

Edited by Joseph Scalia
Preface by Malcolm Bowie

the vitality of objects

EXPLORING THE WORK OF CHRISTOPHER BOLLAS



disseminations

SERIES EDITOR: ANTHONY MOLINO

THE VITALITY OF OBJECTS

Exploring the Work of Christopher Bollas

Disseminations: Psychoanalysis in Contexts

Series Editor: Anthony Molino

Dreams and Drama: Psychoanalytic Criticism, Creativity and the Artist
Alan Roland

Ecstasy Michael Eigen

Levinas, the Frankfurt School and Psychoanalysis Fred Alford

Rage Michael Eigen

Reason and Unreason: Psychoanalysis, Science and Politics Michael Rustin

The Vitality of Objects: Exploring the Work of Christopher Bollas
edited by Joseph Scalia

Where Id Was: Challenging Normalization in Psychoanalysis
edited by Anthony Molino and Christine Ware

THE VITALITY OF OBJECTS

Exploring the Work of Christopher Bollas

Series Editor: Anthony Molino

Edited by
Joseph Scalia

 **continuum**
LONDON • NEW YORK

CONTINUUM

The Tower Building, 11 York Road, London, SE1 7NX
370 Lexington Avenue, New York, NY 10017-6503
www.continuumbooks.com

First published 2002

© Joseph Scalia and contributors 2002

All rights reserved. No part of this publication may be reproduced in any form, by print, photoprint, microfilm, microfiche, mechanical recording, photocopying, translation, or any other means, known or as yet unknown, or stored in an information retrieval system, without written permission obtained beforehand from the publishers.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

ISBN 978-0-8264-5569-7

Typeset by CentraServe Ltd, Saffron Walden, Essex

Dedicated to my parents,
Jessie and Joe,
who imbued me with both passion and devotion.

Contents

Acknowledgements	ix
Notes on Contributors	xi
Preface	xv
Introduction <i>Joseph Scalia</i>	1
Part I Essays from Psychoanalysis	
1. Lost in Thought: The Receptive Unconscious <i>Joel Beck</i>	9
2. Idiom, Intuition and Unconscious Intelligence: Thoughts on Some Aspects of the Writings of Christopher Bollas <i>Arne Jemstedt</i>	37
3. Futures <i>Adam Phillips</i>	53
4. Transformational, Conservative and Terminal Objects: The Application of Bollas's Concepts to Practice <i>Gabriela Mann</i>	58
5. 'Love Is Where It Finds You': The Caprices of the 'Aleatory Object' <i>James S. Grotstein</i>	78
Part II Essays from Other Disciplines	
6. Returns of the Repressed: Some New Applications of Psychoanalysis to Ethnography <i>Anthony Molino and Wesley Shumar</i>	95

7. Of Knowledge and Mothers: On the Work of Christopher Bollas <i>Jacqueline Rose</i>	108
8. The Poetics of Analysis: Klein, Bollas and the Theory of the Text <i>Joanne Feit Diehl</i>	125
9. 'If My Mouth Could Marry a Hurt Like That!': Reading Auto-Mutilation, Auto-Biography in the Work of Christopher Bollas and Sylvia Plath <i>Michael Szollosy</i>	139
10. Painting into a Corner: Representation as Shelter <i>Greg Drasler</i>	158
11. Cracking Up the Audience <i>Kate Browne</i>	166
 Part III A Conversation with Christopher Bollas	
Christopher Bollas, interviewed by Anthony Molino	179
Christopher Bollas: Selected Bibliography	223
Index	225

Acknowledgements

Arne Jemstedt's 'Idiom, intuition and unconscious intelligence: some thoughts on the work of Christopher Bollas' was first published in *Psychoanalytic Dialogues*, Vol. 7, No. 1, and is reproduced here, in much modified form, with the permission of the author and of The Analytic Press. It appeared there in 1997 as 'Idiom as an inherent intelligence of form: thoughts on Lawrence Jacobson's essay on the work of Christopher Bollas'. Adam Phillips's 'Futures' is an excerpt from the chapter of that name, which appeared in Phillips's *On Flirtation*, 1994; it is published here with the permission of its author and of its publisher, Faber and Faber. 'Transformational, conservative and terminal objects: the application of Bollas's concepts to practice' by Gabriela Mann, is reprinted here from the *British Journal of Psychotherapy* in 2000, Vol. 17, No. 1, with the permission of Gabriela Mann and of Artesian Books. 'Of knowledge and mothers: on the work of Christopher Bollas', which appeared in *Gender and Psychoanalysis*, Vol. 1, No. 4, is reprinted here with the permission of its author, Jacqueline Rose, and the journal's publisher, International Universities Press. Anthony Molino's interview of Christopher Bollas was first published in Molino's *Freely Associated: Encounters in Psychoanalysis with Christopher Bollas, Joyce McDougall, Michael Eigen, Adam Phillips and Nina Coltart* (Free Association Books, 1997) and in his *Elaborate Selves: Reflections and Reveries of Christopher Bollas, Michael Eigen, Polly Young-Eisendrath, Samuel and Evelyn Laeuchli, and Marie Coleman Nelson* (Haworth Press, 1997). It is reprinted here courtesy of The Haworth Press.

Notes on Contributors

Joel Beck received his PhD from the Committee on Social Thought at the University of Chicago. He is in the private practice of psychoanalysis and psychotherapy in New York, and teaches and supervises at the Training Institute for Mental Health Practitioners.

Malcolm Bowie is Marshal Foch Professor of French Literature in the University of Oxford, and a Fellow of All Souls College. He is the author of *Henri Michaux: A Study of His Literary Works* (1973), *Mallarmé and the Art of Being Difficult* (1978), *Freud, Proust and Lacan: Theory as Fiction* (1987), *Lacan* (1991), *Psychoanalysis and the Future of Theory* (1993), and *Proust Among the Stars* (1998).

Kate Browne is Artistic Director of Browne Barnes Productions, whose work has been presented in numerous theatres around the world. Two of her projects, *The Lost Tensions* (1998) and *Needles* (1999) were influenced by Christopher Bollas's (1985) *The Shadow of the Object* (1987). Ms Browne currently lives and works in New York City.

Joanne Feit Diehl is Professor of English at the University of California at Davis. She has published extensively in the fields of poetry by women, feminist critical theory, and psychoanalytic (particularly object relations) approaches to poetic texts. Her most recent book (1993) is *Marianne Moore and Elizabeth Bishop: The Psychodynamics of Literary Creativity*, published by Princeton University Press.

Greg Drasler is a painter living in New York. He began showing his work upon his arrival there in 1983. He has shown widely in the United States with exhibitions in New York, Chicago, San Francisco and Boston. He has taught painting and drawing at Williams College, Pratt Institute of Art, and is currently teaching advanced painting at Princeton.

James Grotstein, MD is a training and supervising analyst at several psychoanalytic institutes. He is the author, editor, and co-editor of several

books and has published over 200 papers in scholarly journals. He is in private practice in Los Angeles. His most recent book is *Who is the Dreamer Who Dreams the Dream?*

Arne Jemstedt, MD is a Training and Supervising Analyst at the Swedish Psychoanalytical Association and is in private practice in Stockholm.

Gabriela Mann, PhD is Senior Clinical Psychologist and Supervisor, Member of the Tel-Aviv Institute of Contemporary Psychoanalysis, Director of the Program in Psychoanalytic Psychotherapy at Bar Ilan University, Ramat-Gan, Israel.

Anthony Molino is the *Disseminations* Series Editor. Co-editor (with Christine Ware) of the series launch title *Where Id Was: Challenging Normalization in Psychoanalysis*, he counts among his works *The Couch and the Tree: Dialogues in Psychoanalysis and Buddhism* (ed.) and *Freely Associated: Encounters in Psychoanalysis*. He lives in Italy, where he is a practising psychoanalyst.

Adam Phillips is a child psychotherapist in London, and General Editor for Penguin's new collection of the works of Sigmund Freud. His most recent works are *Promises, Promises: Essays on Psychoanalysis and Literature* and *Houdini's Box*.

Jacqueline Rose is Professor of English at Queen Mary University of London. Her books include *The Haunting of Sylvia Plath*; *States of Fantasy*; *Albertine: A Novel* and, most recently, *On Not Being Able to Sleep: Essays on Psychoanalysis in the Modern World*.

Joseph Scalia, MEd is a psychoanalyst in private practice in Bozeman, Montana, USA. He is the author of *Intimate Violence: Attacks Upon Psychic Interiority*.

Wesley Shumar, PhD, Assistant Professor of Anthropology at Drexel University (Philadelphia), is author of *College For Sale: A Critique of the Commodification of Higher Education* and co-author (with Anthony Molino) of the forthcoming *Culture, Subject, Psyche: Anthropology, Social Theory and Psychoanalysis*. He is the co-editor of the volume *Building Virtual Communities*.

Michael Szollosy is a PhD candidate in English Literature and the Centre for Psychotherapeutic Studies at the University of Sheffield. He is currently compiling an anthology of essays applying British object-relations theory to culture and literature.

Preface

Over the last fifteen years the work of Christopher Bollas has become an indispensable reference point, both inside the profession of psychoanalysis and outside it, in the wider arena of the Humanities. At a time when the Freudian legacy has been exposed to hostile critique from all sides, the behaviour of the main legatees – the psychoanalytic institutions themselves – has often been short-sighted and self-defeating. When recent criticism has been well-informed and cogently argued, it has seldom been welcomed as a stimulus to new thinking or treated as a basis for creative dialogue with other disciplines: the proponents of psychoanalysis have shrunk back into their specialized conceptual idiom and their isolationist professional practices. When such criticism has been of an ill-informed or scandal-mongering kind, few analysts have been prepared to defend their discipline publicly in clear and accessible terms. To make matters worse, psychoanalysis, instead of creating opportunities for dialogue between its own different traditions and tendencies, has suffered from extreme factional narrowness. Vast amounts of intellectual energy are still expended on what are essentially family squabbles.

Against this background, the theoretical contribution of Christopher Bollas has acquired its huge authority. As a writer, he is self-revealing, generous and inclusive. Psychoanalysis as he describes it is a matter both of possessing specialized concepts and of knowing when to let go of them in favour of a report on first-hand experience. Bollas's talk of 'objects' both external and internal, and of their inexhaustible interplay, has many virtues, as this volume makes plain, but perhaps the most compelling of these is that it allows him both to acknowledge the linguistic medium in which the entire psychoanalytic project unfolds and to spell out the fact – known to us all, lived by us all – that language, the whole hubbub of human exchange, can sometimes fall silent or go blank. Bollas rebels against what Perry Anderson, in a memorable phrase, called the 'megomania of the signifier'. His encounter with Lacan is particularly fascinating in this regard, and already in *Forces of Destiny* (1989) had its characteristic 'yes, but . . .':

In our true self we are essentially alone. Though we negotiate our ego with the other and though we people our internal world with selves

and others, and though we are spoken to and for by the Other that is speech (Lacan's theory of the Symbolic) the absolute core of one's being is a wordless, imageless solitude. We cannot reach this true self through insight or introspection. Only by living from this authorizing idiom do we know something of that person sample that we are.

Bollas reminds us, at moments like this, that the 'project' of psychoanalysis is creative, dangerous and all-absorbing. It is a way of being alive, of escaping from but always returning to our 'wordless, imageless solitude'. Language matters, but is not alone in mattering.

There is, of course, a 'Bollas doctrine', and others will expound it in later pages of this work. But there is also, as even the brief quotation above makes plain, a 'Bollas voice', and this in itself has a singular beauty. That voice is personal and ruminative, as Winnicott's was, and it speaks of many things. Bollas is someone who has heard both Giuliani and Bernstein performances of Mahler and enjoys sharing such experiences of difference with his reader. But for all the charm and openness of his literary manner, there is always something strict and trenchant going on as well. The very phrase 'cracking up', in the book that bears it as a name, for example, is teased out, revisited, and made to yield new senses as the argument proceeds. Bollas is inventive and resourceful in the pressure that he places on ordinary language. And at the present moment his voice offers two complementary benefits: it encourages analysts to talk to each other across the barriers that exist inside the psychoanalytic profession, and – as this coherent and multifaceted volume demonstrates – it gives them ways of engaging with the many-voiced general culture that surrounds them.

Malcolm Bowie

Introduction

Joseph Scalia

An interdisciplinary anthology seems a fitting way to comment on and explore the work of Christopher Bollas, a practising psychoanalyst and author of seven influential books whose work has forged unexpected ties across the arts, social sciences and humanities. This comes as no surprise, as Bollas is as comfortable explaining or expanding a psychoanalytic concept in the context of, say, Melanie Klein's or Jacques Lacan's writings, as he is investigating or rethinking Willem de Kooning's paintings, Herman Melville's fiction, or Sylvia Plath's poetry. Indeed, attesting to both his influence and versatility as a thinker is the broad range of contributors to *The Vitality of Objects*, drawn from psychoanalysis, cultural anthropology, the visual and performing arts, feminist theory, and literary criticism.

Beginning in 1987 with his first book, *The Shadow of the Object: Psychoanalysis of the Unthought Known*, Bollas develops concepts that will remain present throughout the later writings, first and foremost among which is the centrality of what is innate in us, that defies symbolization, representation, or expression in cognitive terms. In a way, the work claims a space, in contemporary psychoanalytic thinking, for the ineffable dimension of human existence. Two years later, in *Forces of Destiny: Psychoanalysis and Human Idiom*, Bollas took up the distinction between *fate*, as that which is visited upon us, and *destiny*, understood as our idiom's or true self's call to unfold and actualize its potentialities. With the publication of *Being a Character: Psychoanalysis and Self Experience* (1992), it becomes clear that Bollas wants to explore just how we unfold through the elaboration of those potentialities. Invoking and ingeniously deconstructing the dynamics of Freud's dreamwork, Bollas envisions how those very dynamics inform the development of creative self-expression. (See, in this volume, the excerpt from Adam Phillips's essay 'Futures,' for a sense of the daring innovation of *Being a Character* in the literature of a discipline traditionally so oriented towards the past.)

Cracking Up: The Work of Unconscious Experience (1995) continues to map out the project of how a self evolves. Crucial to the work is the fertile

concept of *dissemination*, what Bollas sees as the self's potentially infinite unfolding through its incessant tapping of the wellsprings of the unconscious. This is how any self grows, by establishing networks of thought that expand the mind and increase one's unconscious capability. Then came *The Mystery of Things*, a collection of essays written in the decade and a half leading up to the book's publication in 1999, portraying free association as Freud's revolutionary repositioning of the self's access to its own unconscious life, creating through this remarkable method a new form for human thought and individual creativity in that place we call psychoanalysis. In the same year that *Cracking Up* was released, Bollas co-authored *The New Informants: The Betrayal of Confidentiality in Psychoanalysis and Psychotherapy* with attorney David Sundelson. In this unique testament to the integrity of the psychoanalytic enterprise, psychoanalyst and appellate lawyer show how legally mandated therapist reports to insurance companies, child protective services (in child-abuse reporting laws), and law enforcement agencies (in the duty-to-warn law) violate patient confidentiality and erode the psychotherapeutic process at its foundations. And finally, in *Hysteria*, Bollas's most recent publication (2000), the central role of sexuality in this classic but persistent (and persistently misdiagnosed) malady is given vigorous and clear expression, while also adumbrating the role of sexuality in the lives of the other classical 'characters' of psychoanalysis. Needless to say, most of the central themes of these books are taken up in the essays here collected in *The Vitality of Objects*.

It is striking to note how these essays both avoid redundancy and yet consistently (and uncannily) resonate with one another. They converge remarkably around a need for delivery from a societal tendency to demystify 'the ineffable'. Inasmuch as concepts relevant to such liberation appear again and again throughout this collection, it may well be that Bollas's theorizing gives voice to inklings, intimations, and intuitions that thinkers across any number of disciplines are today struggling to articulate.

Perhaps one of Bollas's own richest contributions to psychoanalytic theory, also a thread throughout this book, has been his reconceptualization of the Freudian unconscious, long known as a *prisonhouse of repressed mental contents*. While insisting on the Freudian laws of the unconscious and of the dreamwork – those of condensation, displacement, and substitution – Bollas has writ large the idea of a *receptive unconscious*. The individual, for Bollas, in fact '*becomes the dream work of his own life*', 'simultaneously an actor inside a drama and an offstage absence directing the logic of events'. We not only repress unwanted mental contents into the unconscious, but the unconscious also contains our potential, waiting to receive experiences that

will activate aspects of ourselves that have been latent within. In the pages that follow, philosopher and psychoanalyst Joel Beck's 'Lost in Thought: The Receptive Unconscious' explores the courage one needs in such moments of receptive opportunity, and discusses certain timeless philosophical and existential struggles in the light of Bollas's thinking.

Bollas's theoretically complex yet enlivened invoking of the self and its object worlds has a certain vitality about it which makes his writing readily accessible. Indeed, Adam Phillips refers to Bollas as 'the most evocative psychoanalytic writer we have', and it is perhaps Bollas's very capacity for evocation that so appeals to thinkers from disparate areas of the arts and sciences. For example, Bollas's articulation of objects into thought existence, for the self to use, is not only vibrant and compelling, but somehow quite simply *makes sense*, and can itself be used and applied, as the essays in this book attest. Of course, any number of terms and concepts basic to the Bollas canon appear throughout this collection. In privileging a few, let me cite: the *unconsciousness* of the unconscious; the ineffability of subjectivity; the multiple forms and functions of *the object*, that omnipresent psychoanalytic term which Bollas has broadly adopted and clarified to mean something more than 'the other', and more than the mere object of the subject's focus. Thus, *The Vitality of Objects*, where notable colleagues and students of Bollas's oeuvre all reveal something of his idiomatic way of naming and conceptualizing the world and, in the process, stamp his work with their own creative explorations.

Essentially, Bollas galvanizes our understanding of what the object *is* and of what happens when we encounter the objects, the endlessly variegated content, of internal and external experience. How each of us, given our own idiom, our own uniqueness, endows such objects – a streetcar, one's parent or spouse, a football, a mood, a swing, a single aspect of one's actual or phantasied analyst or analysand, for instance – with special meaning. Or how all objects have their own 'integrity', which upon use by any subject is realized through the 'processional' form of the object, as any object puts the user through that logic peculiar to its own shape. Bollas's descriptive classification of the object world – with its *transformational*, *aesthetic* and *aleatory* objects, to name just a few – enhances not only our understanding of both unconscious fantasy and the external world, but the dimensions of those inner and outer spaces as well.

As we journey through life, we are moved by 'objects'. Some we seek out, consciously or unconsciously, others we happen upon. Bollas has termed the latter *aleatory objects*, after the Latin *alea*, a dice game. It is with such a degree of chance that we stumble upon formative events and influences in

our lives. James Grotstein develops this theme in his ‘“Love is Where It Finds You”: The Caprices of the “Aleatory Object”’. Here the reader will not only appreciate Grotstein’s joyful reflections but will also encounter aspects of his *dual-track* theory, in which he argues for a necessary attention – often lost within as well as outside of psychoanalysis – to both the world’s impact upon us and our own unique authorings of that same world.

Bollas prefers the term *idiom* to D. W. Winnicott’s *true self*, specifying the uniqueness of personal character, which he understands as an irreducible intelligence in human form, or an *aesthetics of being*, unfolding into a person’s character through its interaction with the environment. Anthony Molino and Wesley Shumar’s ‘Returns of the Repressed: Some New Applications of Psychoanalysis to Ethnography’ finds idiom in some surprising places, and sees creative self expression where an earlier psychoanalysis might only have recognized defensive or self-protective manoeuvres. Investigating places as *other* and faraway as rural Appalachia or the mines of South Africa, and applying some of Bollas’s intuitions to select classics in ethnographic writing, their study argues that a psychoanalysis inspired by thinkers like Bollas can make significant contributions to modern-day anthropological fieldwork. Of course, the question can always arise in such contexts: how does one know when one is encountering a person’s idiom? Arne Jemstedt is convinced that we can indeed know, and exemplifies how in his ‘Idiom, Intuition and Unconscious Intelligence’. Here, while exploring the conjunctions of conscious and unconscious experiences in a person’s life and how these are, so to speak, ‘registered’, Jemstedt also examines a number of Bollas’s theoretical contributions and suggests how it is that they have come to make such broad, multi-disciplinary impact.

And what about the role of the environment in the process of generating idiom? Bollas has coined the term *transformational object*, deploying a key aspect of W. R. Bion’s usage of the concept of transformation in one’s becoming what we know as human. The maternal environment is our first transformational object, but while foundational this object is also an ever-recurring *phenomenon* throughout our lifelong development, and appears in a variety of forms, including the aesthetic experience. Moreover, it is also wed with idiom to yield what Bollas calls the *unthought known*. Indeed, psychoanalysis has long devoted itself to what happens in the unfolding of the pre-verbal human person: that is, before we have language at our disposal, and before language itself becomes the *second human aesthetic*. Yet before articulation, there is knowledge that we have ‘in our bones’, that we enact through our very character without thinking it, and that is seen as being at the root of much of our reception of and acting upon the world

around us. It is these dimensions of the *unthought known* that painter Greg Drasler explores, in his 'Painting into a Corner: Representation as Shelter', giving us a surprising look at how the visual arts reach to this core in both the audience and the artist.

Readers will have gathered that aesthetic experience is a principal focus of Bollas's work. With his notion of the *aesthetic object*, Bollas returns us to the inner space of our original and only *existentially* remembered transformational object, the mother. It is because of being derived from our fundamental experiences of how we were mothered that aesthetic experiences can have such haunting effects on us, allowing contact with our origins as well as opportunity for critical re-workings. Since the mother is seen, here and elsewhere in Bollas's work, as 'the prime mover', and given that Bollas comes out of the British Independent Group that many have seen as blaming mothers for psychopathology, Jacqueline Rose's 'Of Knowledge and Mothers' fruitfully challenges Bollas on this score and traces some of the developments in his thinking that pre-date the publication of his more recent *Hysteria*.

Objects also conserve. They conserve, that is, early states of being that we may not be able to remember cognitively but which we experience as moods. These *conservative objects* may be either generative of further growth or 'malignant': damaging, in fact, further personal unfolding while also serving as manipulative efforts to infect others with inner states a person wants to evacuate. Such objects, along with transformational and *terminal* ones – i.e., those we use in a way to terminate or foreclose the possibility of self elaboration as well as experiences of *integrity* – are here exemplified in Gabriela Mann's provocative and illustrative clinical essay.

Joanne Feit Diehl's 'The Poetics of Analysis: Klein, Bollas, and the Theory of the Text' takes up the use of language as a human aesthetic and examines three Elizabeth Bishop poems in the light of Bollas's and psychoanalyst Melanie Klein's contributions. The poetry of transformation and the transformative capacities of poetry are here brought to life by Diehl. On a parallel note, in his 'If My Mouth Could Marry a Hurt Like That', Michael Szollosy looks at Sylvia Plath and her efforts to 'author' herself through the use of the Word. It is Szollosy's thesis that while one might deem much of Plath's effort as classically 'defensive', there is also a case to be made for idiom's attempt to speak *through* her work, even though it failed to find her freedom.

Kate Browne's 'Cracking Up the Audience' discusses what constitutes good theatre and why it is so rare. Borrowing from the title of a book by Bollas, she argues that good theatre 'cracks up', that is, disseminates psychic

intensities through its capacity for unconscious communication with the audience, and thus yields new insights that may not be immediately thinkable. Free association and its liberating potential are envisioned here and seen, literally, 'at play' in Browne's use of a theatre that seeks to creatively move us.

Bollas has often been asked if he is an essentialist or a postmodernist, a positivist or functionalist. Some have seen him as 'relational' or 'intersubjective', missing the mark. Is he Kantian, or Platonic? But as his work is not apprehendable by way of traditional categories, it is helpful to maintain a sense of his psychoanalytic pluralism, threaded through the eye of clinical work and his own receptiveness to the offerings and aleatory objects that inhabit our cultural and generational milieux. Some of this is made clearer in Anthony Molino's 1995 sparkling, in-depth interview with Bollas, which closes out the book and where Bollas can be seen already returning his attention – in a statement which long predates *Hysteria* – to the Freudian fields of the *psychosexual*. There, in fact, in our earliest sexual epiphanies, is the trauma that inaugurates both the end of any human innocence and, to use a Lacanian term dear to Bollas, the onset of our *jouissance*. It is my sincere hope that the vitality of that *jouissance*, through the diverse infusions of the contributors to this book, now pervades its pages, enriching the dialogue with one of the most prolific and ingenious psychoanalytic thinkers of our time.

In closing I would like to express my appreciation to a number of people for their help in compiling *The Vitality of Objects*. I owe a great debt of gratitude to Anthony Molino, the *Disseminations* Series Editor, for inviting me to edit this book in the first place, and then for his steadfast assistance and guidance. It was actually Lucinda Mitchell and I who together were originally invited to produce *The Vitality of Objects* but, owing to the uncontrollable hazards of life, Dr Mitchell was unable to carry through with the work. The book, however, is also imbued with her spirit. All of the book's contributors have been delightful to work with, in a variety of ways. Each has been an 'evocative object' for me and has helped me become more of myself. Katharine Turok once again helped me see a project through to completion, while adding her considerably engaging and personable self to our shared ventures. Finally, my wife and son supported me throughout the book's development, invaluable helping to create a space in which I could work.

Joseph Scalia
October 2001

PART I

Essays from Psychoanalysis

