno Clément, Maryse Condé, Bill Hirst, Edward Nersessian, Lois Oppenheim (moderator)

---

## Perception and Imagination

Roundtable

Friday, November 16, 7:00pm

Participants: Greg Calbi, Sophia Grossman, Mark Mitton (moderator), Philip Pearlstein, Frank Wilson

---

## Beyond the Haunting Melody

Course

Tuesday, November 20, 7:00pm

Participants: Stephanie Chase & Edward Applebaum

---

## Transformations: How Fairy Tales Cast Their Spell

Roundtable

Tuesday, November 30, 7:00pm

Participants: Anne Cattaneo, Mark Lamos, Donna Jo Napoli, Maria Tatar, Jack Zipes (moderator)

---

## Divided Society/Divided Self

Roundtable

Tuesday, December 4, 6:30pm

Participants: Seamus Dunn, John Harbeson, Avishai Margalit, Dan Rather (moderator)

---

## Sophocles' Philoctetes

Play Reading

Saturday, December 8, 1:30pm

Participants: Bryan Doerries, Jesse Eisenberg, Adam Ludwig, Michael Stuhlbarg

---

## Doctor/Patient Relationships

Roundtable

Saturday, December 8, 3:00pm

Participants: Bryan Doerries, Jonathan Jacobs, Lyuba Konopasek (moderator), Robert Michels, Louis Pangaro

---

## The Future of Technology

Roundtable

Saturday, December 15, 2:30pm

Participants: David Kirkpatrick (other panelists TBA)

---

## Weather and Imagination

Roundtable

Saturday, January 12, 2008, 2:30pm

Participants: Deborah Coen (moderator), Sheila Jasanoff, Antony Leiserowitz, Stephanie LeMenager, Ben Orlove

---

## The Rhythmic Brain

Course

Monday, January 14, 7:00pm

Participants: Eric Barnhill & Stephanie Chase

---

## Architecture in Motion and Emotion: Inducing Feeling, Stirring Activity

Roundtable

Saturday, February 23, 2:30pm

Participants: Donald Albrecht, Julio Salcedo (moderator), Jerome Winer (other panelists TBA)

---

## Five Centuries of Violin Making: Tradition & Creativity

Course

Tuesday, March 11, 7:00pm

Participants: Stephanie Chase & Stewart Pollens

---

## Updated Videos, Podcasts, and Transcripts

Don't miss out on Philoctetes events if you are unable to attend in person. You can access our archive of videos, podcasts, and transcripts at our website, [www.philoctetes.org](http://www.philoctetes.org). Simply go to the Event Archive page, choose an event, and click on one of the media icons. Our archive is updated weekly, so check the site for new postings.

If you aren't already receiving regular email notices about our events and would like to, please sign up for our mailing list on the website's Contact page.

All Philoctetes events are free and open to the public.

All events held at The Philoctetes Center, 247 E. 82nd Street, New York, NY.