



Imagining Utopia



Edwin Schlossberg

The roundtable *Imagining Utopia* coincided with the Lincoln Center production of Tom Stoppard's trilogy, *The Coast of Utopia*, and addressed the myriad visions for a perfect society that have found expression throughout history. The literal meaning of utopia (the dictionary defines it as "that which does not exist") is belied by the profusion of attempts to create heaven on earth. *The Leviathan, Erewhon, Das Kapital* and *What is to Be Done?* exemplify the yearning for human perfectibility in the political sphere. But such attempts have seldom if ever created happiness. Tom Stoppard's ambitious work provides one of the most cogent dramatizations of the paradoxes of the utopian sensibility. *Imagining Utopia* set out to explore the psychic and historical forces that create utopian vision and, in turn, how these visions were expressed in literature, political thought, and the arts. **Anne Cattaneo**, Dramaturg of the Lincoln Center Theater and creator of the Lincoln Center Theater Director's Lab, worked on the current production of *The Coast of Utopia*, and moderated the roundtable. She presented the historical context of the play, which takes place in Moscow in the 1840's, and introduced the central figures—Herzen, Bakunin, Ogarev, Turgenev—who wrote for reform and change in Russia. These characters engage the questions—how to live in the world, how to imagine the future, and whether one should even try to imagine the future—that form the very basis of utopian thinking.

Ms. Cattaneo opened the discussion by presenting a question for the other panelists to address: Is utopian thinking a product of certain times and why was the 19th century such a fertile time for this type of thought? **Peter Gay**, Sterling Professor Emeritus at Yale
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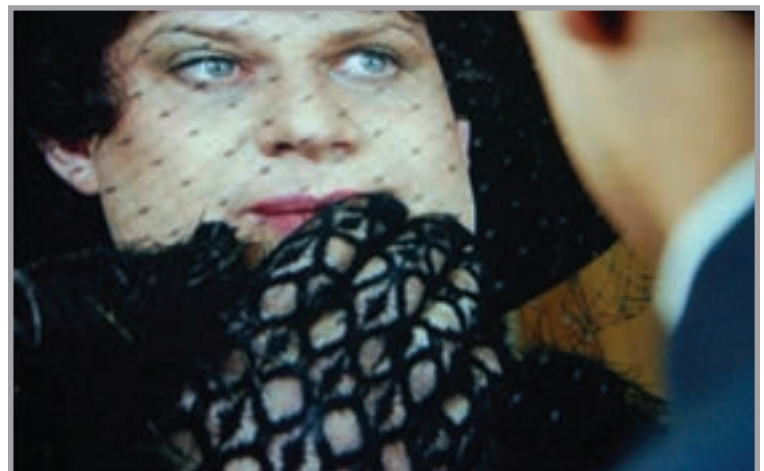
A Note from Co-Director Francis Levy: Why Artists Hate Philoctetes

Two of the most frequent questions I'm asked are, who is Philoctetes and why did we choose to name the Center after him? This last question is asked pointedly by many of the writers and artists who have appeared on our panels and know that Philoctetes is the wounded Greek hero, whose mythology was appropriated by Edmund Wilson in his collection of essays, *The Wound and the Bow*. In his book Wilson illustrates the relationship between psychic trauma and insight in the work of authors like Kipling and Dickens.

The objection to equating art with suffering or neurosis notwithstanding, artistic impulse has to come from somewhere.

The objection to equating art with suffering or neurosis notwithstanding, artistic impulse has to come from somewhere. I didn't go into analysis because I had nothing better to do. I sought help because I needed it. I have also been a writer for over thirty years, and while I am a firm believer in the notion that play is an important drive in creation, I don't think that imagination springs from Zeus's head. Homo ludens is also to some extent homo neuroticus. In my case at least, there were certain formative experiences—a mythology, a narrative of struggle—for which I sought release in artistic creation. Oliver Sacks has often dramatized in his essays how people with neurological impair-

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Volker Spengler, 'In a Year with 13 Moons' (see p. 3)

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Our Life in Six Lyrical Poems: Thomas Hardy

On Tuesday, January 23, the Center held the first in a series of poetry courses entitled *Our Life in Six Lyrical Poems*. The evening, led by **Michael Braziller**, who previously moderated the *What Happens in a Poem* roundtable, centered on the poetry of Thomas Hardy and featured guest poet **Eamon Grennan**. Braziller is the Publisher of Persea Books, an independent literary press he co-founded in 1975, which is devoted almost exclusively to educational and poetry titles. Grennan, a native of Dublin, is former Dexter M. Ferry Jr. Professor of English at Vassar College and the author of nine collections of poetry. He is the recipient of the PEN Award for Poetry in Translation and his work has appeared in publications on both sides of the Atlantic. Braziller and Grennan undertook a close reading of Hardy's "Poems of 1912–13," focusing on "The Going," "The Voice," "His Visitor," "After a Journey," "At Castle Boterel," and "Where the Picnic Was." This cycle of poems concerns the death of Hardy's first wife and the problems in their marriage. The principal emphasis of the discussion was on the emotional and psychological life of the poems.

Braziller and Grennan began by giving a brief overview of the life and work of Hardy. Born in Dorchester in 1840, Hardy was an apprentice architect by the age of 16, with a passion for churches. Later, he began writing novels and then poetry. He met his first wife, Emma, in 1870, and they wed in 1874. The marriage that followed was often strained, but Hardy was deeply traumatized by her sudden death in 1912. He grieved intensely and excessively, and the "Poems of 1912–13" are in large part an attempt to overcome his remorse. Braziller described Hardy as a traditionalist—exemplified by his commitment to rhyme schemes—and characterized the evening's poems as belonging to the convention of English elegies.

In a close reading of each of the poems, Braziller and Grennan highlighted the contrast between stark descriptions of place and flights of hallucination. This contrast translates into a recurring use of duality. Two kinds of grief are expressed in this duality: grief over the death of the wife, and grief over the death of the marriage and love itself. Grennan stressed Hardy's structural use of rhythm, such as the use of enjambment and phantom pauses at line breaks—a technique reflective of the poet's love of music and dance. Braziller emphasized a tendency toward idolatry in the poems, their sexuality and their longing, but also their deep sense of ambivalence towards Emma. The poems express the double-ness of the actual, or what has passed, and the imagined, or what is longed for. 📖

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In a Year with 13 Moons

Rainer Werner Fassbinder's masterpiece defies categorization. It is equal parts melodrama, dark comedy, tragedy, and a nearly clinical character study. Featuring a breathtaking central performance by Volker Spengler, *In a Year with 13 Moons* is the moving portrait of a lost and fragile soul. Begun only weeks after the suicide of his lover, this film is perhaps his most personal and powerful. Fassbinder wrote, directed, photographed and edited it. The story of a transsexual's last five days on earth, this sometimes harrowing film, like so many of Fassbinder's films, explores the nature of identity. Oscillating between realism and allegory, the film also takes on the daunting ideological task of imaging German-Jewish relations.

Brigitte Peucker, Elias Leavenworth Professor of Germanic Languages and Literatures and Professor of Film Studies at Yale University, moderated the event, which was held on Saturday, January 13. Professor Peucker is the author of *Lyric Descent in the German Romantic Tradition, Incorporating Images: Film and The Rival Arts* and *The Material Image: Art and the Real in Film*, and is currently at work on a book on Fassbinder. She began by pointing out the autobiographical dimension of the film, noting that Fassbinder made it soon after, and in direct response to, the suicide of his lover, Armin Meier. (This tragedy eerily presaged Fassbinder's own death by overdose, in the same apartment, four years later.) **Leo Lensing**, Professor of German Studies and Film Studies at Wesleyan University and Co-Editor, with Michael Töteberg, of *The Anarchy of the Imagination*, an edition of Fassbinder's interviews and essays, brought up the unique portrayal of Jewish characters in Fassbinder's



Volker Spengler, 'In a Year with 13 Moons'

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films, personified in this case in the role of Anton Saitz. **Thomas Elsaesser**, Research Professor in the Department of Media and Culture at the University of Amsterdam and author of *New German Cinema: A History* and *Fassbinder's Germany: History, Identity, Subject*, evoked the complexity of Fassbinder's relationship with his own country, evidenced by the hostility he elicited from both the German public and media, which was exacerbated by his obsessive effort to portray the depression and guilt of postwar Germany. **Wayne**

Koestenbaum, Professor of English at the City University of New York and author of *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* and *Double Talk: The Erotics of Male Literary Collaboration*, addressed the director's ambiguous, sometimes manipulative relationship with his principal actors, one of whom was his own mother. **Dr. Edward Nersessian**, Co-Director of the Philoctetes Center and Clinical Professor of Psychiatry at Weill Cornell Medical College, added that the character of Elvira manifested classic masochistic behavior.

The film takes place in Frankfurt, and Professors Elsaesser and Lensing agreed that this setting is an important reference point throughout the film. Frankfurt was in fact a key city for Jewish reintegration following the holocaust, so it is significant in a film that deals with the guilt on both a personal and a societal level. The character of Anton Saitz, Elsaesser noted, was purportedly based on a well-known Jewish property developer in Frankfurt, Ignaz Bubis, who was a survivor of Treblinka. Professor Lensing proposed that the film, along with others like *Germany in Autumn*, made earlier in 1978, initiated a period of greater introspection about the holocaust among German directors.

Professor Peucker was struck by the persistent use of television broadcasts in the film, in the form of documentaries, interviews and melodramas. Fassbinder references familiar media icons, from an imitation of Jerry Lewis to a cinematographic nod to Leni Riefenstahl. These representations pose a contrast to the overall effect of alienation that the film exerts on the viewer. Professor Koestenbaum contended that the film has no point of entry, that it repeatedly uses images and allegories that generate friction with the plot. He also felt that Fassbinder undermined his actors, reducing their centrality and star power and compromising them both visually and contextually.

Dr. Nersessian felt that Fassbinder projected through the character of Elvira his own restless depression and that the film was clearly made by someone who was dealing with mourning. Elvira is a masochist because she causes her own suffering, yet constantly blames it on others. She perpetuates this behavior because it gives her satisfaction to delegate blame and sacrifice her own authority. Nersessian felt the trajectory of the character was clinically typical of a suicide, indulging in extremes of anger and agitation before a brief period of calm, followed by the decisive act. He pointed out that suicidal patients, like Elvira, hold out hope that someone will save them, but when no one responds to their cries of help, they are left with no alternative. Professor Elsaesser expressed doubt that Elvira was a masochistic archetype, because she was capable of reflecting on her own behavior.

Returning to the autobiographical themes of the film, Dr. Nersessian revealed that Fassbinder was separated from his parents at

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Mystery of the Mind

The panelists at the *Mystery of the Mind* roundtable, held on Saturday, January 27, set out to address the numerous, persistent questions that surround the subject of consciousness. Assessing the relationship between consciousness and its physical basis in the brain was the point of departure for this discussion. Why the neural basis of a specific conscious quality, such as the experience of red, is the neural basis of that quality rather than of some other quality, such as the experience of green or of no quality at all, was one of the mysteries that confronted the participants. How can we ascribe consciousness to creatures that are physically very different from ourselves? Can conscious states have a material basis very different from ours, and how would we tell? How could we know whether, for example, an intelligent machine is conscious? How can we investigate consciousness independently of our cognitive access to it? These questions were approached from the point of view of philosophy, neuroscience, psychoanalysis, mental illness and theology.

Craig Piers, psychotherapist and Clinical Supervisor at the Williams College health center and Contributing Editor of *Psychoanalytic Dialogues*, moderated the event. **Ned Block**, Silver Professor of Philosophy and Psychology at NYU and Co-Editor of *The Nature of Consciousness: Philosophical Debates*, began the discussion by emphasizing the importance of distinguishing between mental imagery and consciousness when talking about the relationship between mental states and their neural bases. Professor **Joseph LeDoux**, University Professor and Henry and Lucy Moses Professor of Science and Psychology at New York University and author of *The Emotional Brain: The Mysterious Underpinnings of Emotional Life* and *Synaptic Self: How Our Brains Become Who We Are*, elaborated on his primary mode of research, which attempts to track the emotional experiences of rats, isolating changes on a molecular level in order to one day apply these findings to the treatment of humans. By studying the effect of genes on emotional well being, he seeks to unveil the unconscious nature of emotional processing. Richard Haier, Professor of Psychology in the School of Medicine at the University of California at Irvine, explained his efforts to use brain imaging to study the effects of anaesthetic drugs. Such research may ultimately lead to the discovery of an “on/off switch” for consciousness.

If Freud were alive today, he would be doing brain imaging work in order to discover how unconscious states can be achieved.

Patrick McGrath, a novelist whose work touches on the subject of mental illness and whose books include *The Grotesque*, *Spider*, and *Asylum*, came at the question of mental states from a literary perspective, addressing the mysteries of why characters perform in inexplicable, irrational ways. He cited the example of why Captain Ahab gives up chasing whales in general and decides to go after one whale in particular. Mr. Piers stated that, as a psychotherapist, his goal was to uncover unconscious processes and identify nonlinear self-organizing systems.

Professor Block sought to identify the chief mystery of consciousness, which in his mind is the distinction between the concept of an object and the object that the concept represents. He

summarized this as the “mentalistic versus the physicalistic.” For example, what can we discover by discerning the difference between the concept of water as defined by human experience and the concept of water as defined by chemical experience? The temperature of water can be defined in terms of kinetic energy (physicalistic) and in terms of concepts of hot or cold (mentalistic). Block insisted such distinctions were critical because people use the word consciousness to mean many different things. Professor Haier responded by referencing his research into anaesthetics, proposing that it might lead to the discovery of the circuitry that turns unconsciousness on and, concurrently, tell us what is happening when consciousness is turned off. This could reveal what our brains look like when we are deeply unconscious. He suggested that if Freud were alive today, he would be doing brain imaging work in order to discover how unconscious states can be achieved, and artists would be willing to pay in order to have greater and more ready access to their unconscious. Professor LeDoux countered that no amount of probing can pull all of the material from the amygdala, where it is unconscious, and transfer it to the hippocampus to be made conscious. Mr. McGrath posited that Gothic writers had tapped deeply into unconscious urges, with tales like *Dr. Jekyll and Mr. Hyde* and *Frankenstein*.

We are constituted by our memories, the stories we tell ourselves, which can be influenced by self-deception and somatic distortions.

Gianfranco Basti, Professor of Philosophy of Nature and Science at the Pontifical Lateran University, raised issues of consciousness on a cellular level, speculating that there is information about how our consciousness works that is stored in our DNA. Professor Basti also suggested that brain states are not only a matter of form, but an interaction of energy and information. Mr. McGrath maintained that we are constituted by our memories, the stories we tell ourselves, which can be influenced by self-deception and somatic distortions. Professor LeDoux encapsulated the concept of the multiplicity of the self by quoting William James, who said, “Every time two people meet, there are at least six people there.” Professor Haier then pointed out that when people lose consciousness and then regain consciousness, they often ask, “Where am I?” They almost never ask, “Who am I?” In terms of the mysteries of consciousness and the self, Haier said, “I think this is a hint.” ☺

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Imagining Utopia (continued from front page)

University, author of *Freud: A Life for Our Time* and winner of the National Book Award for his definitive work *The Enlightenment: An Interpretation*, stated that 19th century utopians borrowed from earlier utopian thinkers, and that the broader circulation of these ideas could be attributed to loosening notions of where people belonged in the social hierarchy. **Robert Pippin**, Evelyn Stefansson Nef Distinguished Service Professor on the Committee on Social Thought at the University of Chicago and an expert on German idealism, pointed out that Russian utopianism stemmed largely from the writings of German social thinkers, most prominently Hegel, and that it was founded on the belief that society could be perfected. These Russian thinkers, Bakunin in particular, believed that this progress was taking place everywhere but in Russia, because of its backwardness. They placed heavy emphasis on the role of art in accelerating the evolution of society and transcending regressive structures. **John Rockwell**, former chief dance critic of the *New York Times* and founding Director of the Lincoln Center Festival, commented on the role that music played in 19th century utopian thought, remarking that Wagner, Liszt and Chopin all had an articulated, moralist philosophy to go along with their music. They believed in political revolution as well as aesthetic revolution. **Adrienne Baxter Bell**, Assistant Professor of Art History at Marymount Manhattan College, shifted the discussion to the New World, describing the visual arts that reflected the important role nature played in American utopian thought, with its emphasis on man's relationship to his environment. The landscapes of Inness, Blakelock and Ryder were in themselves utopian visions. **Edwin Schlossberg**, designer and founder of ESI Design, a New York firm that produces interactive experiences, suggested that utopian thought was something that always spoke of an experience outside reality, offering concepts that were almost never acted on. The relative privilege of the thinkers portrayed in *The Coast of Utopia*, Schlossberg maintained, brought to mind all those—in a society where only 10% of the population was literate—who were not, who could not be, involved in a conversation about utopia.

Ms. Cattaneo offered several more questions for the panelists to consider. Why is utopian thinking in literature so pessimistic? Do the heydays of utopian thinking correspond with parallel social movements? Why was nudity so embraced in utopian movements? In the discussion that followed, Mr. Schlossberg brought up the advent of virtual utopias, exemplified in the game SimCity, in which players



Robert Pippin

choose to live in the idealized world of “silicon” life over the chaotic world of “carbon” life. Professor Pippin spoke of the cyclical nature of utopian movements, citing the backlash against the self-deceit and naiveté of the idealists of the 60's. Professor Gay highlighted how regressive many utopian movements were, with their emphasis on a return to childhood and a child-like state. The fragility of utopian models, he continued, lies in their requiring close association and 100% agreement in order to function. Mr. Rockwell acknowledged that utopians tended to think of nudity and sexuality in a transcendent, spiritual way, rather than as something shameful and dirty, and that this was reflected in the art they embraced. ☺

Why Artists Hate Philoctetes (continued from front page)

ments develop compensatory behaviors. In looking this way at so-called maladaptive behavior, art becomes a compensatory activity that turns a potential sociopath into a creator.

The tendency of artists to copyright their inner lives by scorning attempts at psychological interpretation has a long and venerable history. It is not hard to understand why artists and writers would want to protect the wellspring of their drive from the oversimplifications of pathography. One of the greatest autobiographical writers of all time, Marcel Proust, wrote an essay entitled “Contre Saint Beuve,” in which he criticizes the biographical impulse championed by a famous critic of the time. And T.S. Eliot, whose poems are rife with references to the pain of his relationship with his emotionally troubled wife, wrote “Tradition and the Individual Talent,” a classic essay in which he argues for the impersonality of the artist.

The Philoctetes Center began as a discussion about imagination. Imagination being the palette of psychoanalysis, we were interested in what creative people who had particular access to imagination could tell us about analysis and, conversely, what analysis could reveal about the process of creativity. Sublimation is naturally one aspect of the creative drive and one of the ways that potentially negative experiences can be turned into manifestations of mastery and beauty. That many artists take a proprietary attitude towards the products of their inner life, eschewing a facile relationship between autobiography and art, makes complete sense—especially insofar as it is a manifestation of the kind of resistance that analysis by definition often creates in response to its own insights. However, that doesn't mean that observations about the painful histories of some artists—such as those Len Shengold describes in his classic study *Soul Murder: The Effects of Childhood Abuse and Deprivation*—can't provide useful insights into the sources of human imagination. ☺



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Legacy and Recollection

February 26 through April 12, 2007

Artists' Reception: Saturday, March 3, 5:30-7:00 p.m.

Ruth Weisberg | Joseph Santore | Michel Gerard | Rebecca Allan



Working from the figure, artists bring a vitality of observation, knowledge and feeling that enriches our understanding of human relationships and experience. Drawings in particular have the capacity to express qualities of immediacy, and to reflect artistic legacies. This exhibition presents the drawings of four artists who cultivate a precise and empathic involvement with the figure as a vehicle for the expression of subtle states of awareness and consciousness. Private rites of passage, figures in relationship, and images recollected from earlier generations of artists comprise the range of works represented.

The Treatment

The Treatment was adapted for the screen by Daniel Housman and Oren Rudavsky from Daniel Menaker's novel of the same name. Set in contemporary New York City, the film was shot completely on location in the spring of 2005. The film premiered at the Tribeca Film Festival, where it was awarded Best Film Made in New York in 2006. *The Treatment* is the story of Jake Singer (*Chris Eigeman*), a neurotic schoolteacher whose ex-girlfriend has recently announced her engagement to another man. Jake embarks on a course of psychoanalysis with an authoritarian Argentinian analyst, Dr. Ernesto Morales (*Ian Holm*). When he meets the alluring young widow Allegra (*Fammke Janssen*), his life, and his course of therapy, grow infinitely more complex. Coping simultaneously with the near-death of his cantankerous father, Jake must reconcile his own fears about commitment with the growing possessiveness of his analyst. The over-the-top portrayal of Dr. Morales, who in several scenes appears as an admonishing apparition to the addled Jake, amplifies the idiosyncratic tone of this romantic comedy of the absurd.

Following the screening, **Daria Colombo**, Assistant Professor of Psychiatry at Weill Medical College and senior candidate at the New York Psychoanalytic Institute, moderated a discussion with the director and the author of the novel. Before adapting *The Treatment*, **Oren Rudavsky** directed *Hiding and Seeking*, which was nominated for best documentary at the 2004 Independent Spirit Awards and was broadcast on PBS. His other works include the televised movie *And Baby Makes Two* and *A Life Apart: Hasidism in America*, which received an Emmy nomination for its PBS release in 1998. In addition to *The Treatment*, **Daniel Menaker** is the author of two books of short stories. He is Senior Vice President and Executive Editor-in-Chief of Random House and publishes humor pieces and music reviews in *The New Yorker*, *The New York Times* and *Slate*.

Menaker began by admitting that he was very proud of the film, but that it took a certain amount of letting go to allow the adaptation of his novel to be made. Both Menaker and Rudavsky agreed

that, although the portrayal of Dr. Morales is exaggerated, the film is true to what happens in analysis and reflects aspects of their own experiences with psychotherapy. Although Menaker based much of the book on his ten years as an analyst, he conceded that most of the dialogue in the novel is purely fictitious. Rudavsky pointed out that making the film was very freeing for him personally because it allowed him to portray analysis without delving into his own personal experiences. While the portrayal of Dr. Morales was even more extreme in the novel, Rudavsky revealed that Ian Holm toned down



Oren Rudavsky

the characterization for the film. Menaker said that he understood why there might be resistance to the portrayal of Dr. Morales, and that in fact he had received some "mild protests" from analysts. Dr. Colombo observed that the film addressed the question of analysts holding on to their patients, and took a rare look at the role of relationships in analysis. In the book, some time elapses after Jake terminates his analysis. He later returns to visit Dr. Morales, only to find him in a humbled, reduced state. Menaker noted that this ending was meant to reflect the diminished status that psychoanalysis has encountered over recent years. ☺



Wayne Koestenbaum

In a Year with 13 Moons (continued from page 3)

three months of age, when he was sent to live with his aunt and uncle. He was not reunited with his parents until he was one. His father was a doctor in the red-light district and prostitutes may have visited and even stayed at his home. At the age of six, Fassbinder's parents separated and he did not see his father for a number of years, while his mother, suffering from Tuberculosis, was placed in a sanatorium. As a result, Fassbinder was frequently unsupervised and left to take care of himself. Professor Peucker noted that his boyfriend, Armin Meier, was a product of *Lebensborn*, the SS program designed to propagate Aryan traits. This background gives poignancy to a moment in the film when the mystical gay bodybuilder Soul Frieda remarks that he wasn't allowed to go into analysis because orphans can't be psychoanalyzed. The traumas of Fassbinder's youth, coupled with his lover's demise, find poetic expression in the self-loathing of the film's protagonist. Professor Elsaesser asserted that one of the main points of the film is that you can't love the main character. He conjectured that this approach owed much to the work of Antonin Artaud, whose *Theatre of Cruelty* projects the artist as "self-flayer." Dr. Nersessian concluded that the film's masochism ends up being displaced onto the audience, who are forced to endure a great deal of discomfort in viewing such a brilliant yet fundamentally unforgiving work. ☺

Upcoming Events

Mind, Brain & Spirituality: Toward a Biology of the Soul

Roundtable

Saturday, March 3, 3:30pm

Participants: Martin Bergmann, Siri Hustvedt, Jaak Panksepp (moderator), David Pincus, Reverend Thandeka

Psychic Trauma: Brain, Mind, Community

Roundtable

Saturday, March 10, 2:30pm

Participants: Claude Chemtob, Marylene Cloitre, Spencer Eth (moderator), Leonard Shengold, Rachel Yehuda

Neuroeconomics: The Secret Life of Homo Economicus

Roundtable

Saturday, March 17, 2:30pm

Participants: Alberto Bisin, Paul Glimcher, Daniel Kahneman, David Kirkpatrick (moderator), Elizabeth Phelps

Our Life in Six Lyrical Poems: Robert Frost

Course

Monday, March 19, 7:00pm

Participants: Michael Braziller and Ed Hirsch

Our Life in Six Lyrical Poems: Elizabeth Bishop

Course

Tuesday, April 10, 7:00pm

Participants: Michael Braziller and Alice Quinn

Extraterrestrial Life

Roundtable

Saturday, April 14, 2:30pm

Participants: Stephen Dick, James Ferris (moderator), Debra Fischer, Avi Loeb, David Marusek

Eye of the Beholder

Roundtable

Monday, April 23 at 7:30pm

Participants: Francis Baudry, David Freedberg, Vittorio Gallese, Barbara Stafford

Acting & Mirror Neurons

Roundtable

Wednesday, April 25 at 7:30pm

Participants: Glenna Batson, Vittorio Gallese, Joe Grifasi, Robert Landy, Adam Ludwig (moderator)

The Origins of Norms: The Place of Value in a World of Nature

Conference

This event is jointly sponsored with the Heyman Center for the Humanities at Columbia University and organized by Lois Oppenheim, Akeel Bilgrami, and Center Co-Directors Francis Levy and Edward Nersessian.

Lecture

Thursday, April 26, 8:00pm

501 Schermerhorn Hall, Columbia University

Speakers: Lorraine Daston and Gerald Edelman.

Lecture

Friday, April 27, 7:30pm

Philoctetes Center

Speakers: Anne Harrington and John Forrester.

Roundtable

Saturday, April 28, 11:30am

Philoctetes Center

Participants: Akeel Bilgrami (moderator), Lorraine Daston, Gerald Edelman, John Forrester, Lawrence Friedman, Anne Harrington, Joel Snyder.

Mind of the Collector

Roundtable

Thursday, May 24 at 7:30pm

Participants: Steve Heller, Dorothy Globus, (other panelists TBA)

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