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Editorial

What's in a name?

It is common at discussion groups of the American Psychoanalytic Association that the chair of the discussion group asks the participants to give their names and where they are coming from. Most people give their names and the city they hale from. Coming from New York, with its multiple institutes in and outside of the American, I have often wanted to specify the institute to which I belong and by inference represent. However, this simple action proved somewhat problematic.

The problem was one of recognition. Early in my candidacy, our institute had just moved from Downstate to NYU. I found myself saying that I was from The Psychoanalytic Institute at NYU, formerly Downstate. As time passed, we made a change to the name to NYU Psychoanalytic Institute. I remember still having some uncertainty as to whether I had to specify formerly Downstate. Then around 2008, we were required by NYU to refer to ourselves as an affiliate of NYU School of Medicine. We incorporated at that point and became the Institute for Psychoanalytic Education (IPE) affiliated with NYU School of Medicine. That's a mouthful, and depending upon the audience, I might at times feel a pull to add the list of "formers," i.e. IPE affiliated with NYU School of Medicine (as opposed to NYU Postdoc Institute), formerly known as NYU Psychoanalytic Institute, formerly known as Downstate Psychoanalytic Institute.

Now, it should be quite clear to the reader that this matter was better handled with self-analysis. Nevertheless, it highlighted a recognition problem that faced the Institute. Did people know who we were based on our name, without explanations?

In the past year, the leadership of the institute decided to confront our name recognition problem, particularly as we were preparing to add a new website designed to get more recognition within the field and with the general

public. Many felt that Institute for Psychoanalytic Education was far too generic and did not trip off the tongue, notwithstanding Charley Tolk's "I Like IPE" cap that has been handed down from one Director to the next. There was some consideration of yet another name change, which of course might just kick the can down the road; but, we had a better compromise available.

In January, 2017 the members of IPE and PANY voted to merge the institute and the society, essentially creating one organization. Although IPE has a history of multiple locations and names, PANY, the Psychoanalytic Association of New York, has had the same name and continual identity from 1954 to the present day. In those 70 plus years, it had gained name recognition as well, making our choice of a new name much simpler.

We are now PANY, the Psychoanalytic Association of New York. The society is the Society of the Psychoanalytic Association of New York, PANY. The psychoanalytic institute is the Psychoanalytic Institute of the Psychoanalytic Association of New York. The Psychotherapy Program is the Psychoanalytic Psychotherapy Program of ... etc.

And the *PANY Bulletin*, now in its 57th volume as the Society publication, fully represents the Society, Institute and all the component parts of the new PANY.

*

Congratulations to Ted Jacobs upon being chosen as one of the three winners of the prestigious Sigourney Award for Analytic Achievement in 2018. Ted is the seventh PANY member to win this award. The others were Harold Blum, Jacob Arlow, Peter Neubauer, Leonard Shengold, Arnold Richards, and Lawrence Friedman.

*

On a sad note, we lost both Shelley Orgel and Anna Burton within a 10-day period. They will be missed; they will be remembered.

Shelley Orgel: In His Words

Shelley Orgel died on December 26, 2018. In 2013, he was honored at our annual "Tribute Dinner." I had the honor of interviewing him prior to the dinner in order to prepare a short "bio" for the Tribute Journal. In looking back at my files from that time, I found not only my piece for the Tribute Journal, but also the transcript of the interview from which it was constructed. At this point, I found the interview, with his own words, far more moving and telling than what I had written. We met in his office on a weekday afternoon. I've put my questions in italics just to separate them out from Shelley's responses. I wish we'd had more time. HHS

How and when did you become interested in psychoanalysis?

I remember that I answered the inevitable *Bar Mitzvah* question: "What do you want to be when you grow up?" by stating "I want to be a psychoanalyst." I need to reconstruct what I thought I meant. I believe my answer reflected an intense curiosity about people's minds, what roiled beneath the surface. Then, I was searching to understand my parents, their relationship, their sexual lives, and the mysterious urges unfolding in my own body. I am amazed at how many Jewish boys from Brooklyn and the Bronx grew up to be analysts. I wonder if other outlets like attaining athletic proficiency, or getting into fights were inhibited by our parents' injunctions and worries about us, leading us to turn inward, to introspection, fantasy, afternoons in the library. I do remember clearly that I pledged myself to remain self-aware, not to hide from knowing honestly how others saw me, a flaw I was very critical of in my own family.

Tell me about the start of your time at the Institute in Brooklyn.

One thing that stands out is how much interest there was in analytic education in the fifties. Rumor had it that applicants were subjected to stress interviews. Sylvan Keiser, one of my interviewers, had a reputation for toughness. In fact, he was warm then and in subsequent years, and I felt he "got" who I was. He later supervised my work with my first analytic case, an ordeal which I've written about. Looking back, I had doubts about how much I learned from supervisors—except for Jacob Arlow who supervised a fourth case. His gift to me as a supervisor was to make me so anxious and self-critical that I felt pushed to face my conflicts squarely each week in my own analysis. In the years after the trial of that supervision, Jack was unfailingly kind, helpful, respectful ... and, of course, he was one of the few

great teachers we had.

Others were Mark Kanzer and Sydney Tarachow. Mark was the most brilliant of our teachers; Sydney was the most empathic. He appreciated that one's first stabs at being an analyst were fraught with mixtures of conflict, ignorance, and inevitable errors. He was the first teacher of our class (which included Len Shengold, Stan Weiss, Paul Dewald, Bob Atkins) who presented process material from a patient of his own, demonstrating his mistakes, second thoughts, etc. It was a moving experience none of us will forget. In general, our teachers conveyed a kind of Talmudic rigidity. There was one right answer, one correct intervention. I was scared into believing an off-hand comment or an unnoticed enactment in Year One would come to light in Year Five, and unknowingly, I would have wrecked the analysis right in the beginning.

How did you overcome the effects of these analytic origins?

First, I would say it was slow, gradual, and progressed over decades. Of course, many changes in oneself and in one's work reflect evolution in our field. I think I came to appreciate in my second analysis with a woman, begun when I was an advanced candidate, how crucial it was to understand and to analyze the nature of the complex relationship between the analyst and the analysand as a person if discovering the primal universal unconscious fantasies of childhood would lead to meaningful change. It was a revelation to me that my analyst conveyed deep pleasure in being an analyst.

Tell me something about what feels special about your subsequent career over the years.

There is so much to choose from. It was extremely fortunate for me that Jacob Arlow, Chair of the BOPS, shortly after I graduated invited me to join the Committee on Institutes, and also to contribute to, and then to become an editor of the

Psychoanalytic Quarterly. As a young, still unformed analyst I could observe how analysis was practiced and taught around the country, and could meet and become close friends with a number of people who have enriched my life in so many ways. A few who will remain part of me always include Edward Weinschel, Stanley Goodman, Vann Spruiell, Bob Gardner, Bob Wallerstein, and the American's wonderful administrative director, Helen Fischer.

I was deeply involved in the American Psychoanalytic Association for almost twenty years. During that time, the committees of the BOPS attempted to act less as inquisitors, as monitors of institute activities and to encourage more mutual cooperation and help. I was one who believed the Board needed to have significant responsibility in maintaining recognized educational standards in its accredited institutes. Powerful tensions and disagreements not unlike what we live with today raged then as well. For me, the crucial struggle of the years I chaired the Board involved the law suit initiated by non-physicians to achieve access to education in our institutes and membership in the American. Dick Simons, (a graduate of Downstate) Homer Curtis and I worked hard to bring about this necessary and desirable evolution.

Tell me something about your work for our institute.

What I would emphasize is that involvement in teaching and other faculty activities have always begun for our members upon graduation. We were the first institute to have two instructors in each class; younger faculty members would feel a sense of belonging and develop skills as teachers over time. Traditionally, for perhaps four decades, the path to leadership in the Institute took about a dozen years—from Secretary of the Institute to Secretary of the EC to Chair of the EC, to Associate Director, to Director. Our administrative leadership was strongly identified with our particular traditions, and had participated in all of our activities. We were able to know each other

and our candidates well. In those years, our efforts could be focused solely on education for psychoanalysis. It was another time, and at my present stage of professional life, memories of those decades are imbued with nostalgia while some of the necessary changes evoke a degree of sadness. Others, like radical changes in our attitudes towards women and sexuality are very gratifying.

Do you want to say something about your thoughts today as we look back together at the past?

I have been able to conclude after all these years that while analytic treatment ends, for those who have truly experienced it and for those who practice it, the work of analysis never ends. It is potentially as boundless as the human mind itself. So, for me, being an analyst has kept me alive to myself, and still offers possibilities to grow, to discover something new in myself and the world. In a way I could not have articulated, I think this wish to keep open the possibility for internal change is what drew me to psychoanalysis even as an adolescent.

PANY is planning an event in the fall honoring Shelley Orgel, details to follow.

Sanctuary

by Henry Kaminer

It was hot
All day long
The sun pressed down on her

Walking all day long
Sometimes
She was so tired
That mama picked her up and carried her

She tries to walk
Alone
Because she is a big girl now
“Quatro” she says proudly

We need Papa
He would help
He is strong

But they came
And took him that night

She was so scared
But she did not cry

In the morning
Mama took her hand and
They walked al Norte

Walking all day

The sun shining down

The people were good to them
They shared their food
She could see
They had very little

Mama, mama “Tengo sed,
Necessito agua.”

Mother stops
Puts down her load
They share sips from the canteen

One day Mama said
“Estamos aqui.
Estamos al Norte.”

It looked the same
As all the other fields
Cactus, bushes, dry sand.
But Mama was excited.
Good Luck was coming.

They came in two jeeps
Tall men with uniforms
With leather straps and big pistols
Mirrored sunglasses
You could not see their eyes

Mama put down a load
She sank to the ground
Exhausted

The special words
Came back to her
She said
“I am seeking sanctuary”

The men came out of the Jeeps
They took Mama in one
And me the girl
In the other

“Mama mama
Donde esta”
Mama mama
Te necessito”

No one understood her words
They spoke rapidly
In English

We have to take care of you.
It is for your own protection.
They wrote words on clipboards.
They filled out papers.
Food, water, clothing and a bed.
“Mama mama, donde esta?
Yo te necessito!”

Don't worry they said
It will all work out

Don't worry

Henry Kaminer, February, 2019

THE WAY IT IS

by Henry Kaminer

It started with the overtime.
Ever since the wife took sick
And the insurance gave us a hard time
I been working two jobs.

As long as the Chevy held up,
I could drive across town and up the Interstate
And even grab a sandwich along the way.

Then Walmart started pushing it -
Five minutes, ten minutes, half an hour.
What? Refuse? Complain?
Did you ever talk to my foreman?

So when he said
The System Was Rigged,
And all the politicians were the same,
It sounded right.
I believed him.
He told it like it is.

So where is he now?
How could I know he was only talking about
himself?
He was still angry that his casinos failed.
You know, people drove all across New Jersey
And dumped money on the tables
And then drove home.

How can you lose money with a deal like that?
I should have known.
I should have backed that other guy,
Bernie.
He told it like it is.

It will all work out.
I will make it work out.
This is still America.
I think.

Henry Kaminer, November 2016

PANY Members

Have something you want to say to your
colleagues? A poem? An article related to the
world of psychoanalysis? Something not for or
not yet ready for a refereed journal?

Consider sending it for on line publication in the
PANY Bulletin.

This is your Bulletin, to read and to write.

Tie Me Up, Tie Me Down!

Finding Love in an Erotized World

by Herbert H. Stein

This was originally published, with a slightly different title, as a chapter in the recently released book, *Pedro Almodovar: A Cinema of Desire, Passion and Compulsion*, edited by Arlene Kramer Richards and Lucille Spira With Merle Molofsky, published by IPBooks (2018).

Tie Me Up! Tie Me Down! The title suggests something possibly erotic, even pornographic, sadomasochistic. The basic plot supports that. A man gets out of a mental hospital, stalks a porn star, steals her keys, breaks into her apartment, knocks her out and ties her to the bed. No wonder the film was X-rated when it came to the States! Actually, it was probably properly rated for that time given the nudity and sex scenes.¹

But, in fact, it is the opposite, or, perhaps, an upside down version of that X-rated plot. If I were going to pigeon-hole *Tie Me Up! Tie Me Down!* (1990), I think I would link it to the screwball comedies of the 1930's and 40's. Two beautiful people in a crazy caper that ends in true love.

The two would be lovers are Ricky (Antonio Banderas), a 23-year-old orphan who has lived most of his life as an inmate in a mental hospital, and Marina (Victoria Abril), a porn star and recently recovering opioid addict who is the star of a film described as a "horror film spinoff".

When we first meet Ricky, he is told that the director wants to see him. The director, a middle-aged woman, tells Ricky that "The judge has decided there's no reason to keep you here. He thinks you're ready to rejoin society as of today."²

He responds enthusiastically, "Great."

"You won't have to run away anymore. You're free, Ricky. Though being free also means being alone."

At this point, she breaks into tears. She has strong feelings for this young man.

"I won't be there to protect you anymore. ... You'll be responsible for your own actions, like any other citizen."

Ricky appears unfazed and unmoved by her

1. Aspects of this basic theme reappear in later Almodóvar films, notably *The Skin I Live In*, in which a man holds a woman captive in bed, and *Talk to Her*, in which a male nurse cares for a semi-comatose woman patient lying helplessly in bed.

2. Quotations are taken from the English subtitles.

attention.

"Don't worry. I'll manage."

"What will you do?"

"Get a job, start a family, like any normal person."

"You're not a normal person."

"The judge says I am."

"What does he know?"

After a pause and a change in focus so that we now see them facing one another she hands him an envelope, explaining as he looks at it that it's 50,000 pesetas. She then explains,

"It's for the drawings ... and for the mad, passionate moments you gave me."

Suddenly, our awareness shifts as we realize that the director is not a concerned, caring parental figure, but a woman being abandoned by her lover. Ricky is the object of her erotic desire.

When she turns away from him and says, "Now go away and never come back," we see her not as a protective caretaker, but a spurned lover.

We see her staring out the window for a moment, then saying, "I said to leave."

He approaches her and says, "I want to thank you for everything first," and begins to kiss her, first on the cheek and then on the lips as she slowly, but passionately, responds.

Marina is also the erotic object of a director, in her case the director of the film she is making. Naturally, as a porn star, she is used to being the object of erotic desire, but we see it expressed throughout the film by the director, Maximo.

Maximo is an elderly man in an electric wheelchair who seems dedicated to two things, making films and sexuality. Soon after we first see him, he says, "Since I've been confined to this chair, I've felt hornier than ever. My wife says I'm regressing back to childhood. She may be right." At one point in the film we see him watching a pornographic film in his home while his wife tries to pull him away from the television.

Tie Me Up, Tie Me Down
Stein

So when we see him staring admiringly at Marina as she gets ready to shoot her scene, we know that there is a strong erotic component to that admiration, not unlike the same type of affection that we saw from the hospital director towards Ricky. The one scene we see from the film they are making parallels this, as Marina's character must fight off a monster with no face who wants to take her with him to the land of the dead. Maximo continues to ogle Marina and pursue her (ostensibly to work on his film) throughout the movie.

But Maximo is not alone in his eroticism. Other characters repeatedly talk about wanting to "get laid" and their frustration in that desire. In fact, the film suggests an entire society absorbed in erotic fantasy and desire. When Ricky and Marina go looking for a pharmacist late at night, they knock on the door, disturbing the woman pharmacist who is in the middle of having sex with a younger man. At one point we see a television advertisement for an investment company that suggests the Spanish are absorbed with sex in contrast to the Germans, wearing swastikas, who take care of their financial future.

Which gets us back to my original point, that this film is an upside down version of the X-rated, sadomasochistic thriller that the title and basic plot suggest. What turns it on its head is the fact that Ricky, the proposed sadist, and Marina, his erotic victim, are the two people in the film who do not appear to be primarily motivated by sex. They are not sexually frustrated because they are the two beautiful people in the film, the objects of sexual interest.

When Ricky kidnaps Marina in her own apartment, we see some disturbing violence. He pushes his way into her door, having stolen her key at the movie set. When he tells her not to scream and she screams in response, he punches her, knocking her out and allegedly breaking her tooth. Later she throws a glass of water at him, smashing it on his head. It is after that that he grabs her and they stand close together in an embrace.

She seems to soften after her initial alarm and anger and says, "So you want to fuck me? Go on. Get it over with."

He answers, "Relax. We'll fuck when the time is right."

He is not after her for sex, and she has no strong need to avoid him sexually. In fact, it is this point that gives the lie to the suggestion that this is primarily a film about lust. Ricky does not kidnap Marina out of sexual desire. He explains to her what he wants, sitting below her, almost kneeling.

"I tried to talk to you, but you wouldn't let me, so I had to kidnap you so you could get to know me. I'm sure you'll fall in love with me, just as I'm in love with you. I'm 23 years old, I have 50,000 pesetas, and I'm all alone in the world. I'll try to be a good husband to you and a good father for your kids."

He goes on to explain that he had met her by chance at a bar and they had gone back to her place to have sex. He is surprised that she doesn't remember. In fact, we assume that this was not an unusual event in her life.

He adds, "I promised to come back and protect you".

She responds by throwing something at him and shouting that "lots of men have said that!" *Marina assumes that men want her for sex, and only sex.*

These are two people who can easily be "loved" for their attractiveness and eroticism. She appears to be resigned to that, unbelieving that anything else is possible. He is seeking love, marriage, family. But why Marina?

Later in the film, he will tell us that after meeting her the last time he escaped from the hospital, he decided to stop faking mental illness in order to have a place to live, leading to his release. We come to see that he is not mentally ill in the usual sense. He has sociopathic tendencies. We see him steal. We see him use brute force to subdue Marina at the start of the kidnapping. But he is not psychotic.

Yet, he is certainly odd in his ambitions and his manner of pursuing them. Obviously his plan to kidnap a woman to allow her to love him is a plot device that gets our attention. But why is he so desperate, and why Marina?

One answer to that last question is easily suggested by the plot. Like him, she is alone. She has friends, a family, a sister with whom she is close; but she can't find anyone to love

Tie Me Up, Tie Me Down
Stein

her as a husband and father of her children because all men see her as a “porn star and a junkie”.

She is the other kind of woman, lonely in stardom, admired for her beauty and eroticism, but incapable of being loved by a man. But that does not fully explain why he chose her.

And it does not explain how she will come to fall in love with him. (Sorry for the spoiler.) Almodóvar makes us wait for that, and when it comes, we don't quite see it at first, although he has given us a clue much earlier in the film.

We are first led through a series of machinations that are fueled by his need to help her deal with the pain he caused her when he punched her in the jaw and supposedly broke her tooth. In a crazy set of scenes, he takes her out late at night handcuffed to him to visit the doctor who detoxed her from drugs in order to get a prescription for strong pain medication. If that sounds a little incongruous, let me add (for those of you who have not seen the film) that the doctor—a young woman herself with two small children—at one point offers Ricky a joint, which he turns down.

As it turns out, they can't use the prescription she gives them and have to go to the drug dealers in the street. This is probably appropriate, since Marina over the next couple of days appears to be driven by her drug cravings under the guise of pain. It is this drug seeking that eventually leads them to true love. (I did say screwball comedy.)

Ricky begins to go out to get the drugs, leaving Marina tied up in the room. On one of these forays, he is beaten and left lying on the street by a drug dealer he had earlier stolen from, and her two male accomplices. When he returns to Marina, who has managed to undo her ropes, but hasn't gotten out of the locked apartment, he is bloodied and shoeless. It is then that she begins to fall in love with him. After she helps him clean himself up and tends to his wounds, they make passionate and extended love, after which she says to him, “Now I remember you.”

What has happened here? We have a clue from a small scene early in the film that I

barely took note of the first time I saw *Tie Me Up! Tie Me Down!* I don't think most viewers would take note of it at the time with no context with which to understand its significance.

It comes when Ricky is beginning to stalk Marina as she is leaving the film studio to go home. He has gotten into her dressing room and stolen her keys and a few other items. She is walking outside to go to a car that is waiting to take her home. On the way, she passes a man with a horse cart. Marina looks at the horse, pets it, asks its name and then reaches to look at its left front hoof. She's told us earlier that she used to work as a horse trainer in the circus.

Marina tells the man with the cart, “She's got a corn.”

We see Ricky, watching the scene from above, give a little smile.

Marina tells the man, “You better un-shoe her.”

“Who'll pull the cart?”

“If you don't, gangrene will set in. Make a plaster of bran and vinegar, put it in some burlap, and wrap her hoof. Take it off 24 hours later and clean it with iodine. When it dries, she'll be fine. Right?”

She turns to the horse, telling her, “Don't let them treat you bad,” and adds to the owner, “She really could die”.

He thanks her and she says goodbye to go to the waiting car. We hear him telling his young assistant, “The young lady's right. You see?”

When seen the first time, this little scene appears to be incidental to the main story. It is only much later, when Ricky's injuries from the beating seem to have softened Marina and won her love, that its importance becomes clearer.

Apparently, Marina is moved to help those in need, in pain, or in trouble. In effect, she can offer Ricky the maternal caring that the hospital director initially appeared to be offering.

With this insight, we are prepared to understand the film's moving happy ending.

When seeing a patient in analytic therapy, most clinicians take some time initially to get a history. A film is more like a patient who insists on telling it in her own time, in her own way. In *Tie Me Up*, we must wait for the

Tie Me Up, Tie Me Down
Stein

history that will help us understand it all.

The morning after they have made love and she has remembered Ricky, Marina wakes up to find him in another room sitting in his briefs over a drawing table.

He explains, "I drew you a map of my life."
"Show me."

"Imagine my life's a subway line. First stop: orphaned at three."

The picture shows a drawing of a little boy leaning over a coffin, crying. Above the picture in blue capital letters is the word GRANADILLA.

He goes on, "Orphanage. Mental Hospital at 16. What a career. I learned a lot of trades there. Locksmith was my favorite--breaking in and out. So I'd escape now and then, but I always went back."

She asks, "Why?"

"I had nowhere to go and the director lady liked me."

She immediately intuits that relationship, obviously drawing from her own experience.

"Ah, that's why you're such a good lay."

"With them it was different."

"Were there lots of directors?"

"No, only one director. The others were nurses."

"Now I understand. Go on."

"Last year I escaped and met you. That stop changed my life. You were all I could think of, and thinking took up all my time, so I stopped acting crazy. A judge came along, gave me a test, and said I was fine. They let me go. End of the line."

Here we see a picture of a woman sleeping in bed, with the caption in red, "MARINA."

"You."

She responds, "Me."

Although he does not explain what it was about her that so attracted him, he has explained to us that he deliberately found his way out of the hospital because he felt he no longer needed it for shelter and basic care and was ready to pursue the rest of his life.

We next see them in happy domesticity in bathrobes while she makes breakfast and sends him to set the table. Seated over the breakfast table, he points to a map conve-

niently serving as a tablecloth.

"Here's Granadilla, my home town. Not far from Plasencia. I'll steal a car tonight and we're off."

She objects to going there in a stolen car.
"Then we'll go by train or bus, but we're going."

He asks about her pain.

"My whole body hurts."

"Then we'll go tomorrow."

Having won the love of the woman he is pursuing, the end of that subway line he had drawn, he now desperately wants to take her back down the line to his birthplace, Granadilla, pictured in his drawing as a boy crying over a coffin. We have another clue to what he is seeking.

Sometimes in the course of an analysis, we come to a point at which things become clearer as the evidence points to an overarching fantasy. In this case, we begin to understand that nearly all the action of the film is motivated by a fantasy that a lost mother, a lost source of love, can be found again in someone new. Psychoanalysts might call this a "transference," as features of someone from the past are transferred to someone in the present. Whatever we wish to call it, we can see at this point in the film that Marina satisfies a fantasy of the return of Ricky's lost mother.

And sometimes when we come to such a realization, we also begin to understand something that came earlier that seemed peripheral or trivial at the time. We saw an example of that with the awareness of the significance of Marina's encounter with the horse.

We now have perhaps another such retrograde understanding available. I'm referring to the violence at the beginning of Ricky's abduction of Marina. He grabs her around the throat as he pushes through the doors, then head butts her, then punches her in the jaw, knocking her unconscious. It's very disturbing to watch, and I think affected some of the reviews of the film. Without diminishing its disturbing quality, we may at least have a better sense now of how it fits into the film's overriding fantasy.

Tie Me Up, Tie Me Down
Stein

A mother who abandons her small child, even through no fault of her own, may well be the object of frustration and anger. In the fabric of the film, Marina's otherwise reasonable resistance to a break-in can be understood as a renewed refusal to show the love and caring that has been so long wished for. We can speculate that Ricky releases 20 years of anger and frustration at having been abandoned.

But the film does ultimately offer some hope.

Ricky and Marina become separated when she is discovered by her sister while Ricky is out stealing a car to go to Granadilla. He sets off on his own while Marina convinces her sister that she loves Ricky and wants to marry him.

When Ricky gets to Granadilla we see a deserted, long-abandoned mountain village. Seeing him alone without Marina amidst the deadness of Granadilla reinforces our sense of his loss and grief.³ He looks at a faded picture showing a man and woman with a small boy standing outside a doorway to a home.

It is suddenly clear that Ricky is looking to re-find the long lost loving family that he left behind. As we put together the pieces of the puzzle, we realize that he was somehow touched by Marina's genuine caring and her ability to know how to take care of a wounded child, the qualities that we observed when she encountered the horse with the damaged hoof.

The hospital director told Ricky that "being free also means being alone". Ricky told Marina, "I'm 23 years old, I have 50,000 pesetas, and I'm all alone in the world".

Ricky sees Marina as the cure for his loneliness, someone who can love him and care for him out of pure caring and concern.

After telling her that he's all alone in the world, he added, "I'll try to be a good husband to you and a good father for your kids".

He envisions having children with her. Knowing his history, we can easily imagine

him wanting his children to have a mother who will care for them.

The fantasy that underlies the film is now almost complete. Two people looking for love in a world in which people want to use them for their sexual pleasure can find that love in each other. An orphaned boy has a chance to re-find his mother. There is one missing piece, and that comes with the end of the film.

Marina convinces her sister, Lola, to drive her to Granadilla to find Ricky. They meet him there and we see them in the car driving back with Ricky in the back seat, Lola and Marina up front. There is music playing and Ricky is singing along with them as they go. The little orphan boy has found a family, and I for one was surprised to find tears in my eyes.

I'll add a brief addendum. Many viewers must wonder how a sociopath who steals without hesitation, uses force and whatever means to achieve his ends can go on to a happy life as a well behaved member of society. If this were a documentary, they'd be correct to ask that question.

But Almodóvar is not attempting to recreate life exactly as it is and we don't go to his films seeking that. He is an impressionist, to borrow from another art form, and his films are designed to make us feel through a mix of reality and fantasy. The sense of family and wholeness at the end of the film is at the heart of that fantasy; but, so is the stealing and sociopathy. We respond appropriately, and to what is at the heart of the matter, a story of two people who find complete love elusive, but ultimately achieve it together.

News and Notes of Members

Authors

Cummins, Leslie (2019) A ghost in contemporary theory: Selma Fraiberg's social work identity and her contributions to modern psychoanalysis. *Clinical Social Work Journal*, 47:1-9.

Erreich, Anne (2018). How do you get there from here? Introduction to Fischer. *Journal of the American Psychoanalytic Association*, 66:87-92.

Erreich, Anne (2018). Psychoanalysis and the academy: Working across boundaries with linguistics, cognitive/developmental psychology, and philosophy of mind. *Journal of the American Psychoanalytic Association*, 66:1065-1088.

Gulati, Rajiv, Pauley, David (2019) The half embrace of psychic bisexuality. *Journal of the American Psychoanalytic Association*, 67:97-121.

Jacobs, Theodore J. (2018) Discussion of the universal analogy: the complementary visions of poetry and psychoanalysis by Eugene Mahon. *Psychoanalytic Quarterly*, 87:435-442.

Lament, Claudia (2019) The impact of divorce on children: the view from adulthood. *Psychoanalytic Study of the Child*, Vol. 72.

Honors

Dr. Theodore J. Jacobs was a winner of the 2018 Sigourney Award Honoring Psychoanalytic Achievement.

Dr. Jennifer Stuart has been appointed co-editor of *JAPA Review of Books*.

Dr. Angela Vuotto was elected Secretary of the 2019 Candidates Council of the American Psychoanalytic Association.

Dr. Jason Wheeler Vega was appointed to the Editorial Board of the *International Journal of Psychoanalysis* at the end of 2018.

Authors Continued

Silverman, Martin A. (2018) Film Essay: Vamik Volkan as a psychoanalytic ambassador of peace—A film essay and more: *Vamik's Room, A Documentary*. *Psychoanalytic Quarterly*, 87:591-605.

Stuart, Jennifer (2018) Teaching Freud today? *American Imago*, 75:289-298.

Book Reviews

Richards, Arnold D. (2019) reviewed *Freud and Monotheism: Moses and the Violent Origins of Religion*. *Psychoanalytic Quarterly*, 88:243-249.

Richards, Arnold D. (2018) reviewed Koellreuter: *What is this Professor Freud Like? A Diary of an Analysis with Historical Comments*. *Psychoanalytic Quarterly*, 87:886-890.

Speakers

Dr. Harold P. Blum will present "On the Road to Object Constancy" the opening paper for the 50th anniversary of the Margaret Mahler Symposium,, Phila, April 6, 2019.

Dr. Herbert Stein was part of a three person panel Extension Course: "The Mental Life of a Combat Vet" at the New York Psychoanalytic Society and Institute on March 16, 2019.

Dr. Kerry Sulkowicz will be speaking at the American Psychological Association Division 39 annual meeting in Philadelphia on April 5, in a session called "Toward a Vital and Sustainable Future for Psychoanalysis: A Leadership Roundtable."

Authors Continued

Silverman, Martin A. (2019) reviewed *The Neuroscientist Who Lost Her Mind: My Tale of Madness and Recovery*. *Psychoanalytic Quarterly* 88:204-212.

Wheeler Vega, Jason (2018) reviewed Anderson: *The Wisdom of Lived Experience: Views from Neuroscience, Philosophy and Metaphysics*. *Psychoanalytic Quarterly*, 87:843-853.

Dr. Jennifer Stuart will be happy to hear from PANY faculty and candidates interested in reviewing books for *JAPA*.

PANY at the Winter Meeting

Brenda Bauer, Psy. D. was the Chair of the Special Symposium: Agency, the Complexities of Desire, and #METoo in HBO's "The Tale": A Conversation with Filmmaker Jennifer Fox.

M. Nasir Ilahi, L.L.M. was a Discussant for the Discussion Group "Schizoid Modes in Narcissistic and Borderline States."

Mr. Ilahi was the Chair of the Discussion Group, "Cultural Narratives in Psychoanalysis: The Clinical Relevance of Internalized Culture in a Globalized World."

Laurie J. Levinson, Ph. D. was a Discussant for the Discussion Group, "Destructiveness and Transformation in Child Analysis."

Monisha Nayar-Akhtar, Ph. D. was the Chair of the Child and Adolescent Two-Day Clinical Workshop.

Jack Novick, Ph. D. was a Co-Chair for the Discussion Group, "Parent Work in Psychoanalysis."

Dr. Novick was a Discussant for the Discussion Group, "Progression: An Alternative Conception of Termination and Post-Termination."

Kerry Kelly Novick was a Discussant for the Discussion Group, "Psychoanalytic Aspects of Assisted Reproductive Technology."

Ms. Novick was a Co-Chair for the Discussion Group, "Parent Work in Psychoanalysis."

Ms. Novick was a Discussant for the Discussion Group, "Progression: An Alternative Conception of Termination and Post-Termination."

Harvey Schwartz, M.D. was a Co-Chair for the Committee Sponsored Workshop: "Teaching About Analytic Case Writing."

Dr. Schwartz was a Co-Chair for the Discussion Group, "Writing About Your Analytic Work in a Case Report."

Martin A. Silverman, M.D. was a Co-Chair for the Committee Sponsored Workshop: The Psychoanalytic Curriculum: Teaching About the Relationship Between Psychoanalysis and Society: On and Off the Couch."

Kerry J. Sulkowicz, M.D. was a Co-Chair for the Discussion Group, "Psychodynamic Problems in Organizations."

Angela Vuotto, M.D. was the Presenter for the Discussion Group, "International Perspectives in Psychoanalysis: Losing Ground or Gaining Texture?"

Laurie Wilson, Ph. D. was the Chair of the Discussion Group, "Psychoanalysis and the Visual Arts: The Anatomist, 'Child Woman' and 'Wonder Woman': Progress and Misogyny in Psychoanalysis Reflected in Visual Images."

Dr. Wilson was the Chair for the Scientific Paper Presentation, "The Female Gaze In/On the Female Body in Art and Psychoanalysis: The Case of Paula Modersohn-Becker and Epistemic Injustice."

Dr. Wilson was the Chair for the Scientific Paper Presentation, "On the Importance of Distancing and Regression in the Psychoanalytic Treatment of an Autistic Child."

PANY Members

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**Bulletin of the Psychoanalytic
Association of New York**

