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Anguish in the meanders of art:
The relationship between anguish and processes of artistic creativity

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DECLARATION

I declare that I am the author of this thesis that is being submitted for the degree of Doctor of Philosophy, at the University of the Witwatersrand, Johannesburg.

I also declare that this thesis has never been submitted for any degree or examination in any other University.

Johannesburg, March 22nd, 2013.

Dedication:

To my patient and faithful beloved partner Mario; to my dear daughters and sons: Patricia, Cristiana, Joaquim and Guilherme; and to my grandson António.

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ABSTRACT

Anguish in the meanders of art: The relationship between anguish and processes of artistic creativity.

This study investigates the link between anguish and artistic creativity. It became possible to follow this link through the concept of anguish and its related aspects that were explored in the works of Jacques Lacan. The concept of art that was adopted in this study is based on the theories of Georges Dickie and Arthur Danto, which explain the role of the idea of institutional art through the artworld.

The current study pursued its enquiries through the analysis of the texts of interviews with selected South African artists namely Albert Munyai, Azwimpheleli Gerson Magoro and Norman Catherine and through selected artworks by these three artists.

A mix of discourse analysis and iconography was employed to analyse the data. Anguish is an affect that is not readily apparent or detectable but is more likely to be recognized as something displaced, inverted or adrift. Therefore, anguish in the data was approached from diverse angles.

Discourse analysis helped to find patterns in the language that linked to signs of anguish as described through a psychoanalytical framework. For the analysis of the artworks, a combination of iconography and the categories of the borromean knot was adopted. These methodologies permitted the translation of aspects of artworks into texts.

Anguish as an affect related with the absence of an absolute meaning for existence may also be present in the motivation to create something from nothingness. There is an indication that through creating art one may be trying to symbolize the real that affects the subject.

CHAPTER 1

INTRODUCTION

The ideas explored in this thesis developed from my own experience as an art lover and what I learned in my psychoanalysis and psychotherapy practice for over 20 years in Brazil.

My clinical work in psychology and psychoanalysis revealed that the affect of anguish may be experienced as an overwhelming feeling that seeks an outlet. Trying to find expression for the almost unbearable affect of anguish often leads the subject to search for release through creativity. In this study I will explore how creating art may be considered an exceptional act of creativity.

The recognition of an artwork as a product of creativity (Chapter 3) occurs through a process that engages the subject, the Other (deliberately capitalized), and others and the affect of anguish may, thus, be present in this process.

Artworks might attain recognition because of their capacity to provoke an effect on observers. This recognition takes place through several stages. The artist, who creates an artwork, is the first to recognize that an artwork is valuable and that it should be submitted for the appreciation of an Other, represented by the specialists of the artworld (Danto 1964 and Dickie, 1974). After obtaining the

recognition of the artworld, the artwork may be exhibited to others that constitute the public.

Affects are involved in this process and the present study intends to explore the presence of the affect of anguish in creative processes of art. These creative processes are specific because these are processes where the artists have to deal with the act of producing something that aims to attain the status of an artwork. The current study intends to provide possible explanations for the intersection between artistic creativity and anguish and explain this link through specific theoretical concepts.

The main theoretical concepts utilized in the current study derive from the understanding of anguish provided by Jacques Lacan (2002) and Sigmund Freud (1953r) as well as various understandings of art from art historians such as Danto (1964) and Dickie (1974).

Psychoanalytical concepts were utilized to understand the affect of anguish and guide the search for evidence of this affect on the texts extracted from the interviews, but it is important to elucidate that this study does not claim to psychoanalyse the participants either through a Lacanian or a Kleinian perspective. Nevertheless within the scope of the study, I utilize Lacanian concepts to analyse extracts from the interviews as this perspective reflects my experience as psychoanalyst.

Studies of anguish by Freud (1953b; 1953r; 1953u) show that this affect is an overwhelming feeling that seeks an outlet. The most common way of finding relief from affects is through symbolization. Feelings of anguish, however, escape representation and therefore perpetually seek release.

Lacan (2002) claims that anguish is an affect linked to desire that spurs the subject towards an endless search. Psychoanalytic practice allows for an understanding of anguish as an affect that drives processes of change. In this kind of treatment, the affect of anguish appears as an inevitable step towards any change in the position of the subject (Carvalho, 2005). In the current study, the affect of anguish was examined and its presence in processes of creativity was analysed from this psychoanalytic perspective.

The affect of anguish is present when dealing with the lack of explanation for existence. Anguish causes the subject to be divided between one signifier and another and the *object a, cause of desire* derives from this division and has a major influence in the life of the divided subject (Lacan, 2002).

Lacan (1988) divided the structure of the subject into three conceptual categories: the real, the symbolic and the imaginary. The real is described as the sense of the inevitable, unexpected, something that cannot be avoided and is impossible to control. The imaginary is related to everything that deals with what is seen and imagined or that refers to an image. The symbolic refers to language, the law, the fact that we can speak and use signifiers to represent the unconscious or conscious system.

Anguish was studied as a fundamental inevitable affect (Freud, 1953b, 1953k, 1953r and 1953u; Lacan, 1973, 1991, 2002, 2005) that occurs as a consequence of the lacuna at the basis of the structure of the subject where aspects of experience cannot be expressed through symbolization. This lacuna drives the subject to constantly search for explanations for existence. This is the main cause for the inevitable presence of anguish in the structure of the subject.

This lacuna in the possibilities of finding final explanations for existence has been treated by philosophers as the Thing, *das Ding*, a Thing beyond all things which the subject searches for intimately (Freud, 1953b; Heidegger, 2005; Lacan, 1986) and the real (Lacan, 1988; Zizek, 2005), the aspect of reality that is impossible to control or foresee and is present in the structure of the subject (Lacan, 2002; Soler, 2000, 2005). These impossible irretrievable, unexpected and unexplained aspects with which the subject has to deal are responsible for the presence of anguish as a fundamental affect.

The intention of the current study is not in any way to say that artists suffer from excessive anguish. Nevertheless, anguish is an affect that is present in any subject and if it is not manifest, this affect may become diverted or adrift (Lacan, 2002).

Artworks in this study are not seen as representations of the affect of anguish considering that affects cannot be represented (Lacan, 1975; Freud, 1953k) but this affect was explored for its connection with processes of artistic creativity.

In order to examine these issues, three South African artists were selected for this study, based on their lives and experiences, which appeared to provide relevant data for this research. The three artists are Albert Munyai, Azuimphelele Gerson Magoro and Norman Catherine.

The choice of the country from which these artists were selected, exceeds geographical considerations. Instead, the choice is based on the fact that South Africa has experienced dramatic social changes in the last few decades and maintained diverse social and linguistic groups which provided me with a rich diversity of experiences in terms of the potential it holds for creative processes.

The data examined in this study are texts extracted from interviews with the three artists and selected artworks by each of these artists.

This study applied the method of discourse analysis to the texts of the interviews and used iconography together with the categories of the imaginary, symbolic and real provided by the studies of Lacan (1988) to analyze the artworks.

1.1 OUTLINE OF THE CHAPTERS

Chapters 2 and 3 present the theoretical framework within which the possible link between anguish and art is examined. Chapter 2 explores the concept of anguish and its implication in the structuring of the subject. The intention of this chapter is to define the concept of anguish which will guide the current study.

By analyzing the possible intersections of anguish with associated troubled and disturbing states of mind, such as anxiety, fear, dread, horror and depression, the discussion leads to an understanding of the affect of anguish as the very specific affect that may be linked to creative processes in art.

The main theoretical boundaries that influence the present study are broadly explored in this second chapter through the ideas of Sigmund Freud (1953b, 1953c, 1953d, 1953e, 1953f, 1953g, 1953h,1953n, 1953o, 1953r, 1953s, 1953t) and Jacques Lacan (1966a, 1981, 1999, 1986, 1973, 2002, 1991, 1975, 1988, 2005) as well as various philosophical ideas, such those emanating from the work of Sören Kierkegaard (1957) and Martin Heidegger (2005,2008).

Other theoretical lines of thought that may further illuminate the possible connection between anguish and creativity were also explored in this chapter, including the theories of D. W. Winnicott (1969), Ernest Kris (1952), Rollo May (1977), Hanna Segal (1991), Erik Fromm (1949) and Karen Horney (1964).

The discussion of the concept of art is explored in Chapter 3 by outlining historical ways of conceiving art. This study utilizes the concept of institutional art by Georges Dickie (1974) which understands art as the creation of things that are recognized by the artist as good enough to be presented to the artworld and which may eventually be presented to the public. The artworld was described by Arthur Danto (1964) as a group of specialists from the field of arts, including art historians, artists, curators and other recognized authorities belonging to this field.

Direct and indirect references to art in the works of Freud (1953d, 1953e, 1953f, 1953g, 1953j, 1953m, 1953o, 1953q, 1953s, 1953t) and Lacan (1999, 1986, 1973, 1991, 2005) are also explored as important theoretical influences in this study.

The review of the literature relevant to the current study is presented in Chapter 4, which critically examines previous research that could be linked to the central concern of this study.

A number of psychoanalytic studies on anguish or anxiety and creativity are examined in Chapter 2 and 4. The studies on anxiety were considered because the definition of anxiety that was found in these studies was closely linked to the definition of anguish provided in the present study and which will be explained in Chapter 2. Similarly, a significant number of studies that deal with art and affective disorders are discussed in Chapter 4 because anguish is seen as a symptom of the described disorders.

The discussion on existing works indicates that the current study may contribute to enlarging the knowledge of creative processes and its link with the affect of anguish. This contribution may be observed in the specific theoretical framework that enables an understanding of the link between creative processes and the presence of anguish, particularly the use of an original combination of the methods that drove the study, leading to the findings and conclusions that are presented in Chapter 9.

The choice of methods to address the questions of the present study is discussed in Chapter 5. One of the challenges of this research is the diverse nature of the data under examination, which includes visual texts that belong to the field of Fine Arts while other texts are written or spoken. Different methods of analysis were necessary to counter this challenge.

Discourse analysis was chosen to examine the texts of the interviews. The three categories of the borromean knot (Lacan, 1988) thus became a useful way of dealing with the artworks.

The results of the analysis of the data collected through the interviews and selected artworks from the three artists interviewed are presented in Chapter 6. The selection of the artists was based on a previous analysis of the possibility of finding relevant data for the current study. The interviews conducted with the artists were semi-structured, allowing the discourse to indicate the direction of the conversation. The artworks were selected based

on the interviews with the artists and consisted of one installation, one sculpture and one painting.

Linguistic variations among the artists studied pointed to specific cultural features. In order to add more elements to the understanding of meanings presented in the interviews, information regarding the context or environment in which these artists created their artworks was gathered prior to the analysis of the texts of the interviews and artworks.

The link of multiple texts provided by the contextualization, the concept of anguish, the concept of art and creativity was used to analyse the data in order to understand whether anguish is present in moments of creation and whether this presence plays a particular role in artistic creativity.

The knowledge obtained in this study does not claim to capture the final truth about any reality (which is believed to be impossible), but to arrive at a partial, situated and relative knowledge of what is being studied (Wetherell, Taylor &Yates, 2001). The choice of discourse analysis also provides a methodology that allows for a relative understanding of the texts. Discourse analysis makes it possible to deal with people and affects because it touches the particularities of each person, as well as the dialogue between the understanding of particularities and its link to contextual information.

Chapter 7 concentrates on synthesizing and bridging the studied events by unpacking the characteristics of anguish revealed in the analysed texts, such

as overwhelming feelings that go beyond symbolic representation and are expressed by the inability to speak about creative processes and affects or search for metaphysical explanations for the experiences of life.

The understanding that anguish is an affect that does not show itself immediately makes it difficult to detect this affect in a few interviews. Nevertheless it may be possible to recognize the characteristics of anguish as diverted, displaced or modified by examining the discourse through the analysis of the interviews used in the current study.

Chapter 8 deals with reflexivity and focuses on issues of language. Chapter 9 gathers the conclusions that arose from each stage of the present study.

In order to understand the presence of anguish in creative processes it was necessary to consider that anguish does not manifest itself explicitly in language but may be identified when diverted, distorted or adrift.

By examining of the discourse of the interviews and the analysis of the artworks selected, it is possible to identify discrete signs of anguish that are linked to creative processes. These signs mainly consist of overwhelming feelings, references to events beyond symbolic representation as well as signs of diversion of anguish through disavowals of intimate affects and repetitions of repertoires that pointed to the division of the subject.

CHAPTER 2

THE CONCEPT OF ANGUISH UTILIZED IN THE PRESENT STUDY

In this chapter, I will outline the definitions of anguish that have guided the current study. Anguish was broadly studied by philosophers, psychologists, psychoanalysts and for the purposes of the present study it is, therefore, necessary to determine the framework in which this affect is understood in order to investigate its presence in the creative processes of the artists researched and in selected works of art.

The theories outlined here have been selected from a large body of literature which helped me to shape my thoughts and they are theoretically and methodologically useful for the purposes of this study. I will also briefly present the ideas of authors who explored issues that pertain to the central questions raised in this study from perspectives that are different from the one adopted here.

The first thing that is necessary to note is that anguish will be treated in this study as an affect. An affect is defined as the conjunction of drives, motivations, emotions and feelings that constitute a crucial aspect of the mental state of the subject (Spinoza, 2004). An affect is defined as a

strong feeling with active results and is the predominant emotion reflecting the mental state of a subject[1]and it influences his actions.

The verb, to affect, suggests that something or someone has an influence or an effect on something else. Similarly, the noun 'affect' points to a feeling that influences and has definite effects on the subject.

The affect of anguish may be described as an overwhelming feeling of diffuse and intense displeasure, distress and oppression where the subject feels unsettled and uneasy. The diffuse appearance of anguish is a consequence of the link that this affect has to unknown aspects that influence the subject, thus resulting in a sense of strangeness and the uncanny.

2.1 INTERSECTIONS OF ANGUISH WITH OTHER CORRELATED SIGNIFIERS

Dictionary definitions of anguish encompass meanings ranging from feelings of restriction, distress, agony, sorrow, misery, anxiety, to the extremes of agonizing physical or mental pain and torment (Merrian-Webster, 2002). Anguish is also described as a mental pain caused by an overwhelming sense of distress and restriction and may sometimes be

[1] The subject here refers to the way in which individuals position themselves in the world. This position is symbolic and is therefore genderless. In some passages of this study, however, masculine pronouns will be used for the purposes of simplicity. In addition to this, the individual artists at the centre of this study are all males.

marked by physiological signs such as muscular tension, perspiration and an increased pulse rate.

In order to define anguish, it is necessary to examine the broad range of signifiers to which it is linked, such as anxiety, fear, dread, horror and depression. All of these can be identified by troubled and uncomfortable states of mind but they each have distinctive characteristics.

It is very important to distinguish between anguish and ‘anxiety’, given the fact that many of the texts forming the theoretical basis for this study were originally written in German and French (Freud, 1953r; Lacan, 2002). English translations of these texts translated the term, *Angst* from the German as ‘anxiety,’ while the word *angoisse* in French was also translated into English as ‘anxiety’. Anxiety can also be translated into French as *anxieté.* The distinction between anguish and anxiety was discussed extensively by Jacques Lacan (2002) in his seminar entitled: *L’Angoisse*, in which he argued that anxiety is an inappropriate term to define the fundamental affect of *angoisse*, anguish. Lacan understood anguish as a fundamental affect with consequences in the structuring of the subject (Lacan, 2002).

Despite the similarities between these two concepts, *anxiety* does not capture the same nuances as *anguish*. Anguish can approximate anxiety when described as a state of apprehension, uncertainty and uneasiness. However, it differs from anxiety insofar as the latter is used to describe an

eventual discomfort related to some misfortune (Mifflin, 2000). Anguish is defined as an acute discomfort, an extreme distress of body and mind and therefore the meaning of anguish is misunderstood when perceived as ‘eventual discomfort’. Nonetheless, anguish can be approximated with some variations of anxiety such as existential anxiety or acute anxiety (Lacan, 1973; Heidegger, 2005).

Anguish must also be differentiated from fear. Fear is an affect that manifests similar physiological reactions to those that are symptomatic of anguish such as an intense heartbeat, perspiration, and shortness of breath or breathing disorders. What differentiates these two affects is that fear is an anticipated reaction to a physical or mental danger. Fear concerns a known danger while anguish pertains to the unknown and may occur without any triggering stimulus (Freud, 1953r).

Freud (1953r) also examined this differentiation between fear and anguish and understood that the defense against an internal threat bears the same characteristics as the defense against an external danger, whereby the ego tries to combat the threat. When the danger is an external experience, a ‘flight or fight’ reaction is triggered, but when the stimulus is an internal one, the body also prepares itself to escape or fight against the threat but is ultimately unable to find a release for it because the triggering object is

not identifiable. For Freud (1953r), anguish can thus be described as fear without a specific object[2].

Fear is a state of mind related to an anticipated physical or psychological danger. Anguish can be characterised as an abnormal and overwhelming sense of apprehension that also produces physiological signs but, in this case, the menace cannot be identified and is accompanied by much doubt as to whether the subject will be able to cope with it (Freud, 1953r). In summary, fear concerns a known danger and a known reaction while anguish relates to what is unknown, inexplicable, strange and unspeakable. The discomfort of anguish can go beyond fear as there is no pre-established way of reacting to it.

Heidegger (2005) also distinguishes between anguish and fear, saying that "fear is a 'state-of-mind' in the face of an approaching entity 'within-the-world' that might stay away" and "*angst* is the 'state-of-mind' that happens in the face of an entity that is not 'within-the-world'… that in the face of which, one is anguished, is completely indefinite" (Heidegger, 2005, p. 230).

'Dread' is another affect that historically has been considered to be a synonym for anguish. A good example of this is that the translation for

[2]The object that Freud refers to and is always present in the case of anguish must be differentiated from that described by Jacques Lacan. The object described by Lacan refers to a missing object that derives from the fact that no object can satisfy the drive. Lacan (1964) named it "*object a cause of desire*".

angst in one of the works of Kierkegaard, *Begrebet Angest*[3] (1957) was established as *The Concept of Dread* (1957). Dread is also an intense and profound feeling of fear and impotence in the face of danger that is linked to the eruption of some threatening situation that surprises the individual because he or she is not prepared for it. It differs from anguish in that 'dread' is related to a threatening situation, which is defined and truly frightening. Dread could also be understood as fear, but the point of distinction between the two is that fear is applied to any menacing situation and dread refers only to situations that surprise the individual.

It is also necessary to distinguish anguish from 'horror', which is described as a strong feeling of repulsion and displeasure generated by the intuition or perception of something horrible, atrocious, perverse or repugnant that evokes aversion, fear and dread at the same time (Houaiss, 2000). The main difference here lies in the perception. In the case of anguish there is no explanation for the acute discomfort while with fear, dread and horror; there is the possibility of expecting relief because the source of the affect is known and a solution can be found to counter it.

Depression can produce anguish but not every occurrence of anguish is a function of depression. The main difference between the two conditions is that depression causes inhibition and anguish is able to stimulate action.

[3] Original title in Danish

It is important to note that the works of Sigmund Freud (1953a, 1953b, 1953c, 1953j, 1953l, 1953n, 1953r, 1953s, 1953t) and Jacques Lacan 2002, 1973, 1988, 2005) provide the main ideas around which the concept of anguish in the present study is framed and, therefore, requires further analysis. Other authors that influenced the discussions raised by this thesis will also be explored below.

2.2 FREUDIAN CONCEPTS THAT CONTRIBUTE TO THE PRESENT STUDY

Anguish was considered by Freud (1953b) as an affect that would arise from the excess of libido caused by unsatisfied drives. While the ideas that are linked to these drives can be repressed and kept within the unconscious system, anguish as an affect remains unrepressed. Importantly, it is not linked to an idea. According to Freud (1953l) anguish occurs when an excitation fails to attain its aim of satisfaction or the subject experiences something that he considers to be a threat to the self.

From within this 'economic' perspective the affect of anguish persists in the subject as he searches desperately for an outlet or for mechanisms to avoid this unbearable affect. In an initial formulation, Freud (1953j) argues that anguish occurs because the excessive libido cannot find an outlet and is a consequence of the process of repression, which is responsible for the formation of the subject.

In *Inhibitions, Symptom and Angst* Freud (1953r) re-considered this formulation and concluded that anguish was not a consequence of repression but rather the reason that repression occurs and the same repression becomes one of the ways of dealing with this affect. Freud (1953r) claims that anguish is a fundamental affect and considers it as a subjective experience that occurs at a very early stage before fundamental aspects of the subject are in place and therefore anguish is a consequence of the original or primal helplessness to which human beings are subject.

In *The Future of an Illusion* (1953s) Freud confirms that there is a fundamental helplessness (*Hilflosigkeit)* at the basis of any human structure and tries to explain the mechanisms that are developed to face it. His studies detail the role of metaphysical beliefs, art and science in helping humanity to face the uncontrollable power of nature, the frustrating burden of living in society and the intimate conflicts resulting from being forced to adapt to all of these inconveniences.

Freud (1953c) introduced the concept of drive *Trieb*[4] to explain the conflict between different forces that influence subjects. The drive is considered to be the root cause of human conflict because it establishes a structural paradox. While subjects continually attempt to achieve satisfaction for

[4]*Trieb* was the specific word used by Freud (1953j) and was at times translated into English as *instinct* and in other instances as *drive*. *Instinct* approximates it to its corporeal sources but does not consider the link to desire. *Drive* is also problematic since it is one of the four characteristics that Freud attributed to*Trieb*: source, drive, object and aim. Nonetheless for the purposes of this research “drive” will be used to cover the concept of *Trieb* in Freud.

their drives, other motives are simultaneously at work in taming these drives.

The drives are manifested exclusively through ideas and affects. These ideas are mental representations that were repressed and remain in the unconscious system and the affects describe that which eludes these representations and remain unrepressed. Anguish becomes the main affect that escapes symbolic representation in the unconscious system and is linked to the conflict established by the drive as a result of its disorganised and insistent nature.

The drives are described as the motor that propels the subject towards his quest for satisfaction, has its source in the body and uses an object to attain its aim. Libido becomes the fuel for the drive and is a constant and invisible fluid that animates life in the direction of sexual satisfaction (Freud, 1953c).

In his interaction with his patients, Freud (1953a) recognised that there is something in the pith, in the kernel of being, that cannot be explained, a *Thing* that is impossible to represent. Freud borrows the notion of *das Ding* (the Thing), from Immanuel Kant and Martin Heidegger (Lacan, 1986; Heidegger, 2005). This Thing escapes reality judgment and is explained as something that cannot be assimilated, lacks terms of comparison, defies explanation and symbolic representation, but constitutes a definite presence in mental life (Freud, 1953a).

A related concept introduced by Freud (1953m) is that of the uncanny (*Unheimliche*). He describes 'the uncanny' as "certain things which lie within the field of what is frightening" (Freud, 1953m p. 219). The frightening aspect of the uncanny, which is linked to unexplainable experiences, points to the presence of anguish in the structure of the subject.

The Thing was largely debated by Heidegger (2005), who also attributes the uncanny sensation caused by this Thing to experiences that cannot be expressed in words. These strange uncanny experiences are not external to the subject because he is implicated in it and experiences it as familiar even though the feeling that it causes is that of strangeness.

2.3 THE LACANIAN CONCEPTIONS OF ANGUISH

Anguish as an affect is clearly something that has an effect on the subject. Jacques Lacan (2002) considered that this affect plays an important role in the structuring of the subject.

While this affect is present in the structure of the subject, it does not always manifest itself. It might be displaced, inverted or adrift but it can never be repressed. What is repressed is the idea linked to this affect (Lacan, 2002).

According to Lacan (2002, 1973), anguish (*angoisse*) is the affect at the origin of any act connected to desire. Because the cause of the subject is anchored in the *object a, cause of desire* that is forged from the absence of a final meaning in the Other the subject searches incessantly for existential explanations.

For Lacan the subject is structured through the Other (deliberately capitalized), where the Other is “the radical and irreducible alterity” (Glowinski, Marks & Murphy 2001 p.125). This otherness is the representative of the Ideal of the subject and refers to the particular relationship that the subject establishes with the world of language and culture and the consequences that this interchange brings to the unconscious of the subject. The unconscious system is constituted through the demands and desires that the subject attributes to the Other. For this reason, the Other holds a special importance in the structure of the subject (Lacan, 1973). Anguish is caused by the presence of the desire of the Other which is experienced by the subject as a lacuna (Lacan, 2002).

The Other is not external to the subject because it is linked to the fantasy of the subject; and not internal because it is attributed to an Other that represents culture, language and law, all of which reside outside of the subject. This situation generates one of the paradoxes in the structuring of the subject because it establishes an intrinsic link between the most internal and the most external elements in this structure. This paradox

was synthesized through the word *extimacy (extimité in French)*, through which Lacan (1986) explained the Thing. According to Lacan (1986), the most intimate part of oneself is paradoxically something extremely foreign and Other. For this reason the topological representation of the subject is the Moebius strip (Lacan, 2002).

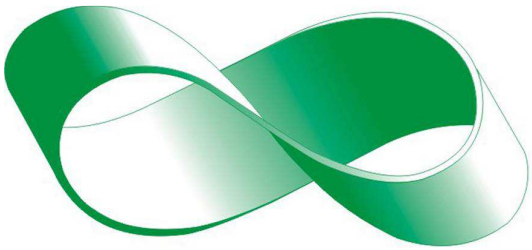


Figure 1. The Moebius Strip

This topological image represents the continuity between interior and exterior, showing that the subject is not the opposite of the Other but its continuity. This image is also useful to explain the uncanny in its aspects which are simultaneously strange and familiar.

In his early writings, Lacan (1999) emphasized the importance of the signifier in the structure of the unconscious system. At the same time, Lacan continually mentioned the fundamental influence of something that would escape the chain of signifiers from which the unconscious is formed. In his seminars, Lacan made frequent reference to a lacuna that cannot be filled by the symbol. One of these references is *das Ding*, the Thing, introduced by Kant and which Lacan borrowed from the works of

Freud. For Lacan (1986), *das Ding* has a fundamental role in the structure of the subject.

Wishes, images and desires in the unconscious system are represented by signifiers to form a chain. The signified is not attached to these signifiers; each signifier refers to another signifier in the creation of meaning. There is no signified that can provide an ultimate anchor which would give definitive meaning or stability to the subject (Lacan, 1986).

The subject, therefore, positions himself in the world by confronting the absence of meaning in his existence. Anguish is the affect of the real that is linked to this experience and the way in which the subject attempts to deal with anguish is through fantasy which allows some mediation between the subject and the real (Lacan, 1988).

The symbolic provides elements around which various explanations for existence are constructed. The subject then adopts these versions as identities based on his fantasy. However, since these identities are built on signifiers and not on the signified, they are not absolute in making sense of existence. The signifier can simply represent the subject without being the subject. Consequently, there is something that always escapes these identities and the subject continually strives to find it.

Both Freud and Lacan consider that anguish is fundamentally linked to the fear of castration (Freud, 1953p; Lacan, 2002). Considering castration in

the symbolic sense and not in the imaginary sense which would be the menace of losing the penis; Lacan places it at the centre of the process through which the subject is structured. The idea is that castration symbolises an extreme lacuna that is at the basis of every existence. Castration may also be understood as facing up to the idea that there is no way of attaining wholeness or perfection in life.

There is a price to be paid to access the symbolic world. In the symbolic, the signifier can represent reality but it will always leave something outside of it, something that has to do with the inexplicable, unspeakable and which was previously described as the Thing, *das Ding* (Zizek, 2005; Lacan, 1986).

Anguish is an affect that occurs within the context of the subject's experience of a great range of uncertainties and impossibilities in life. These impossibilities range from the impossibility of explaining life and human existence to the acceptance of death as an unavoidable real experience.

Language is the main instrument through which the subject tries to find ways of dealing with these conditions. However, that language is incomplete because it cannot explain everything in life and death. It generates a state of castration and consequently, anguishes.

The symbolic castration relies on the fact that all knowledge that can be attained is only partial and that there is always something that exceeds explanation and is beyond control. This situation shows that symbolic castration is a determinant cause for the presence of anguish in the human structure. In the 'fantasy' of the subject, the Other of language would carry the role of knowing everything about joy and about the subject. But the Other is an attribute of the subject and in reality no one holds the truth about the subject and his possibilities of attaining complete joy in life. Total knowledge of the subject is impossible. This inability to obtain complete knowledge is one of the reasons for desire because the subject desires what he does not have. This lack of knowledge simultaneously leaves a lacuna in the structure of the subject that allows for the presence of anguish.

The *object a cause of desire* is an extension of the Thing and is a fundamental point to our understanding of the structuring of the subject. The *object a* is the cause of desire because it is this object that sets desire in motion (Glovinsky, 2001).

The *object a cause of desire* is not the same object as the object of the drive. The object of the drive refers to the means by which satisfaction is achieved. The *object a, cause of desire*, results from the fact that no object can satisfy the drive absolutely, but can only approximate its satisfaction (Lacan, 1973). "The difference between the demand of the

drive and the attained pleasure is what is called desire" (Quinet, 2002 p.81).

The occurrence of anguish without the presence of an identifiable cause prompted theorists to equate anguish to 'fear without an object' (Freud 1953r).This affect occurs in the presence of an absolute absence or a lacuna. It is this lacuna that forms the basis for desire, where the *object a, cause of desire* finds its roots. This object is what remains from the introduction of the symbolic in the real. It cannot be named and described but is present in the structure of the subject and deeply influences the subject in his search for life meaning.

The *object a, cause of desire* is not the aim of desire but rather is its cause and because it can never be attained, it sets desire into perpetual motion. The connection between desire and the lacuna at the basis of the subject is what links it to anguish and is the reason why Lacan says that "anguish is not without an object" (Lacan, 2002 p.95 (9/01/1963)). According to Lacan, Freud (1953r) understood that anguish was without an object in the sense that there was no presence of an object as a recognizable triggering stimulus. Considering that the cause of anguish might be linked to the *object a, cause of desire* which is based on an absence, this object is present, triggering anguish (Lacan, 2002).

The *object a, cause of desire*, as implied by its name, is what the subject captures from the lacuna that causes the desire of the subject, or better,

the source from which the subject is impelled and motivated to search for *jouissance*[5] in life.

The point of nothingness where the structure of the subject begins is the point of *jouissance* to which he is attached. As *jouissance* may never be complete, all efforts to achieve it indicate that something is missing. Therefore, the *jouissance* that the subject desires and to which he dedicates his life pursuit; can only be experienced through the presence of anguish.

Anguish is the affect towards the real that escapes in the division of the subject, when the subject gives something in exchange for a symbolic representation. This something that remains a residue has been termed as *object a, cause of desire* for the subject (Lacan, 2002).

Lacan described the *Thing* that escapes all explanation and possibility of previewing, controlling or taming, as the *real.* In describing the real, Lacan explained that every structure was composed of three categories: the imaginary, the symbolic and the real. As previously indicated; the imaginary pertains to that which is seen, imagined or refers to an image. The symbolic refers to language, the law, the fact that we can speak and use signifiers to represent both the unconscious and conscious systems. In this formulation, the Real is described as the inevitable, the

[5] *Jouissance* is a French word that includes 'joy' and 'orgasm'. There is no single English term that incorporates the two senses. Therefore the French word is maintained in the present work (Lacan, 1975).

unexpected, something that cannot be avoided and is impossible to control and is linked to the drives of the subject and to *jouissance*. Anguish is the affect of the real. For Lacan (2002), anguish is unmistakable because it is a secure sign for the real. Anguish is attributed to the 'presence of absences'; particularly the absence of any definitive explanation for the meaning of existence. Anguish is therefore linked to existential concerns.

The subject is constituted through his efforts to avoid anguish. As the subject holds on to signifiers in an attempt to substantiate his presence in the world, there is always something that escapes and gives the impression of 'something always missing', a lacuna. This is the lacuna where 'the Thing' remains on the horizon of the subject who is always trying to replace this absence with something powerful which is simultaneously the cause and horizon of the subject, the *object a, cause of desire* (Lacan, 2002) .

Anguish occurs when the subject cannot find something to define his existence and his place in the world. This lack of existential guarantees or an absence of meaning for existence is an experience of pure anguish.

In Seminar 10, *L'Angoisse* (*Anguish/ Anxiety*), Lacan (2002)develops a step-by-step treatise on the *object a* so as to arrive at a conclusion in relation to this concept in Seminar 11, *The Four Fundamental Concepts of*

Psychoanalysis (Lacan, 1973) which constituted an important development in his studies.

The *a* characterises an object that permits more than a single reading and is understood as a mathematical incognita that can be calculated but is not immediately given. It is also a reference to the other (*autre*), representing the reflexive relationship of the ego of the subject with imaginary others. Lacan uses a symbolic representation *i(a)* (image of the other) to explain the shaping of the I (self) through the image of the other (Lacan, 1966a). In the symbolic formation of the subject, a signifier is used to represent the subject to other signifiers forming a symbolic pair; the subject and the Other, where the subject is structured through the Other.

One of the main formulations of anguish developed by Lacan is that anguish can be closely linked to the desire of the Other (Lacan, 2002). Since the Other is not a person but an attribute created by the subject, desire is then the relationship between a wish and 'something missing'. This articulation is necessary in order to understand that this 'something missing' is present in the powerful image of the Other created by the subject.

Anguish is the characteristic affect that the subject experiences when encountering what he imagines as the desire of the Other. The signs of the relationship between the subject and the representatives of what he attributes to the Other will create the four kinds of *object a, cause of desire*

that were considered as the *surplus-joy*[6] forged by the absence of a final meaning in the Other to explain the subject and his existence (Lacan, 1973).The *object a*, takes different configurations such as the breast, the feces, the gaze and the voice. These objects are not the aims of desire but the causes of desire and are fomented in a soil of anguish. All *objects a cause of desire* are based on something which is an absence. It is the presence of this absence that Lacan considers to be the primary cause of anguish (Lacan, 1973).

The gaze is the *object a* that might be in action when dealing with visual arts. The artwork might have the ability to evoke *jouissance* through the gaze.

The gaze is the look that goes beyond the act of seeing. It can be understood as the way in which the subject looks at the *agalma* which is characteristic of the *object a, cause of desire*.

Agalma is something which gives rise to delight and may inspire more than it represents. *Agalma* is the word used in ancient Greece to explain the impact caused by representations of the gods. The artwork evokes some of this admiration in the subject and can, therefore, be linked to its aspect of *object a, cause of desire* as gaze.

[6]The idea of *surplus-joy* was introduced by Lacan inspired by the surplus-value of Marx (Lacan, 1964).

The gaze is composed by both the seeing and the being seen. Artworks are said to incorporate both of these aspects simultaneously. The observer of a work of art might be captivated by what he sees and projects an importance onto it in such a way that he too is seen by the artwork (Lacan, 1973; Quinet, 2002).

The *cause of desire* might be taken as the starting point for any possibility for change in the therapeutic work of psychoanalysis. The access to effects of the *object a cause of desire* is what makes it possible for changes to take place in an analytical treatment or any other situation that provides the subject with the possibility of re-positioning himself (Carvalho, 2005).

2.4 PHILOSOPHICAL INFLUENCES OF THE IDEAS OF HEIDEGGER AND KIERKEGAARD ON THE CONCEPT OF ANGUISH

The Lacanian work on the nature of anguish was partly inspired by the works of philosophers such as Heidegger and Kierkegaard (Lacan, 2002). A brief understanding of the concept of anguish in the work of these philosophers will also be of value for the present study.

Heidegger (2005) argues that anguish, which he defines as a state of apprehension, uncertainty and uneasiness, is the affect that arises when the meaning of something cannot be found.In ‘angst’, the aspect of the ‘uncanny’-- defined by a ‘not feeling quite at home in a situation’ -- leads to

the conclusion “that, in the face of which one is anguished, is completely indefinite” (Heidegger, 2005, p. 231). “In angst, one feels uncanny” (Heidegger, 2005, p.233), that is not being at ease in the world. The ‘strange-familiar’ feeling that both Freud (1953m) and Heiddeger (2005) called *das Unheimliche* is present in anguish as a link to the unknown.

For Heidegger (2005) anguish is the sign of nothingness and is the basic state of mind that discloses *Dasein,* that is, the sensation of being in the world. In *Dasein* the subject has to face the “nothing of the possible impossibility of existence” (p. 228). For him anguish is the presence of the experience of non-existence that fails to account for the possibility of existence.

Kierkegaard is the other philosophical reference that Lacan (2002) identified as an influence on his studies on anguish. For Kierkegaard, (1957) anguish is a vague and indefinite feeling of being threatened that is intrinsic to the human condition. For him, the reason for this is that human existence encompasses the possibility of failure, suffering and death.

In his book, *The Concept of Dread*, Kierkegaard (1957) discusses the dogmatic problem of original sin. He was a Lutheran Christian and, therefore, does not question the existence of sin but explains how man can cope with this reality. He believes that man is always in sin and that this is the reason why he cannot understand goodness. For him anguish is not the sin itself but it is the cause of sin. Kierkegaard also considers that the freedom of choice that is presented to man in certain situations is

experienced as an abyss and causes anguish. For this author, when men choose sin to fight anguish, anguish increases.

Anguish for Kierkegaard is the expression of questioning the self, which gives rise to a number of contradictory options and the subject has the liberty to choose among them but becomes responsible for his choices.

An idea by Kierkegaard that is pertinent to the present work is that he points to science, poetry and art as a psychological treatment for anguish even though for him, these three fields are considered to be inspirations from God (Kierkegaard, 1957).

The link between the ideas of Kierkegaard (1957) and those of Lacan (2002) in relation to anguish is primarily the agreement on the fundamental anguish that affects the subject. Another possible point of contact between these two authors is that Kierkegaard (1957) sees anguish as a vague and indefinite feeling that occurs as a consequence of having to deal with failure, suffering and death which would approximate the idea of castration which points to the inevitable real that is present in Lacan (1991).

2.5 AUTHORS THAT APPROXIMATED THE AFFECT OF ANGUISH TO CREATIVITY

2.5.1. ANXIETY AND CREATIVITY IN WINNICOTT

This study includes other authors who have made significant contributions to the current understanding of the relationship between creative processes and anguish, such as Donald W. Winnicott (1969), who extensively studied the creative impulse that permits the production of art. Although Winnicott did not talk of anguish but rather of anxiety, the importance that he gives to this affect in the organization of the subject overlaps with the understanding of anguish explored in the present study where anguish plays a fundamental role in the structuring of the subject. It is noted that Winnicott does not treat anxiety as an eventual misfortune or discomfort (Mifflin, 2000) but as an affect that causes extreme distress and oppression leaving the subject feeling unsettled and uneasy, the same feelings provided in the above description of anguish. Therefore, studies on anxiety and creativity presented by Winnicott will be associated with anguish in this study.

According to Winnicott (1969), the creative impulse is a consequence of the illusion that is present in the infant. He emphasized that it is important for the infant to experience this illusion. Nevertheless, the experience of illusion leads to the experience of disillusionment which must be experienced in order for the infant to accept reality, which he considers as

another source of anxiety. Winnicott (1969) attributes the necessity of illusion in childhood to the presence of anxiety which produces discomfort and is drawn from the dependence that the infant has on its mother and is further augmented by the difficulties of coping with the external world. He understands that it is partially possible to overcome this anxiety with the help of adequate conditions in the mothering of the child and the help of transitional phenomena.

For Winnicott (1969), art, religion and play belong to intermediate areas of experience in which internal or external realities are not challenged. It is within this intermediate realm of experience that Winnicott places transitional phenomena that are responsible for the majority of infant experiences. According to Winnicott, this intermediate area is a lifelong practice and is characterised by intense artistic and religious experiences.

It is necessary to remember that Winnicott amplifies the meaning of creativity, defining it as anything that “refers to a colouring of the whole attitude to external reality” (Winnicott, 1969 p. 87). For Winnicott, the creative impulse is not only necessary for the production of art but also for what he calls creative and imaginative living and creative scientific work (1969).

2.5.2 ERNST KRIS AND THE EXCESS OF EXCITEMENT IN CREATIVITY

Ernst Kris was an Austrian psychoanalyst and art historian who studied the psychology of creativity (1952).

Kris (1952) described inspiration as an interaction between wish and unconscious fantasy, in which the preconscious contributes to the understanding of the needs and desires of the community. Kris noted that in several autobiographical accounts poets and other artists describe their creative states as moments of extreme excitement. At the time of creative activity the artists observed that they sometimes either felt elated or depressed, extremely vital or ill. Kris adds that after the initial momentum driven by excitement, the act of creation becomes extremely easy, so much so that many artists attribute their creativity to a metaphysical source, saying that it is as if the real work was done by some unseen collaborator (1952).

The state of extreme excitement described by Kris might be related to anguish which is an affect manifested by the feelings of overwhelming displeasure, accompanied by physical sensations, such as accelerated heart beat and changes to breathing patterns, as described in the first part of this chapter.

2.5.3 ROLLO MAY: A THREAT TO IDENTITY

Rollo May was an American existential psychologist who studied ‘anxiety’ linked to questions of existence as one of the main characteristics of anguish explained above. For him, anxiety is defined as a universal affect that involves a conflict between being and not being. This author claims that anxiety is an ontological characteristic of man and not just one affect among other affects, such as pleasure or sadness. It is, therefore, possible to understand the relationship between the described existential anxiety and anguish. May also links anxiety to time, guilt, mortality and freedom and argues that anxiety occurs when something threatens the values upon which the subject built his identity (May, 1977).

This threat to identity links to the characteristics of anguish explained above in that anguish occurs because of the lack of a final explanation for existence that would support a firm identity for the subject (Lacan, 2002).

Based on the concepts of anguish and anxiety found in the research of Freud (1953r) and Horney (1964),who describe this affect as linked to unspecified dangers, May (1977) indicates that the main characteristic of this affect is uncertainty and helplessness. By anxiety May does not mean a vague or diffuse feeling but rather an affect that operates at a deeper level than fear and can be felt more acutely than fear which also approximates the notion of anxiety that he explains as the affect of anguish (May, 1977).

May (1977) conceives that anxiety affects the "core" or "essence" of the personality (p.205) and points out threats to the identity of the subject as a possible cause for this anxiety. Therefore, the definition that May provides for anxiety “is the apprehension cued off by a threat to some value that the individual holds essential to his existence as a personality” (ibid. p. 205). The nature of this threat can be either physical or psychological and concerns anything that the subject perceives as a threat to his existence.

May (1977) differentiates between normal and neurotic anxiety. A primary characteristic of normal anxiety for him is that it is proportional to the threat experienced. He also explains that this anxiety does not involve repression because it does not require a neurotic defence mechanism to confront it. Instead, it can be constructively confronted, or even relieved, if the objective situation is altered.

May (1977) compares the type of anxiety expressed by poets with neurotic anxiety and examines the differences among them. According to him, poetic experience can highlight the value of individual experience and its creative possibilities without the individual succumbing to sorrow. According to May (1977), the primeval anxiety of poets finds expression in artistic creativity, thereby avoiding other consequences that this affect could have in their lives.

May (1977) defines neurotic anxiety as a disproportionate reaction to an objective threat which involves some form of intra-psychological conflict and causes “various forms of retrenchment of activity and awareness, such as inhibitions, the development of symptoms, and the varied neurotic defence mechanisms” (p. 214). According to May, one of the manifestations of normal anxiety is associated with the fact that human beings are vulnerable to the powers of nature which might be linked to the influence of the real in the structure of the subject proposed by Lacan (1973). Here May refers to the *Urangst* (Primal fear) or *Angst der Kreatur* (anguish of the creature), terms which Karen Horney (1964) re-examined.

For May (1977) anxiety has both a destructive and constructive dimension which lies in its potential to sharpen sensitivity: “the confrontation of anxiety relieves boredom and sharpens sensitivity” (p. 190). May (1977) also differentiates between neurotic anxiety and ontological anxiety, where “the creative power of the healthy person is the power to transcend neurotic anxiety and to live with normal, ontological anxiety” (p.211).

The definition of anguish in this study forges a link between the presence of anguish and the search for a definite meaning to existence, similar to the definition of anxiety found in the works of May. The current study argues that such meaning does not exist and, therefore, anguish is inevitable.

2.5.4 HANNA SEGAL ON ARTISTIC IMPULSE AND DEPRESSIVE POSITION

Based in the works of Melanie Klein (1929), Hanna Segal (1991) understands the artistic impulse as a way of repairing the persecutory anxiety that is characteristic of the depressive position. Feelings of helplessness and acute anxiety described by Segal (1991) and Melanie Klein (1929) approximate the concept of the depressive position with the concept of anguish.

For Segal (1991), the deepest feeling perceived by the artist in the depressive position urges him to recreate the world through art. "The act of creation at depth has to do with an unconscious memory of a harmonious internal world and the experience of its destruction; that is, the depressive position. The impulse is to recover and recreate this lost world" (p.94). The artist is driven by the urge to recreate and restore something that has been lost. Segal explains that the intention of the artist is to create a world that represents the depth of his internal world.

Segal (1991) provides further valuable contributions to this research even though these operate within a somewhat different theoretical framework.

According to Klein (1929), the depressive position refers to feelings of guilt and anxiety with regard to the aggressive nature of the individual ‘fantasy life’ of the infant. For her, the infant has aggressive fantasies towards its mother but simultaneously acknowledges his dependence on this mother

and his/hers fundamental helplessness. This causes an acute ambivalence that is revealed by high levels of anxiety. As stated above, high levels of anxiety and the existence of a fundamental anxiety were related to anguish in the present study. Segal (1991) and Klein (1929) claim that this affect can be treated through creativity thus making their study relevant to the theme of this discussion.

2.5.5 ERIC FROMM: THE UNAVOIDABLE DESEQUILIBRIUM

Eric Fromm (1949) believed that the fundamental problem for human beings is a sense of isolation as a consequence of the separations he experiences. The goal of therapy and life, according to him, is to orient oneself, establish roots and find security through unity with other people, while simultaneously maintaining a particular and separate individuality.

In Fromm (1949) we encounter the notion of a constant and unavoidable disequilibrium linked to existential concerns. The lack of a final explanation for existence linked to anguish may be a point of connection with the understanding of anxiety in Fromm.

The cause of anxiety for man, according to Fromm (1949), is the fact that man is not stable in his existence and there are points of weakness that he cannot control. Another intersection might be drawn here with the uncontrollable aspect of the real (Lacan, 1988) which the subject has to deal with.

2.5.6 KAREN HORNEY: BASIC ANXIETY

Karen Horney (1964) believes that human beings are subject to a *basic anxiety* that is the cause of neurotic personalities. She understands that there is an innate drive towards self-realisation and that neurosis is an obstacle for this self-realisation.

Horney (1964) argues that compulsive drives are specifically neurotic, thereby disagreeing with the Freudian theory of the libidinal character and aim of the drives. She argues that compulsive drives operate out of a need for safety and not satisfaction, as Freud (1953k) claims. According to Horney (1964) compulsive drives in neurosis are born out of feelings of isolation, helplessness, fear and hostility and represent ways of coping with the world despite these feelings. This compulsive character is thought to be caused by an ever-lurking sense of anxiety (Horney, 1964).

Horney's (1964) concept of basic anxiety is linked to the basic conflict which she claims is produced by a wide range of adverse environmental factors. These factors range from domination, indifference and a lack of respect to overprotection, injustice and discrimination. From this perspective, a child forms its character by building strategies to confront this adverse reality. Horney (1964) identifies three main attitudes that can be employed to confront these conflicts, namely, a move towards people, a move against people or a move away from people. According to Horney

(1964), the neurotic cannot find the balance among these three ways of dealing with the conflicts to which he is exposed.

Feelings of isolation, helplessness and fear that are present in the description of basic anxiety provided by Horney (1964) correlate with the concept of anguish postulated in this study whereby anguish is a particular overwhelming affect that provokes displeasure and distress and through which the subject feels unsettled and uneasy.

Furthermore, Horney (1964) relates her concept of basic anxiety with creativity by explaining that the creative impulse has tremendous strength in man, given that man uses these in excess to compensate for his inability to create life.

2.6 CONCLUSION:

Anguish is treated here as an affect because it has consequences for the structure of the subject in that the subject is constructed in his efforts to avoid anguish (Lacan, 2002). Anguish may be experienced as a strong, irresistible, overwhelming feeling of helplessness and uncertainty.

In the current chapter, anguish was defined as an overwhelming feeling of displeasure and oppression that leaves the subject in a restless and uneasy state.

As the predominant affect that occurs when a subject encounters a considerable amount of excitations and feels incapable of responding to them, anguish can be related to situations where the subject experiences the lack of a solution, justice, shelter, or protection which would all relate to the lack of guarantees for life and joy (Soler, 2000).

The notion of anguish as a fundamental affect is found in Spinoza (2004), Freud (1953r) and Lacan (2002) and may also be discerned in the work of philosophers such as Heidegger (2005) and Kierkegaard (1957).

The main causes for the presence of this affect in the structure of the subject were found to be existential concerns which appear in Lacan (2002) as the lacuna at the core of the structure of the subject. In Heidegger (2005), the constant search for the meaning of existence evokes feelings of the uncanny. Kierkegaard (1957) sees an indefinite feeling of being threatened that is linked to sin as the main cause of anguish. For May (1977), fundamental anxiety is a threat to identity based on the conflict between being and not being and for Fromm (1949) the lack of an explanation for existence is the cause of an unavoidable disequilibrium that causes a threat to identity.

The lack of a final meaning for existence leaves a sense of helplessness that might also be recognized in the structure of the subject. This idea was developed by Freud (1953s) and the same helplessness is identified as the cause of basic anxiety in Horney (1964).

The phenomenological manifestation of anguish occurs through physical and mental sensations that mainly link to the respiratory organs and heart rate, and their physiological role is to provide an outlet (Freud 1953r) for this anguish. The main physiological systems that are mobilized by this affect are fundamental for preserving life and give us insights into the power of anguish and the rejection that the subject establishes in relation to this affect as a result of its life threatening aspect. The psychological state for this affect is an overwhelming feeling of oppression that also seeks an outlet.

The overwhelming sense of apprehension present in experiences of anguish and the fact that it mobilizes fundamental physiological systems may raise doubts as to whether the subject will be able to cope with the unknown threat represented by the presence of anguish. This is a possible cause for the strong tendency of disavowals and avoidance of this affect.

Nevertheless, it can also be said that every human being is familiar with anguish, although sometimes anguish is concealed by individual and social boundaries. Thus, when the subject does not manifest anguish, it may be present as a reference to an experience that should be avoided.

The difficulty in identifying the object of anguish is that this object is based on the presence of an absolute absence or a lacuna. This object is what

remains from the introduction of the symbolic in the real. Something is left out of the symbolic which cannot be named and described but is present in the structure of the subject and deeply influences the subject.

The *object a, cause of desire* is not the aim of desire but rather is its cause and because it can never be attained, it sets desire into eternal motion. The connection between desire and the lacuna at the core of the subject is what links it to anguish (Lacan, 2002).

As explored above, one of the strong characteristics of anguish is that it is related to the uncertainties of the subject and his questions about existence. Anguish is the affect that occurs in relation to the existential concerns of the subject in his search for a final explanation for existence; something that is impossible to attain. This affect is rooted in the inability of language to explain everything in life, or to put existence into words.

Facing the 'real' of having to deal with situations that the subject is unable to change when they become unbearable, either in the world or in his mind, may trigger the presence of anguish. The affect of the real becomes present in this anguish and this, in turn, becomes the aspect of the subject that is beyond symbolic representation and may be linked to art as it is developed in subsequent chapters of the current study.

As explained above, the main ideas that are explored in the current study derive from the works of Freud and Lacan. However, as indicated earlier,

there are other perspectives from which the link between anguish and creativity may also be sustained. Segal (1991) argues that from a depressive position artists try to recreate the world through their work while Winnicott (1969) sees art as the creation of an illusion to deal with disillusion and Kris (1952) identifies conditions of extreme excitement in creative moments which may be linked to the overwhelming aspect of anguish.

CHAPTER 3

ART AND CREATIVITY THEORETICAL FRAMEWORK

Art refers to a wide range of human productions that may be exhibited for the appreciation of others.

Artistic expressions can be recognized in music, theatre, film, dance, performing acts, literature or in any media, even interactive media. The study of creative processes in art can be applied to any of these creative acts but the research that is presented here deals with the visual arts and in particular, sculpture, installation and painting.

Exhibited artworks capture the attention of the observer and the affects it elicits in the observers are particular to the subject who is observing it. This study, however, argues that artworks provoke something beyond the admiration of beauty and harmony.

3.1 DISCUSSIONS ON THE CONCEPT OF ART

In order to explore the relationship between anguish and art, particularly the presence of anguish in creative processes of art, it is necessary to explore definitions of art that have been incorporated into this study in the same way as the concept of anguish was explored in the previous Chapter 2.

A discussion on the concept of art in the work of George Dickie (1974) begins with the first philosophical definition of art found in Plato where the philosopher prioritized the element of imitation in his definition of art. For Plato, art is a copy of an ideal essence; but because this is a deviation from the truth that he believes exists in the world of ideas, this copy can never be perfect and therefore, he sees art as dangerous and useless. The dangerous aspect that Plato sees in art is that it would divert from the aim of searching for truth, a search which he believes is the main purpose of life (Badiou, 2005).

The perspective of art as an imitation of reality persisted for a long time, whereby art was seen merely as a representation or an imitation. Based on this understanding of art, artists try to attain perfection by representing the world in paintings, sculptures, movies or any other artistic form. This definition of art, therefore, prompted the formal sciences to view art as superfluous and artists as dreamers (Almeida, 2000).

By the end of the nineteenth century and beginning of the twentieth century, the expressionist movement brought into being a new understanding of art based on emotional expression. Through this perspective an art work became an expression of the ideas and the emotional experiences of the artists. Within this perspective, artists were the ones to attribute meaning to their creations. (Tejera, 1966)

It is important to note that the present study does not claim that works of art are representations of the affect of anguish because it is not possible to represent an affect. Instead, this study proposes that artworks are products that emerged as a result of a particular creative process in which the presence of anguish can be found. In summary, selected artworks are used as data and are linked to the discourse of the artists in the interviews in which they share their experience and the context where the creative process occurred. This data will lead us to the understanding of the presence of anguish in creative processes.

In his famous statement about the “death of the author”, Roland Barthes (1977) proposes that the artwork is independent from the artist who created it and that an understanding of the intentions of the artist is not necessary for an understanding of the work of art (Barthes, 1977).

The present study does not focus on the intentions of the artists but on creative processes and affects that led to the production of the artwork. The

text that constitutes each of the selected pieces of art may be interpreted in terms of its link with other texts, thus forming an interpretative network.

The notion of the ‘sublime’ also contributes to the understanding of art in the present study. The attribution of the sublime characteristic to art summarizes the romantic view of art which acknowledges authentic personal experience. This view suggests that it is possible to express romantic and irrational impulses and communicate the essence of the individual (Podstolski, 2000).

The reference to the sublime aspect of art in this study is situated in the understanding that the confrontation with nothingness at the core of the subject permits the creation of something and this experience simultaneously provokes uncanny (*Unheimeliche*) feelings of strangeness and familiarity. Art can be seen as a way of unveiling these uncanny feelings in the structure of the subject both to the artist and the public.

However, the idea that the essence of the individual can be communicated contradicts a central postulate of this study, which holds that there are affects in the structure of the subject that cannot be symbolized and that this is what prompts the subject to create something from nothingness.

The concept of art that is privileged here goes beyond the understanding of art as mere imitation or simple representation. The two aspects are recognized as possibly present in art but are insufficient to define art (Dickie, 1974). Imitation and expression use relational properties such as criteria in

the analysis of an artwork. In the case of imitation, the relationship is between the artwork and reality while expressionism prioritizes the relationship between the artwork and the artist (Dickie, 1974).

In the mid-twentieth century, Ludwig Wittgenstein (2004) argued that it was not possible to find a definition for art and that “there are no necessary and sufficient conditions for art” as quoted by Dickie (1974, p.19). Wittgenstein suggests that art can be anything and there are no minimum criteria to determine what constitutes a work of art.

Dickie (1974) disputed this position and thus introduced the institutional natures of art, which is based on the concept of the artworld -- introduced by Danto (1964). Danto (1964) explained that “to see something as art requires something the eye cannot descry - an atmosphere of artistic theory, a knowledge of history of art: an artworld” (p. 580).

Institutional art is based on the understanding that art acquires “the status of candidate for appreciation by some person or persons acting on behalf of a certain social institution (*artworld*)” (Dickie, 1974, p. 34).

Danto developed a series of criteria that would permit an artwork to be recognized. Firstly, an artwork must have a subject matter which contains a metaphorical construction that engages the audience through something that is missing (Danto, 1964).

That which will later be recognized as an artwork undergoes several stages of recognition. Firstly, the artist gives recognition to his own work by considering it good enough to be presented to art authorities. Secondly, the authorities in the “artworld” (Danto, 1964) grant it the status of a recognised artwork and thus, propel it to the third stage in which the artwork is presented to the public. Public recognition is not necessarily attained because it will depend on undefined circumstances pertaining to that public. The public does not judge the artworks but is invited to appreciate what the artworld has chosen to exhibit and they must decide whether or not they like it.

Both art history and psychoanalysis are concerned with the role of images and their symbolic meanings. It is important to emphasise that the meanings do not refer to the intended meanings that the artists might have given to their works during the creative act, but rather the meanings emerging from the texts or artwork that reflect the understanding of the artists about their creative processes and related affects. Consequently, this meaning can only arise after the artwork has been created and its reading is not exclusive to the artist (Potter & Wetherell, 1998).

The psychoanalytical method has historically been applied to art in the search for the unconscious significance of works of art. The complex use of psychoanalysis as a method to analyse art has been applied in many ways to the artworks, the artists, to the aesthetic response of the viewer and to the cultural context in which the artwork is created and viewed (Adams, 1996a).

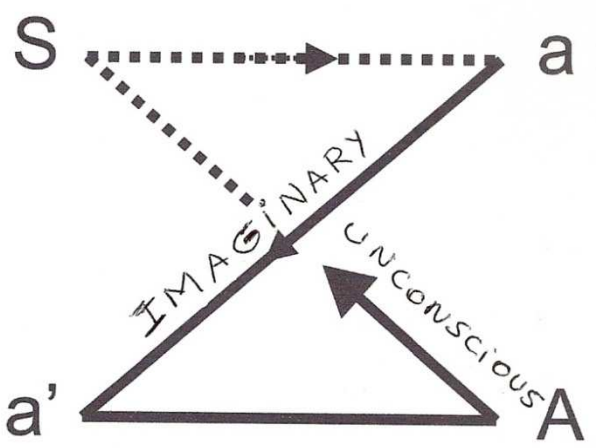
Although the present study incorporates the psychoanalytic concepts of anguish and what it causes in the subject, the methodology used in this research is not psychoanalytic because such a methodology would require the artists who participated in this study to undergo a psychoanalytic treatment. This was not the purpose of the interviews that were conducted for the present study.

Rosalind Krauss (1993) employs psychoanalytic theory, especially the teachings of Lacan, to rethink art history and re-examine the 'optical unconscious' that was previously studied by Walter Benjamin (2009). For her, the history of modern art focused on formal aspects of art at the expense of unconscious subjective elements that could be identified in art. Krauss (1993) claims that the unconscious movement mobilises something that is already present for the subject as unconscious and that can gain a new sense when observed in a work of art.

Optical unconscious is a concept coined by Walter Benjamin (2009) to describe the aspects of perception that are not captured consciously by the subject and that images of pictures and movies may be able to bring it to light. What these images reveal may be somewhat latent for the subjects who admire a work of art and can be recognized by means of an uncanny feeling.

Rosalind Krauss (1993) argues that modernist logic is visual and must be understood by visual perception which she explains through the Klein Group (Lévi-Strauss, 1963) by mapping the universe of visual perception.

For this art historian, artworks represent a projection of the subjective life questions of the artists. Artists do not master their creative processes but are motivated to create as a result of unconscious drives and desires (Krauss, 1993). She, therefore, proposes that the best model to understand artworks is the L schema developed by Lacan (1966a), which represents the subject in its imaginary identification (*the self*) and as an effect of the unconscious (Krauss, 1993) and applies it to the analysis of artists and artworks.



(S: Subject; a: the other; a': the self and A: the Other)

Figure 2. L Schema

This methodology is not utilized in the present study because what is being explored here is not the subjectivity of the artists who participated in the study, but rather the presence of anguish in creative processes. Nevertheless, this schema serves to demonstrate that the subject, artists included, is built through the Other, which is not another subject but the symbolic world that influences the structuring of the subject.

3.2 ART AND CREATIVITY

Creativity is the act of being able to generate something new in a specific context that may be applied to any human deed, from personal achievements to scientific discoveries and art. Creativity is also considered to be the act of changing something in the symbolic domain (Csikszentmihalyi, 1996).

Understanding art as the act of doing something that merits public exhibition and approval by the artworld is an incentive for the artist to mobilize his creativity and produce his best work so that it will deserve public exhibition.

In the present study the investigation of creative processes in art reflects the view that recognized works of art are the result of an exceptional act of creativity.

3.3 OTHER PHILOSOPHICAL CONTRIBUTIONS TO THE UNDERSTANDING OF ART

Aesthetics is a field of philosophy that studies art and it is also a philosophical field that deals with beauty and perception. The extension of the study of aesthetics embraces a critical reflection on art and culture.

Alain Badiou (2005), in *The Handbook of Inaesthetics*, analyses the link between philosophy and art. He criticizes aesthetic speculation and defends the independence of works of art from philosophical knowledge.

He proposes three schemas in which art finds a definition in relation to truth. In the first, the *didactic schema*, art does not contain a particular truth even though it can appear as a semblance of truth or a non-discursive truth (Badiou, 2005).

In light of this first schema, art can act as a semblance of an external truth and exhibit “the pure charm of truth” (Badiou, 2005 p.2). Because art is capable of captivating, it can be used didactically to transmit an ideology that may be of interest to individuals or society. Badiou (2005) uses the example of the theatre of Bertold Brecht as a transmitter for Marxist ideologies to illustrate this.

The second schema is the *romantic schema*. This schema holds that art contains a particular truth which can provide lessons for philosophy and politics. The romanticism of this idea is that artworks contain a glorious truth and, therefore, have the ability to provoke ecstasy in those who admire a work of art.

The *classical dispositif* is the third schema proposed by Badiou, which states that art is not truth and does not claim to be truth. Within this perspective, art has a therapeutic function and not a cognitive or revelatory one. This schema is named after the Aristotelian theories that art is capable of catharsis.

Aristotle argues that art does not pertain to the theoretical, but to the aesthetical field (Badiou, 2005). Aristotle proposes *catharsis* as a release for the passions. The therapeutic role of art is linked to whether or not it is liked. The “liking” signals the effectiveness of the catharsis and engages the art viewer to “liking” it too.

Badiou (2005) places psychoanalysis in the *classical schema* because the artwork evokes something unique in each subject.

Badiou (2005) proposes a fourth schema which does not refer to truth as an external reality but to a truth that is internal to the artistic effect of each work of art. He understands that art cannot teach us anything more than what is contained in it. For him art is finite because each artwork is complete in itself. The value of art for Badiou is that it can render visible that which does not exist (2005). My understanding is that artworks finite because the artist must recognize that it is finished before he can present it to the artworld, but in so doing, he opens it to infinite interpretations from those who view it.

Théodor Adorno (1984) is another thinker of aesthetics who was also a musician and was interested in the nature of art. He emphasises the relationship between art and society. For him, art contains an abstract truth and multiple dialectical interactions can be derived from an artwork.

Adorno (1984) denounces the “commodity” character that art gained by losing its autonomy. The exchange value attributed to artworks in the market

degenerates the original nature of art. For Adorno (1984), art should be free of any purpose and should pursue freedom from any socially dictated norms. Only in this way can art be capable of its entertainment value. He defends that art contains an abstract truth.

Paul Tillich, a Christian philosopher, was one of Adorno's mentors. It is important to mention Tillich here because he studies both anxiety and creativity. Tillich (2000) defines anxiety as an affect that is linked to existential concerns. He agrees with Heidegger in that man has a fundamental anxiety that is linked to his inability to feel at home in the world. For him, people live immersed in ambiguity and thus struggle to find their place in the world. They suffer from an ontological concern about the possibility of not being, which is linked to mortality and freedom of choice (Adorno, 1984).

Within this perspective, freedom is essential for creativity and Adorno (1984) links the state of creativity with ecstasy, describing it as a religious feeling of coping with the wishes of God. For this author, creativity is inspired by God and has the intention of shaping reality.

Another important contribution by Tillich is that he describes the link between ecstasy and creativity as a chaotic moment that possesses a destructive element and enables the creative act, which he defines as passing from the old form to a new form (Adorno, 1984). This description provides a link between the chaotic moment described by Adorno and the affect of anguish, which points to the presence of this affect in creative processes.

Heidegger (2005) believed that art expresses an essential truth that belongs to the culture in which it was produced. For him, artworks do not merely represent things but produce a shared understanding in a community.

Heidegger (2005), therefore, argues that it is possible to access a specific truth that would be contained in artworks through the hermeneutic circle. The hermeneutic circle is consistent with the notion that without understanding the whole it is not possible to understand the individual. The converse is also true: it is not possible to understand the whole without understanding the particularities of the individual (Heidegger, 2005).

Derrida (1987) is a critical philosopher who must be mentioned for his contributions to the concept of art. He found it very difficult to define art because according to him, the term has a variety of meanings that cannot be unified in a single definition. He argues that there are no unquestionable criteria to determine what constitutes an artwork. Derrida (1987) claims that some artworks acquired the status of artworks through specific perspectives dictated by philosophers and art historians while subordinated to contextualized discourses.

Derrida (1987) rejects the deification of the artist as the holder of an absolute truth. He thinks that if there is a truth in an image, this truth cannot be explained in words because it is contained within the imaginary medium used in art. In addition to this, Derrida also questions truth and meaning (Adams,

1996a) based on his argument that truth is never absolute or universal. Any truth is contingent, relational and partial. Meaning is created via *Différance*, which is a neologism of the French word, *différence*, which indicates that signifier and signified are not identical and that they differ from one another while simultaneously deferring to other signifiers in the search for meaning. For him language simultaneously includes the presence and the absence of meaning (Derrida, 1987).

Yet another philosopher, François Regnault (2001), develops the concept of *practicing aesthetics* as a means of understanding art. Regnault bases his views on the works of Lacan, in particular, *Seminar 7 – The Ethics of Psychoanalysis* (1986).

Regnault (2001) holds that the Thing is what drives man to create anything that is sublime. This Thing can be represented by anything on the grounds that its best definition is emptiness.

This author explains that the act of representation is already inexorably linked to something else and since the Thing arises from emptiness, anything can be its representative: “The Thing is represented by the emptiness precisely because it cannot be represented by something else – or precisely, it can only be represented by something else” (Lacan, 1986 p. 155). The emptiness belongs to the real and is linked to the impossibility of controlling and explaining experience (Regnault, 2001).

According to Regnault's (2001) reasoning, art uses the imaginary to reorganize the real in a symbolic way, thus finding its place in-between the real and the signifier. Art is not the real, because it is impossible to represent the real, but neither is it a signifier. It must, therefore, be a representation of the emptiness from which it was generated.

Art is then considered to be a representative for the Thing. Regnault understands artworks as characterizations of the organization that surrounds emptiness. This emptiness is also described as the representation of the Thing itself.

Regnault (2001) declares that it is easy to recognize that a pot is created around the emptiness, but it is difficult to recognize the emptiness, for example of a statue, a temple, a symphony, Velazquez's *The Girls* or Joyce's *Ulysses*.

Regnault agrees with Freud (1953f) that artworks open new possibilities for the investigation of psychological reality and that art can help psychoanalysis to advance knowledge of psychological processes.

3.4 FREUDIAN CONTRIBUTIONS TO THE UNDERSTANDING OF ART IN THE PRESENT STUDY

The work of Freud is fundamental in shaping the framework of this thesis. By understanding aspects of the structure of the subject that were intensively

studied by Freud and complemented by Lacan, it is possible to examine the presence of anguish in creative processes.

Freudian literature provides direct and indirect references to art. Direct references can be found in Freud's frequent examples from the fine arts and literature to illustrate his ideas. There are also some explicit explanations of the role that the arts play in the structure of the subject when he deals with the sublimation of drives or when he recognizes the contributions that art brings to the understanding of the mind (Freud, 1953c, 1953d, 1953e, 1953f, 1953g, 1953i, 1953q).

Indirect contributions of Freud to the understanding of art provide foundations for the notion that there is something that exists beyond any meaning and explanation and has a strong influence on the desires and acts of the subject. Two of these contributions are the Thing (*das Ding*) and the Uncanny (*Unheimeliche*).

3.4.1 DIRECT REFERENCES TO ART IN FREUDIAN TEXTS

Freud understood art as artistic expressions that contain a mysterious truth about the mind and the affects of the subject, as reflected in the following references.

References to art in the texts of Freud mainly focus on literature but some of his works also explore famous paintings and sculptures. In particular, Freud

makes frequent reference to *Oedipus the King* by Sophocles (Freud, 1953p), which he comments on in his auto-biography as being an enigmatic choice (Freud, 1953q). The Oedipus complex later achieved fundamental importance as the basis for his psychoanalytical theories.

In *Fragments of a hysteria case* (1953b), Freud explores the associations that one of his patients, Dora, made with the painting, *Madonna Sixtine*. Dora saw the painting at the Dresden Museum and it appeared frequently in her dreams. The associations that the patient made clearly demonstrate that the impact that an artwork can have is particular to each subject.

A very remarkable understanding Freud had of art is expressed in the article he wrote about *Gradiva*, a novel written by Jensen (Freud, 1953e), in which he explains that this novel proves that creative writers have a special knowledge that goes far beyond scientific developments. Nevertheless, this does not mean that creative writers recognise this knowledge because, in their own repression, they are mostly unaware of their psychological knowledge (Freud, 1953e).

In *Civilization and its discontents*, Freud (1953t) explains that life is too difficult for us to bear because it attracts suffering, deception and impossible tasks. In order to cope with the anguish caused by the challenges of life, palliative means such as art, science and religion are employed. These were considered to be special ways of finding substitute satisfactions. Freud

(1953t) attributed the ability of transferring personal satisfaction to artistic creativity to the important role that fantasy plays in mental life.

In *Creative writers and day-dreaming* Freud (1953f) explains that “creative writers do the same as children playing: They create a world of fantasy which they take very seriously and invest a great amount of emotion in it, while they maintain a clear separation between this world and reality” (p.316). Artists can momentarily withdraw from an undesirable reality into an imaginary world and return to that reality when necessary. Neurotics also use fantasy as a resource to cope with anguish but they often become trapped in this fantasy and need assistance to return to reality. From the point of view sustained here, the sublimation attained by the artist goes beyond fantasy. With fantasy every effort is made to avoid anguish, while the artist encircles the Thing (Lacan, 1986) and faces anguish in order to create a work of art.

Winnicott (1969) also believed that art derived from fantasy which belonged to an intermediate area of experience that was not challenged by reality. This same area was responsible for religion and play. This author claimed art, religion and play as possible solutions for anxiety. This is also the area where children develop their transitional objects and the contact with this intermediate area can be extended to a lifelong experience through artistic and religious experiences.

In the *Future of an illusion*, Freud (1953s) posits that art gives a different kind of satisfaction to both artists and observers. He explains that unfortunately not

everyone is exposed to art as a result of social conditions born from exhaustive work or lack of education. The sort of satisfaction that art can provide reconciles man with the sacrifices he has to make to live in society.

In his autobiographical study, Freud outlines (1953q) his understanding of the link between psychoanalysis and art. In his opinion, psychoanalysis cannot explain the artistic gift or the artistic technique, but it can draw relationships between the impressions the artist has of life and his work. In so doing, the analyst can interpret the way in which the artist is positioned in the world. Freud (1953g) explains that he did this in his text on Leonardo da Vinci in which he related a single memory from da Vinci's childhood to his painting: *The Madonna with Sant'Anne and the child*.

Freud (1953g) described the method he used to study Leonardo da Vinci as pathography. Using this method, Freud (1953q) established the link between "the artist's life impressions and his work" (p. 251) from which he then drew his interpretation. This aspect of the pathography methodology is similar to the one used in this study.

Other aspects of this methodology are not relevant to the present study where the focus is on the presence of anguish in creative processes and not on the subjective analysis of the artists researched. It is, however, not our intention to observe aspects of diagnosis or pathologies in the life and work of a historical person or group. The intention of the present study is to describe how the affect of anguish may be recognized in specific creative processes

that are being studied and how the artists find a way of dealing with this anguish through their work.

It is possible to draw a final understanding of art from the work of Freud, namely, that art contains knowledge about mental life in the same sense as Aristotle believed that art contains truth and can lead to knowledge (Adams, 1996a).

3.4.2 OTHER CONCEPTS IN FREUDIAN LITERATURE THAT CONTRIBUTE TO THIS STUDY

Freudian texts also provide foundations for the notion that there is something that exists beyond any meaning and explanation and has a strong influence on the desires of the subject (Freud, 1952a, 1953c, 1953j, 1953l, 1953m, 1953o, 1953r).

The surrealists, particularly Dali, anchored themselves in psychoanalysis following the discovery of the unconscious system by Freud (1953c). This system is governed by a logic that differs completely from rationality. The surrealists considered Freud as their ‘patron saint’ (Rivera, 2002) and believed in the central importance that the unconscious holds for art and poetry which follow a different logic than that of rationality. André Breton (1969) wrote *The Surrealist manifesto of 1924* based on psychoanalytical concepts.

The first reference that can be drawn from the Freudian texts about something beyond any meaning and explanation is the reference to a Thing (*das Ding*) that escapes reality judgment, that is, something that cannot be assimilated, lacks terms of comparison, is impossible to explain and be represented symbolically, and constitutes a definite presence in the mental life of a subject (Freud, 1953a).

The other significant contribution by Freud (1953m) to the present study is his article about the uncanny in which he explains that the uncanny (*Unheimeliche*) is the presence of experiences that provoke strangeness and are simultaneously perceived as strange and familiar for inexplicable reasons.

Freud (1953m) defined the uncanny as “certain things that cannot find a suitable explanation for happening and which lie within the field of what is frightening” (Freud, 1953m p. 219). A parallel between the uncanny and the reaction provoked by art both among artists and the public was explored by art historians such as Parveen Adams (1996b).

3.4.3 SUBLIMATION[7]

A special function that Freud (1953c) attributed to art was that it sublimates the drives of the subject. Freud saw sublimation through art as one of the possibilities for the solution to human conflicts which he continuously investigated. It is very important to highlight that sublimation is not complete

[7]For an understanding of the process of sublimation in the work of Freud (1953j), see the examination of the concept of *the drive* in Chapter 2 of the present study.

(Lacan, 1986) due to the irretrievable aspect of the object and this might be why the presence of anguish can be linked to creativity.

Freudian psychoanalytical approaches to art emphasise the ability of art to give pleasure as a diversion from sexual drives to both the artist and those who view the creative work (Ricoeur, 1974).

Freud (1953q) claimed that works of art produced imaginary satisfaction for unconscious drives in much the same way as dreams. The difference between the satisfactions attained in dreams and in creative art is that artists can further provoke identical imaginary satisfaction in others who admire the works of art, while dreams satisfy only the dreamer. This understanding leads us to suspect that this possible satisfaction attained by artists and dreamers constitute a way of dealing with anguish.

The process of sublimation was described by Freud (1953o) as one of the destinies of the drive. Sublimation promotes the possibility of finding particular satisfaction for a drive by means of artistic, scientific or any other cultural creation. In terms of meta-psychology, the aim and object of the drive are modified, thus allowing the subject to obtain satisfaction in fields other than sexuality (Freud, 1953j). The object of the drive in this solution is connected to imaginary or cultural elaborations where, for example, satisfaction can be attained through the recognition of the artistic work.

3.5 LACANIAN CONCEPTS THAT INFLUENCE THE UNDERSTANDING OF ART IN THE PRESENT STUDY

Numerous references to art are found in the works of Lacan. As with Freud, the majority of these references were linked to literature but there are also references to fine arts.

In his Seminar 11, *The Four Concepts of Psychoanalysis*, Lacan (1973) studies the gaze and exemplifies the anamorphous through The *Ambassadors*, a painting by Hölbein, where a strange form in front of the figures can be depicted as a phallic symbol, and from a specific angle a crane can be seen (1973). The use of this artwork helps to explain the radical split between the eye and the gaze (Lacan, 1973). The anamorphous is an optical recourse that inverts the usual perception (Marini, 1991).

The painting *Las Meninas* (The Girls) by Velásquez (1656) is another artwork that is cited by Lacan. Lacan invited Michel Foucault to his seminar, *The Object of Psychoanalysis* (Lacan, 2006); because Foucault (1970) had studied the same painting in his article *The order of things: An Archaeology of Human Sciences* where he discussed its arrangement of sight-lines, occultation and appearance. In this seminar, Lacan introduced the idea that an artwork may exhibit a visual trick that subverts laws of representation and perspective in an analogous movement to the subversion of the subject (Lacan, 1986). Through this perspective an artwork can force the viewer to see something he does not want to see and this something is linked to the

object a, cause of desire as the gaze (Lacan, 1973).The *object a* was conceived in four different forms, as was explained in Chapter 2. One of these forms, the gaze, is closely related to what might happen in our relationship with art.

In the analysis of the works of James Joyce, Lacan studied the concept of *suppléance* in the stabilizing of a psychosis. Exploring particular uses of the seemingly senseless language in the texts of Joyce, Lacan linked this specific use of language to what happens with language in psychosis.

According to Lacan (2005), psychosis is based on the lack of the *Name-of-the-Father*. The idea that he introduces in his Seminar *Le Sinthome,* is that this *Name-of-the-father* that is missing in psychosis may be built as a fourth ribbon on the borromean knot through the creation of a work of art. In the process of attaining recognition for his work, the artist may build this Name-of-the-Father that was missing. The hypothesis presented by Lacan is that the art of Joyce prevented him from engaging with psychosis (Lacan, 2005).

3.5.1 BEYOND SYMBOLIZATION

The perspective introduced by Lacan (1986) leads us to understand that what art provokes entails the *object a, cause of desire,* which suggests that something beyond symbolization pertaining to the Thing, *das Ding*, can be experienced through an artwork.

For Lacan this object cannot be symbolized as it is placed in the real, which he conceives as the impossible. According to Lacan, art goes beyond the role of fantasy as a palliative response for the unpleasant conditions to which human beings are subjected. In this case, the *object a* is in the place of the *surplus-joy*. For Lacan, art is closer to the *object a* as cause of desire, and he believes that it is from this point that any change is possible.

The gaze is the look that goes beyond the act of seeing and for that reason shall be investigated as the *object a, cause of desire* involved in fine arts. It might be understood as the way in which the subject looks at the *agalma* that is characteristic of the *object a, cause of desire*. The *agalma* is something which gives rise to delight, something that may inspire more than it represents. This is a word used in ancient Greece to represent the gods. The artwork provokes some of this admiration in the subject and this might be linked to its aspect of *object a, cause of desire* as gaze (Lacan, 1973).

The gaze is composed by both the seeing and the being seen. The artwork is thought to incorporate both of these simultaneously. The observer of a work of art might be captured or captivated by what is seen and projects an importance onto it in such a way that he too is seen by the artwork.

3.5.2 AROUND NOTHINGNESS

The model from which Lacan understands art is the heideggerian model of creation from nothingness, as in the example of the pot that is built around

nothingness and creates emptiness inside the pot when it is complete (Dunker, 2006).

In order to understand the concept of art found in Jacques Lacan (1986) we will explore his notion of sublimation which is a very important reference within the framework of this thesis.

In the seminar *The Ethics of Psychoanalysis*, Lacan defined sublimation as a mechanism that enables the subject “to raise the object to the dignity of the Thing” (1986 p. 133). In his understanding, sublimation is a way of facing anguish and differs from other resolutions such as symptoms, identifications and fantasies. In the case of sublimation produced by art, the aim is not to deny the nothingness from which the subject arises but to expose it. In the case of symptoms, fantasies and identifications, the aim is to replace the nothingness with something else.

The idea is that the artist may create a work of art in an attempt to encircle the nothingness of the Thing (Lacan, 1986). In fact, the representation of nothingness is impossible, but the attempt to create it may be that which makes art possible.

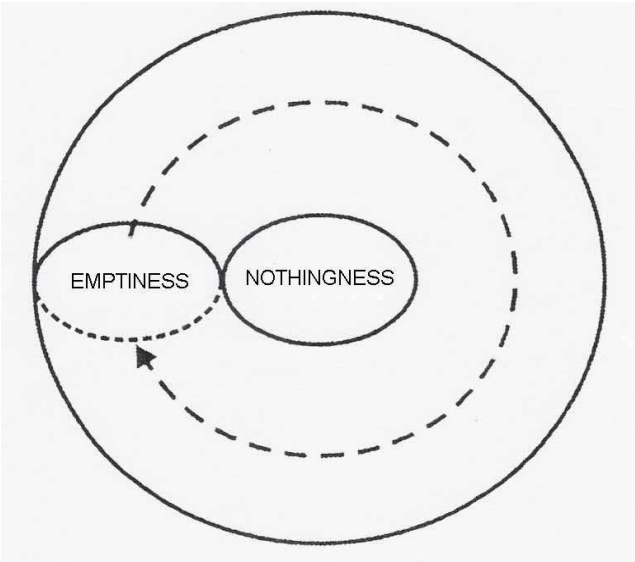


Figure 3. Nothingness and Emptiness.

The topological representation in Figure 3 depicts art as encircling nothingness. The dotted line represents the artwork which surrounds nothingness and in this surrounding nothingness, emptiness can be created (Lacan, 1986).

The nothingness at the core of the being is also the place from which man has created myths, beliefs, fantasies and all sorts of creations that surround the human world (Lacan, 1986; Heidegger, 2008; Regnault, 2001).

3.5.3 LACAN AND FREUD

In 1968, Lacan explained that *object a* is made up of two aspects, the first being *surplus-joy*[8] and the second is cause of desire. It is important to note that there is very important distinction between the two: surplus-joy refers to the object a when placed in a fantasy, while the cause of desire becomes *object a* when it is linked to the main cause of the subject, the unattainable cause as *das Ding*, the qualified nothingness from which creativity may arise.

Therefore, for Lacan, art is the creation of something that encircles the Thing. For him the artwork not only has an effect over the artist who creates it but it also plays a social function by helping society to accept the void that is hidden within existence and is linked to the Thing.

3.6 CONCLUSION:

The conception of art that is utilized in the present study understands art as the creation of things that are recognized by the artist as being good enough to be presented to others. These things attain the recognition of the artworld and are then presented to the public.

These artworks are imaginary constructs that attain recognition in the symbolic world and point to the real.

[8]View Chapter 2 note 6.

The state of mind that makes it possible to be in touch with the particularities that enable something to be created from nothingness is also a state of mind that confronts nothingness in the pith of the subject.

The reference to nothingness also becomes something from which creativity may arise. From nothing, anything can be created and for each subject this creation will follow his own particularities and peculiarities. There are maybe other possibilities or motivations for the act of creating but the claims being made here are that when creation originates from the point of nothingness in the core of the subject, the affect of anguish may have driven the subject to create.

When creating a work of art for the world, the artist may be searching for new ways to represent existence. The inexistence of a total or perfect way of representing existence may be linked to anguish which is the affect that occurs when there is a lack of symbolization.

CHAPTER 4

LITERATURE REVIEW

This chapter will critically examine previous research that deals with issues similar to those that form the central focus of this study.

From the voluminous literature on anguish, art and creativity examined in this study, a number of papers, books and studies were selected for discussion in this chapter based on their centrality to the current study.

4.1 STUDIES ON ANGUISH AND CREATIVITY WITH A PSYCHOANALYTICAL BASIS

Some of the studies selected for discussion are relevant case studies informed by clinical experience in psychoanalysis as was the case with much of the work developed by Freud. These studies are closely linked with the theoretical framework described in Chapters 2 and 3 of the current study.

One of the most important works for this study is the book of Céline Masson (2001) on anguish and creation. It is an extensive study based on clinical

cases that Masson worked with in her practice and draws on the theoretical concepts developed by Freud and Lacan.

In her case studies, Masson (2001) investigates the space in which anguish and creation come together by examining the dynamics of the drives that may be found in what she describes as *faire-oeuvre* (to do work). Faire-oeuvre understands work as several artworks produced by an artist that are recognized as his work.

Masson (2001) concludes that the art of painting permits a decongestion of the supports of symptoms and facilitates the transit of libido in the direction of the created work or shape.

Masson's (2001) work bears various similarities to this study. The link that she draws between anguish and the act of creation is similar to the link drawn between these two concepts that are examined in this study, which examines the presence and implications of anguish in the art work under analysis. However, the study by Masson differs from the present study in that she bases her conclusions on the clinical cases of patients who are not necessarily artists. She emphasizes different aspects of this link, such as the dynamics of the drives of the subjects which emerge during psychoanalysis. The most salient commonality in the study by Masson and the current study is that both studies recognise that anguish is an affect that leads to an action, which in the case of artists is the creative act that gives rise to a work art.

Colette Soler (2004) writes a paper on the position of the creator and her insights in this and other articles (Soler, 2000, 2003, 2005) were influential to the present study.

In her article on the position of the creator, Soler (2004) adopts a biblical reference made by Lacan (1986), namely the *creation ex-nihilo*[9]. The author links this idea to the mechanism introduced by Lacan to explain psychosis. This mechanism was named by Lacan (1981) as *forclusion* and refers to what is excluded from the symbolic. In the case of psychosis, Lacan considers that the signifier of the *Name-of-the-father* is the element that is excluded from the symbolic.

Soler (2004) claims that both *creation ex-nihilo* and *forclusion* relate to the nothingness at the core of the subject and that the creation of an artwork may be a way to fill this empty place and in the cases of psychosis studied by Lacan, (1988) this attains the status of a signifier to represent the subject to other signifiers. Lacan reports that in this sense, creating an artwork is a way of dealing with a psychotic structure.

Soler (2003) explains that she is not equating artists to psychotics, but rather posits that the same mechanism of confronting the real may be found in both psychosis and the act of creativity.

[9] *Creatio ex nihilo* is a Latin phrase meaning "creation out of nothing ". This is a biblical reference commented by Heidegger (2008) and Lacan (1986).

The lack of explanation in the Other for either existence or *jouissance*; prompts the artist to create something in an attempt to respond to this lack.

Soler (2003) explains that the Thing becomes the expression for the drives. This Thing is, however, an active emptiness that the artist tries to fill with an artwork. An object to satisfy the drives is introduced into the space previously occupied by the emptiness in the Thing. She argues that this object is not a signifier and does not constitute a language because it deals with the Real and not the Symbolic and this is the reason that artworks challenge interpretation. Soler (2004) rejects claims that artworks are biographies of the author. In a previous book on literature and psychosis, Soler (2003) explained that we can learn as much from an artwork as from the artists, but that one cannot be used to shed light on the other.

This author recognises the role of culture in artworks, which may help artists to tolerate social repression. According to Soler (2004), the artwork can be likened to the signature of the artist which needs to be certified both by the epoch in which it emerges and the public.

In his book, *Trauma and Mastery in Life and Art,* Gilbert Rose (1987) draws on psychoanalytic and artistic processes to examine trauma. This author claims that both clinical psychoanalysis and creative processes may be an efficient way of mastering trauma.

Rose (1987) regards the splitting of the self as one of the chief effects of trauma and, therefore, sees psychoanalysis or art as the principal means through which to reintegrate this splitting. He suggests that the link between art and psychoanalysis resides in the fact that the use of creativity, both in art and psychoanalytical treatment, has the power to reintegrate the self and presents the possibility of restoring “feeling and awareness of affect to thought and perception and [to] contribute to the ongoing mastery of inner and outer reality” (Rose, 1987 p. xi). Rose presents psychoanalysis and artistic creativity as a search for harmony between inner and outer realities.

The author understands psychoanalytic mastery as a way of widening the range of inner experience in order to facilitate a broad and deep integration of mental life. Rose (1987) argues that the process necessary for overcoming trauma requires the interaction of imagination and knowledge. He also understands sublimation as a refinement of primitive imagination accompanied by a flow of affect.

Based on the above theory, both psychoanalysis and art are seen to have the ability to confront the denial of trauma and restore feeling. In psychoanalysis repression is addressed through verbalization while in art the subject deals with repression by creating sensory forms.

Another relevant study, *The nature of anxiety and creativity: A comparative study of Paul Tillich and Rollo May,* was carried out by Robert Harrold Ritter (1985). Ritter argues that works of Tillich and May are complementary

because similarities between anxiety and creativity are described in ontological and psychological dimensions in both authors.

The definition that Ritter (1985) provides for creativity extends beyond art and refers to an action that brings something new into being and this can either be an artistic product or a spontaneous new way of living.

Ritter's (1985) ideas are based on the notion of anguish in Kierkegaard (1957) and Heidegger (2005) where this affect is linked to questions about the meaning of life.

Ritter (1985) claims that the theories by Tillich (2000) and May (1977) are complementary and both point towards a religious understanding of anxiety and creativity. The author concludes that it possible to overcome anxiety through the use of creativity.

The description for anxiety provided by Ritter is similar to the concept of anguish described in the present study in that this affect is related to questions about the meaning of life and the feeling that arises when the subject encounters an unknown part of existence. As explained in Chapter 2, I chose to use the word anguish and not anxiety to define an affect that is linked to existential concerns. As previously explained, the word anxiety is inadequate because it is generally used to define possible discomforts related to any kind of misfortune. Anguish, on the other hand, is an affect that is fundamentally linked to existential concerns.

Both Tillich (2000) and May (1977) are concerned with the search for the meaning of life, which they believe can be found through metaphysical means. The current study, however, is concerned with the lacuna in the place of the searched meaning.

4.2 STUDIES ON ART AND AFFECTIVE DISORDERS

A significant number of studies have been carried out to investigate the link between creativity and affective disorders in the field of psychiatry. These studies, as shown below, link artistic creativity with psychiatric disorders such as bipolar manic-depression affection (Jamison, 1993; Andreasen, 1978; Richards and Kinney, 1990; Kalian, Lerner and Witztum, 2002; and Schildkraut and Hirshfeld, 1995) and schizophrenia (Saas, 2000).

These studies might indirectly support the main hypothesis developed here that there is a strong link between creativity and anguish, as well as the idea that anguish may play an important role in creative processes, indicating that anguish or signs of anguish are part of the so-called affective disorders.

Historical and biographical studies on visual artists and writers have documented elevated rates of mental disorders and suicide among recognized artists. Kay Redfield Jamison (1993) explored this issue in her book, *Touched with fire – Manic-depressive illness and the artistic temperament,* from which a famous novel and film emerged called *An unquiet mind: A memoir of moods and madness* (1997). Jamison (1993) refers to

recent quantitative research suggesting that “compared with the general population, writers and artists show a vastly disproportionate rate of manic-depressive or depressive illness” (p.5).

In this book, Jamison (1993) lists eighty-four poets, forty writers, thirty-one composers and forty-two fine artists who showed signs of depression or manic-depression. Many of them were hospitalized, some attempted or committed suicide and others are known for a high degree of instability in their private lives and relationships. Jamison postulates that the same inconsistent moods that trigger the imagination to generate art are also the basis for manic-depressive illnesses. According to Jamison, moods play an important role in changing perceptions. The same mental flexibility caused by mania or hypomania, which enables transformation, creates chaos and demands order for this chaos. This may also be the motivator for artistic expression.

For the purposes of the present study, it is necessary to ask whether the inconsistent moods to which this author refers may also be a sign of the presence of anguish and whether art and manic-depression may result from this same anguish.

Jamison defines manic-depressive illness as a serious mood disorder that induces intense melancholic spells where patients repeatedly fluctuate between states of depression, hyperactivity and euphoria. Jamison describes depression as a mood compounded by a loss of pleasure in typically enjoyable events and suicidal thoughts.

The study by Jamison offers an interesting contribution to the current study in that she links depression to artistic creativity and her description of depression is similar to extreme experiences of anguish. Another issue raised in this book that is pertinent to this study is the idea that chaotic moods enable transformation because we are also analysing the possibility that anguish plays a role in processes of change and creativity. However, the studies that generated the data on which Jamison bases her conclusions are biographical studies and the current study does not rely on biographies but on the analysis of the texts of the interviews with the artists and their selected artworks.

In another study based on strict diagnostic criteria, Andreasen (1978) examined thirty creative writers and concluded that eighty percent of them had experienced at least one episode of major depression. In this quantitative study, Andreasen found that many creative writers presented mood disorders. The author established that 80% of the writers belonging to a workshop in Iowa presented mood disorders. More than half of these cases were related to bipolar disorders with full depressive lows.

The research done by Andreasen (1978) can be linked to the present study in the sense that these instances of major depression are described as episodes of high anxiety, one of the characteristics of anguish outlined in Chapter 2.

Similarly, Richards and Kinney (1990) conducted a qualitative study on mood swings and creativity at the Manic-Depressive and Depressive Association. They distinguish between eminent and everyday creativity. Eminent creativity is evaluated on the basis of social recognition such as prizes, awards or citations while everyday creativity is defined as a generic form of creativity based on the capacity to adapt to changing environments.

Mood disorders and creativity were studied in 48 subjects who were diagnosed with bipolar mood disorders by means of DSM III R criteria (Diagnostics and Statistics manual). The subjects were asked to complete questionnaires about their moods and personality.

Richards and Kinney (1990) claim that subjects diagnosed as bipolar experienced the greatest creativity when in mildly high mood states. The aspects studied in these individuals were ease of thinking, energy, euphoria, expansiveness and impulsivity, little need for sleep, sociability, and talkativeness. Characteristics associated with creativity were intense energy/cognition, impulsiveness, anxious paranoia, sleeplessness, sensory stimulation, and religiosity (Richard & Kinney, 1990).

These authors considered that bipolar subjects had extremely high general creativity because mood elevations are a determining factor for creativity. This study demonstrated an association between mood states and everyday creativity but did not explore whether artistic creativity includes eminent creativity and, therefore, is not particularly relevant to the current study.

Kalian, Lerner and Witztum (2002) explore associations between creativity and the psychiatric diagnosis of Bipolar Mood Disorder. These authors based their study on the famous nineteenth-century Russian writer, Nikolai Gogol.

The methodology used by these researchers was borrowed from Jamison (1990) and Weisberg (1994) to compare the mood changes documented by the artist in his diaries with the quality of his creative productivity during the same period. The study also used personal letters and the memories by Gogol's contemporaries to reflect his mental status at various periods of his work.

Kalian, Lerner and Witztum (2002) reported that according to his contemporaries and posthumous commentators of his work, Gogol presented eccentric and enigmatic behaviour. These authors suggest that the writer may have suffered from Bipolar II disorder and narcissistic personality. They also identified five phases in the life of the artist where prominent mood swings and overpowering depressions occurred at the same time as a large quantity of high-quality literary work. Gogol later burned some of his manuscripts during a depressive episode.

The work by Kalian et al. (2002) differs from the current study in that the Gogol case study attributes a diagnosis to a subject who was not undergoing therapy, whereas the current study does not focus on diagnosis.

Shildkraut and Hirshfeld (1995) examined the role of depression in the art of Joan Miró. This study of the creative process was based on letters, interviews and papers in which Miró describes his depression and desire to transcend suffering in many of his paintings and explains how his moods affected his creativity.

Shildkraut and Hirshfeld (1995) argue that mood disorders and artistic creativity are topics that have generated interest since Plato and Aristotle in two ways: firstly, the intense experiences of despair that accompany depressive states are supposed to inspire and give the material scope for creative expression. Secondly, some aspects common to the life of artists, such as loneliness, social isolation and ostracism, may result in what is known as psychopathology (Jamison, 1990; Richards, 1990).

A number of paintings by Miró such as *The Carnival of Harlequin (1924-1925)*, *Dog Barking at the Moon (1926)*, the *Escape Ladder (1939)* and his self-portrait were linked to passages of his biography written by J. Dupin (1962) in which his creative production cycles correlated with his moods. Schildkraut and Hirshfeld (1995) related extracts of biographies, interviews and artworks which depict frequent episodes of depression from his early years. They refer to one of his interviews with biographer, M. Rowell, in which Miró claimed that both his life and his work were governed by alternating phases (Shildkraut & Hirshfeld, 1995).

Shildkraut and Hirshfeld (1995) held that the spirituality expressed by Miró in a number of interviews, sustained the artist during his suffering and his depressions became the fuel for his artistic creativity. His art transformed his painful emotional experiences into visual images.

Shildkraut and Hirshfeld (1995) concluded that the art and life of Joan Miró can be seen as a sequence of extremely creative moments within an intense experience of melancholy.

It is necessary to question the use of secondary resources such as published statements, previous analyses and biographical interpretations as the methodology for the aforementioned study. However, this study is relevant to the research presented here in that it establishes a link between depression and creativity. Chapter 2 discussed depression as a disturbing affect that is close to anguish but that instead of spurring the subject to find an outlet for the unpleasant feeling, it inhibits creativity. In this sense the affect described by Shildkraut and Hirshfeld (1995) can be more closely associated with anguish than depression in that it is linked to the creative act rather than inhibition.

Sass (2000) analyses the relationship between creativity and schizophrenia by examining varied notions of creativity and the creative process. In his work, some widespread assumptions about both creativity and schizophrenia are questioned, thereby opening up new possibilities for thinking about the relationship between the two.

Two main aspects of creativity are analysed. The first is the romantic concept of creativity which is seen to be highly emotional, primitive and spontaneous. The second concept of creativity is the Modernist and Post-modernist view of creativity described by Sass (2000) where the process of creativity requires self-consciousness and relativistic speculation as key elements for aesthetic achievement.

The author criticizes the way in which schizophrenia has been evaluated exclusively in terms of its negative characteristics, such as regression to a primitive and irrational stage of development. He does not agree with the understanding of schizophrenia as a prototypical form of madness based on deficient mental capacities.

Sass (2000) recommends an examination of the studies by German phenomenological psychiatrist Blankenburg (1991) who explains that an important characteristic found in cases of schizophrenia is a loss of the sense of natural evidence which guides human action and experience and is ordinarily taken for granted. This is the point where Sass draws on similarities between schizophrenia and issues of aesthetics, creativity and imagination. The loss of natural evidence demands an investigative attitude and creative ways of dealing with the experiences.

Sass (2000) lists seven parallels or affinities of typical characteristics of schizophrenia and features of the modernist and postmodernist understanding of artistic creativity. In summary, these similarities are:

1. A tendency to defy authority and convention;
2. Fluidity of thinking and perception that is open to different perspectives;
3. Loss of the sense of unity and self-control;
4. Loss of the sense of meaning in general;
5. Rejection or loss of the sense of narrative unity;
6. Forms of intense self-reference and
7. Pervasive and disconcerting irony.

Some of these characteristics of schizophrenia can also be attributed to anguish, particularly the sense that there is no final meaning for existence. In this sense it is possible to say that the findings of the above research may be useful for the present study.

Ramey and Weisberg (2004) questioned the notion that mood disorder, especially bipolarity, is causally related to creativity. They conducted further research to test the hypothesis that affective disorders foster creativity by analysing the poetical activity of Emily Dickinson (Ramney & Weisberg, 2004).

These authors based the case of Emily Dickinson on the analysis of biographical material by McDermott (2000). Supported by the description of an episode that Dickinson experienced, McDermott postulated that she

suffered from seasonal affective disorder and this is reflected in her poetry. Dickinson used her extremely negative experiences in many of her poems which focused on death. Ramey and Weisberg (2004) support this analysis and further demonstrate the qualitative changes in the poetry of Dickinson that could have been brought about by her mood disorder.

These authors concluded that they found evidence for their hypothesis, suggesting that intense negative emotional experiences provided material for the creative process of Emily Dickinson. An important conclusion that Ramey and Weisberg came to was that an affective disorder can affect the creative process and this can be seen as one facet of the more general notion that there is a relationship between affect and creativity.

Although the above study offers an interesting contribution to the current study, it raises a question about the validity of using secondary data such as third-party biographies as instruments to diagnose the artist.

In an article published in 2004, a group of Finnish psychiatrists, Luronen, Veijola, Isohanni, Jones and Nieminen, presented a theoretical discussion on possible explanations for the association between creativity and mental disorder.

The authors depart from a study conducted by Drevdahl and Cattell (1958) that studied creative artists and writers and attributed qualities such as intelligence and a spirit of adventure to them. They also referred to studies by

Andreasen and Glick (1988) who defined creative subjects as introspective and independent. They define creativity as originality and the act of producing something new and discuss the concept of mental disorders, saying that most articles on the subject attempt to resolve difficulties of definition by resorting to descriptive diagnostic systems such as DSM that do not necessarily give validity to this category. Their definition for mental disorders is not conclusive but they associate it with distress, disability or risk of suffering or loss of freedom.

Their conclusion was that, instead of a single link, there are different types of links between creativity and mental disorder. They propose that other studies analyse the associations between different forms of creativity and psychopathological symptoms or traits rather than pathological disorders.

The current study bears a resemblance to the proposal made by these authors because it analyses the specific link between anguish and artistic creativity.

Frantom and Sherman (1999) speculated whether there is a gender difference in terms of affects among visual artists. These authors researched affective instability within the visual art population. As part of their experimental research, they collected data from 54 visual artists and found significant connections between creativity and affective instability. No difference in affective instability between men and women was found. The link between creativity and affective instability that these authors talk about indicates the

presence of anguish in processes of creativity, similar to what is being studied here.

Getzels and Csikszentmihalyi (1976) carried out experimental research on the act of creation in fine arts. In their research, they investigated the creative process with the aim of learning something concrete about the act of creation. They used the characteristics of people involved in creative activities to list some characteristics of the creative process. They studied a group of painters and sculptors on the grounds that their medium and behaviour are far more accessible and observable than those used by other potentially creative people. These authors indicate that creativity in the fine arts requires a questioning approach different from the usual problem-solving steps measured by intelligence tests. They recognise that the creative process progresses from the "problem finding" stage to the completion of the art work.

Getzels and Csikszentmihalyi (1976) attribute artistic creativity to people who are willing to reject culturally valued goals. They say that these people are motivated to challenge accepted artistic forms and develop new ones. They acknowledge that the creative artistic process appears to be inspired by personal existential problems. For them, artists deal with these problems differently from other people. Their findings are relevant to the current study because they indicate that artists may have a refined perception that simultaneously permits them to create art and overcome anguish.

Prentky (2000) addresses the apparent similarities between creative and deviant cognition that reflect a predisposition to psychosis. The author argues that both psychotics and artists have a unique way of processing information. According to Prentky (2000), highly creative people absorb and process this information by creating something to show others while psychotics interiorise their original ideas, usually causing them a great deal of pain.

Since diagnostic criteria are not the focus of the present research, it suffices to say that the contribution of Prentky (2000) to our study is simply based on his argument that anguish is a characteristic of these diagnostics and bears links to art.

The current research argues that anguish is one of the signs of depression and, therefore, the above studies can contribute to the content of this study. Various other studies were carried out to examine parallels between affective disorders and creativity but these are not discussed here because the issue of diagnosis will not be examined in this study.

There are many other studies that link mental affections with creativity but these will not be cited here. Nonetheless, a few examples of these are: *Creativity and psychopathology: Categories, dimensions and dynamics* by Shuldberg (2000); *Melancholia and depression: The creative edge* by Simpson (2000); *Mood swings and creativity: New clues* by Bower(1987) and *Therapeutic intervention, bipolar inclination and literary creativity* by Fodor and Laird (2004).

4.3 OTHER CONTRIBUTIONS

There is limited South African literature on the issues raised by this study. The following was relevant: A research by Kaplan (1998) on creativity at the margins in the Venda region of South Africa examines the social aspects of the work of artists in that area. This thesis is an ethnographic study of the ritual performances created by Vho-Mudzunga (1996 and 1997) on social wedding and funeral rituals.

Kaplan (1998) interpreted these performances against the backdrop of issues related to power, history and ambition and this led to a broader study of creativity, culture and marginality. The performances presented the opportunity to understand the heterogeneity of the local cultural context and the marginalization of people in a specific place by extra-local discourses.

The work of Kaplan is relevant to the present study because it explains the context in which two of the artists interviewed in the current study live and work. The author concludes that the category ‘artist’ was recently introduced into that context after metropolitan practices were extended to communities at the margins.

4.4 CONCLUSION

The literature explored here posed interesting questions and had a generative impact on my work. One of these is whether the achievements of thinkers,

artists and other creative people are all similarly motivated by the power of anguish. All the positions outlined here have a direct or indirect bearing on this thesis because they emphasise the proximity between anguish and art even when they suggest that there is a connection between mental disorders or anxiety and creativity.

With the exception of the few pertinent contributions from the works presented above, most of the literature that has a bearing on the current study originated in the psychiatric field and is based on diagnosis. This is problematic because publicly known artists should not be diagnosed on the basis of their biographies and I do not understand the use of conjecturing a diagnosis without a clinical examination and providing the possibility of treatment. In my understanding, this is more likely to create a stigma than provide insight into artistic activities.

CHAPTER 5

METHODS

This chapter explains the different methods used to collect and analyse the data that will allow us to understand the link between anguish and art.

The nature of this study is not geared towards quantitative methods that aim to produce knowledge that can be applied in different situations or to arrive at a definitive truth. The choice of methods for the present study was, therefore, oriented towards a qualitative study which allow for diverse points of view and experiences that are more suitable to the understanding of affects.

The primary aim of the current study was to examine whether anguish is present in the moment of creation and whether this presence plays a particular role in creative processes. The knowledge obtained here does not claim to capture the final truth about reality but to arrive at a partial, situated and relative knowledge of what is being studied (Wetherell, Taylor & Yates, 2001).

The sources of data in this research were the texts of the interviews and selected artworks belonging to the artists who took part in this study. Contextualization, the concept of anguish, the concept of art and creativity

described in previous chapters were used in the analysis of the data in order to link multiple texts. The use of multiple texts allows for a better understanding of the complexity of these texts (Keats, 2009).

The questions raised in the current study are whether if anguish is present in creative artistic processes and which factors may explain the presence of this affect in these creative processes linked to art.

One of the challenges of this research is the cross-disciplinary nature of the data under examination that includes texts of a visual nature that belong to the field of Fine Arts while other texts are written or spoken and belong to the field of Psychology. Multiple methods were necessary to overcome this challenge.

The use of discourse analysis proved to be appropriate because it allowed the researcher to deal both with linguistic and non-linguistic activities (Thompson, 1984). This method was used in the analysis of the interview texts and the final analysis linking the texts derived from the artworks with the texts of the interviews.

Iconography was used to analyse the artworks, with particular reference to the three orders of the borromean knot (Figure 4) studied by Lacan (1988), namely the imaginary, the symbolic and the real.

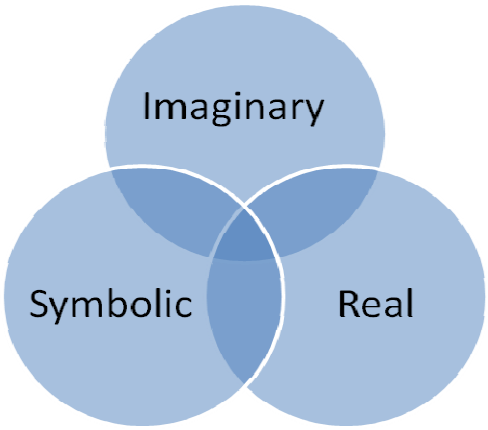


Figure 4. The Borromean Knot

The interpretation that emerges in this research is a consequence of the links established among the texts collected from the interviews, selected artworks, the contextualization of these texts and discussions about anguish, art and creative processes presented in the previous chapters as illustrated in the diagram:

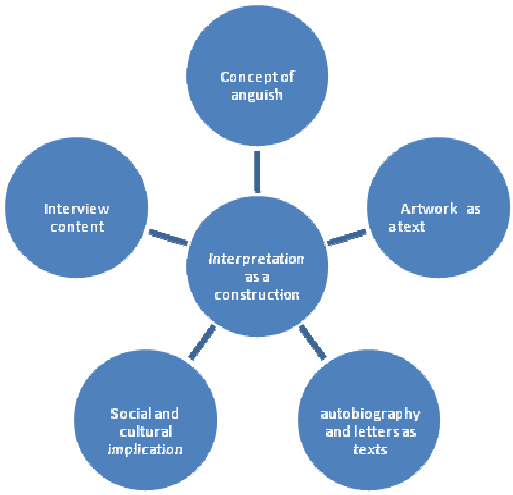


Figure 5. Interpretation network

5.1. COLLECTION OF DATA

Three artists were selected to be interviewed in the present study, namely, Albert Munyai, Azuimphelele Gerson Magoro and Norman Catherine. These artists were selected on the basis of prior examination of their work experiences which promised to provide relevant data for this research. The cultural and linguistic diversity prevalent in South Africa, the country from which the researched artists were chosen, enriched the present study by providing an instructive understanding of creative processes.

Due to the diversity of languages spoken by both interviewer and interviewee, the interviews took place in English. The use of a second language by the subjects involved in the interviews may have posed difficulties for the in depth analysis of the texts of the interviews. Nevertheless, considering that the focus of the study was on the creative processes of the artists and not on the artists' subjectivity, this challenge was overcome by contextualizing the discourses.

Two semi-structured interviews were conducted with each artist in order to explore the understanding that these artists have about their own creative processes. Open-ended questions were used to facilitate the discussion. The conversation in the interviews about issues surrounding their creative processes made it possible to access traces of experiences that were related to anguish as described in the Chapter 2 of the present study.

The interviews occurred at the artists' studios. The consent forms were presented to the artists as well as an information sheet containing a brief explanation of the study, stating that the specific interest of the present study is the affects that are involved in creative processes (Appendix A).

Artworks from the artists interviewed were selected on the grounds that they were mentioned by the artists in the interviews. The study eventually included three different kinds of artworks: an installation, *Heaven does not fall,* by Albert Munyai; a sculpture, *The warrior man,* by Azuimphelele Gerson Magoro, and a painting, *Self-portrait,* by Norman Catherine.

5.2 DISCOURSE ANALYSIS IN THE PRESENT STUDY

Discourse analysis was used to examine the ideas presented by the artists about their creative processes and to understand the way they speak about their affects. This method assisted the researcher to understand how the artists constructed their meaning and expressed their experiences in their own words during the interview.

Because anguish is an affect that is not readily apparent or detectable but is more likely to be recognized as something displaced, inverted or adrift, the type of discourse analysis found to be adequate for the present study is the one that relates language to knowledge. This methodology is not simply a content-based analysis but also takes content into consideration, analysing recurring elements

in the texts as well as elements that are displaced or out of sequence (Wetherell, Taylor & Yates, 2001).

The discourse analytic method I used in the present study was based on the works of Parker (1992) and Wetherell, Taylor & Yates (2001). From Parker (1992), I used the systematic of relating different sources of texts in a network to produce an interpretation. The contextualizing of patterns of meaning provided an important contribution by Wetherell, Talylor and Yates (2001) to the analysis undertaken in the present study.

The interview transcripts shed light on the way in which the artists understand their creative processes and the way they are positioned in relation to the affects that these processes mobilize. It is important to emphasise that the meanings do not refer to the intended meaning that the artists gave to their work (Wetherell, Taylor & Yates, 2001) but the meanings emerging from the texts that reflect the understanding that the artists have of their creative processes as well as references to the characteristics of anguish that are being studied here.

Texts might be considered irrelevant when they are considered in isolation. It is through the creation of a network that any meaning can arise from the present study. The interconnection among the texts is what makes discourse analysis valid (Parker, 1992).

Discourse analysis, as a methodology that studies texts and patterns of signification and cultural representations, has as its main tool the examination of language (Wheterell &Yates, 2001).

The mechanisms of language were largely studied by Freud (1953d) and Lacan (1999) in an effort to understand the meanders of psychoanalytical treatments. Lacan (1988) based his language studies on De Saussure, who showed how signifiers are not linked to things but to the signified. This understanding of language was recognized as a great development in language studies but Lacan (1966b) questioned the understanding that a signifier is linked to a signified, defending that signifiers are actually linked to other signifiers.

Language is not merely an instrument utilized by the subject to communicate but is the source from which the subject is structured. Language determines all the relationships that the subject has with the world. Signifiers represent things because they are linked to other signifiers and this is how ideas about the experiences of the subjects are recorded in the unconscious system. Lacan (1999) explained that there is a radical split between signifier and signified because each of these occurs at different levels.

Lacan (1966b) emphasized that language does not have a single dimension but what is captured through language goes far beyond what is said. The message interpreted through language may not be what the subject intended to say. Language is not merely a vehicle that carries information in a transparent and

reflective way but is constitutive; it is the site from where meanings are created and changed (Wetherell, Taylor& Yates, 2001).

Access to information about the chain of signifiers in the unconscious system is unique to each subject because it is determined by uncountable associations that were registered throughout life. This is what makes it impossible to generalize any understanding of what is intimate to each subject. The mechanisms through which ideas are filed in the unconscious were described by Freud (1953c) as condensation and displacement related to the interpretation of dreams. Lacan adopted these mechanisms to explain that the structure of the unconscious is similar to the structure of language which utilizes metaphors and metonymies (Lacan, 1999). The study of language was meant to be a guide to elucidate and treat undesirable symptoms in a psychoanalytical treatment where the subject attributes a special knowledge about himself or herself to the analyst.

Discourses may be analysed and interpreted through the study of meanings and patterns of meanings and representations in a particular culture or society (Wetherell, Taylor & Yates, 2001). As the present study involves the analysis of interview conversations it is necessary to understand that language users are not free agents but are constrained in their use of language by their relationship with the Other of culture and knowledge.

The discourse of the interviews was also used in this study to gather contextual information about the environment in which these artists create their artworks

and live (Wetherell, Taylor & Yates, 2001).This understanding is especially important given the linguistic variations and cultural issues encountered in the present study.

The term ‘culture’ in the present study refers to the characteristics and variations in the way different groups organize their social relations, values and institutions (van Dijk, 1997). The author describes the “co-text” or the “surrounding text” (van Dijk, 1997 p. 4) which comprises other texts and influences text as a whole.

All data collected is to be considered as a *text*. Parker (1992) describes such texts as “delimited tissues of meaning reproduced in any form that can be given an interpretative gloss” (p. 6). Initially, it may appear that the images in the Fine Arts do not provide sufficient ‘text’ for interpretation. Parker then extends his explanation of the text saying that “all of the world, when it has become a world understood by us and so given meaning by us, can be described as being textual” (ibid. p. 7). Texts can comprise images, colours, movement, form, texture, sound, and the written word from which the source, relations and elements can be extracted.

In discourse, meanings may arise from an analysis of the relationship between macrostructures and microstructures. Macrostructures are global structures that include meanings and forms and these are related to the trans-individual aspect of discourses. Microstructures refer to local and individual references (van Dijk, 2004). In this research, the macrostructures serve as references that

contextualise the artworks in the world and microstructures refer to the discourses about the particular experiences collected from the artists in the interviews.

Discourses are pre-established texts that form links with certain realities and discourse analysis can therefore help the researcher to detect the discourses operating in the collected texts. The relationship among the different texts is established by identifying points of overlap and other phenomena, such as divergences and absences in the discourses that distinguish diverse ways of approaching the same objective.

The study of these discourses is conducted by analysing the network created by the texts collected in the research. Meanings are derived from the relationship established among the inherent elements of the network of the collected texts. These meanings represent the interpretation of the researcher. The analysis contextualises the collected discourse and discusses themes that have not yet been explored. This includes mapping a picture of the world in which the artists develop their work as a part of this network. Various ways of approaching similar realities can be analysed and give rise to possible contradictions (Parker, 1992).

It is important to refer to other closely-related methods of analysis and explain the differences between these methods and those that have been employed in the present study.

Lacan (1991) describes four discourses that establish social bonds through language and the subject. The subject stands as an *agent* in a discourse that faces the *Other* based on what is meant to him as *truth* and this results in a *product*. These four elements, *agent, Other, truth* and *product* are placed in four different positions generating four different possibilities of discourse described by Lacan (1991).

Although this research deals with the concept of anguish as studied by Jacques Lacan (1991), we will not explore his discourse theory because it is meant to be applied to the therapeutic process of psychoanalysis. The discourses presented by Lacan are used in a psychoanalytical treatment as an instrument to understand the positioning of the subject in relation to the Other. The understanding of this position by the analyst is an instrument that may be used to settle strategic manoeuvres under transference that will allow changes to the subject (Lacan, 1991).

Another methodology that is not applicable to the present study is case studies. There is no intention here to establish a detailed and descriptive account of the life of the artists that were interviewed but rather to analyse their understanding of their particular creative processes as described in the interviews and link these to other data collected. Similarly, quantitative content analysis will not form part of the present study because the intention is not to transform the collected qualitative data into quantitative data.

In order to interpret the texts extracted from the interviews, characteristics of anguish as studied in Chapter 2 were used as investigative parameters to indicate the presence of anguish in creative processes.

The specific parameters that were considered in the present study are references to overwhelming feelings, indications of affects beyond symbolic representation, diversions of anguish into other signifiers, disavowal of intimate affects and repetitions of repertoires about the division of the subject. Through these parameters, signs of anguish could be read in the texts and interpreted through discourse analysis.

5.3 THE STUDY OF HERMENEUTICS

Access to meaning can also be explained by means of the hermeneutic arc, studied by Paul Ricoeur (1974). The idea is that there is a link between surface and depth interpretations.

In the hermeneutic arc, interpretation is built through an initial act of understanding that leads to an explanation of what is understood and produces a new understanding that involves the initial understanding and as well as its explanation. This means that the interpretation itself forms part of the conclusion.

Structural analysis and hermeneutics are subject to the same process, based on the theories of Ricoeur (Moss, 2001). Ricoeur (1974) understands

hermeneutic not as a search for true meaning, but rather as a search for elements that allow for interpretation.

Structural analysis reveals the structural elements that then give rise to an understanding of the problem that exceeds the surface explanation. The structural elements form the basis for interpretation. Such interpretation is compared to an “objective process” (Ricoeur, 1974 p.162) which is precisely “the act of the text” (ibid. p.162) and is analysed and interpreted by a *reader* who, in the act of reading, carries out the “anchorage of the arc in the ground of lived experience” (ibid. p. 164) and is entitled to interpret the text.

The structure and internal relations in the collected texts are analysed by reducing units into smaller elements. Therefore, discourse analysis aims to break down fixed meanings within the discourse by dissecting different elements that form part of the text and then inserting it into a discourse.

This kind of analysis intends to identify social roles played by the participants in these discourses, relevant social knowledge present in the text, the norms, values and institutional and organisational structures that influence the text. These textual extracts will then be reorganized to produce a possible interpretation. In other words, the intrinsic elements are extracted and these will then be interpreted by linking them to extrinsic references.

Interpretation in this case does not intend to re-establish the originality of the work or life of the artist. The network described above consisting of selected

artworks and texts extracted from the interviews were interpreted by applying strategies analogous to those used in psychoanalytical treatment, where interpretation does not produce a final meaning to the suffering of the patients but establishes the relationship among the signifiers the subject brings to the analysis, thus allowing the meanings that cause their suffering to arise.

Roland Barthes (1977) explains the difference between the work and the text, where the work is the imaginary tail of the text and “the metaphor of the text is a result of the network or of a combinatory systematic” (p.3). It is possible to establish a parallel between this idea and the understanding of discourse that is used in the present study where the interpretation is derived by linking the different data to the concepts of anguish and art examined here.

Discourses are understood here as “sets of statements that constitute an object” or “a coherent system of meanings” (Parker, 1992, p.11). In the present study, the artworks, the texts extracted from the interviews, and the concepts of anguish, art and creative processes were linked with the aim of clarifying the presence of anguish in creative processes and its possible role in this process.

It is important to emphasize that the present study does not adopt the idea that derives from the works of Barthes, whereby the artist is not participative of the text that forms his work. The study does, however, incorporate another notion found in the works of this author, according to which texts are not static but rather form part of a network of relations that can be read as a discourse.

Possible interpretations will not be related to the intentions of the artists. Nevertheless, these interpretations establish relevant relationships between the artworks and the interview transcripts provided by the artists as well as the context where these artworks were created.

The building of the web consisting of the data collected and the discussions about the concepts of anguish, art and creativity made it possible to examine the signs of anguish in creative processes.

As the aim of the present study is to detect the presence of anguish during creative moments, it is important to understand that some macrostructures, such as unjust social orders might be more conducive to the presence of anguish than others. It is possible to associate social instabilities and lack of trustworthy social laws with the presence of anguish (Soler, 2005).

Artists may not approach social crises with the intention of eliciting possible changes, but their work may capture the unspoken social experience in which it is immersed. The presence of contrasts, incongruence and unexpected parameters in artworks may be indicators of conflicts (Krauss, 1993). This is an example of how macrostructures can be explored through the works of the artists.

It is relevant to observe that art might play an interesting role in moments of social crisis, even though this is not the focus of the present study and may be a topic to be further explored in future research.

Finally, it is important to emphasise that interpretation is not understood in the present study as a final truth because this may be nothing but a myth (Lacan, 1973). Boundaries of truth are built by linking signifiers and this implies that interpretation is understood as the construction of a network of signifiers drawn from the collected data which produces a version of truth and this version might have its own consequences.

5.4 METHODS OF INTERPRETING IMAGES

In exploring methodologies adopted by Art History to work with meanings that may arise from artworks it is useful to refer to Laurie Schneider Adams (1996a) on her study of these methodologies in which she understands Art History as a process of interpretation and not a description of styles and historical phases. Interpretation is then taken as framing the questions raised by the artworks.

Formalism is a methodology that could not be used in the present study because it allows no meaningful link between the artwork and the artist or the culture in which it was produced. Similarly, the ideas of Roland Barthes (1977) that claimed the death of the author, that is, the view that the artist has very little to do with possible interpretations of his artworks, are not conducive to this study.

By using formalism, Roger Fry (1956) considered art as a basic human expression that could be read through the formal elements contained in it,

namely lines, shapes, spaces, colours and light. These elements would be arranged by artists in different ways in order to achieve better results of design like proportion, pattern and rhythm and these would be taken as elements of analysis. The final arrangement of the work of art was known as the composition (Adams, 1996a).

The disconnect between the artwork and the artist proposed by Formalism does not apply to the present study where interpretation is derived from the analysis of artworks together with the transcript of the interviews with the artists and its contextualization.

A few contextual methodologies might be seen as an expansion of Iconography with specific focus. Artworks that were inspired by Marxism are examples of methodologies that understand that artworks are merely a reflection of the cultural context in which they were created. This kind of analysis focuses on the relationship between the artworks and the political and economic role they might play in a society. Another example of this focused analysis is research that derives from feminist concerns and has as its premise the idea that gender is an essential element in understanding the creation, content and evaluation of an artwork (Adams, 1996a).

Biographical methods approach artworks in relation to the personal traits of the artist and his life. Researchers that use this method assume that there is a direct link between artists and their creation and that the analysis of the private life of the artist might elucidate the artwork. Through this understanding, social

and economic factors play a secondary role while the primary focus of analysis is the biography of the artists.

The present study also recognises the link between the artist and the artwork but it will not explore the biography of the artists. Instead, it will focus on the texts provided by the artists in the interviews and to read them as part of a discourse.

Structuralism applies semiology, the science of signs to analyse artworks. From this perspective, “cultural expressions such as language, art, music and film are composed of signs, and … each sign has a meaning beyond, and only beyond its literal self” (Adams, 1996a p.133). This methodology intends to identify universal mental structures that are found in art by paying attention to unconscious psychological patterns that motivate human behaviour in general.

Semiotics is a broad method used by structuralists, post-structuralists and deconstruction experts in order to interpret social constructs as artworks. Peirce and De Saussure were the mentors of this methodology. De Saussure (1974) emphasized the arbitrary relationship between signifier and signified as mentioned above in the study of language. For him, language does not reflect reality but rather creates it. Through language reality is signified.

The reason semiotics is discussed here is that the method proposed by Peirce (1960) allows for some kind of relationship between signifier and signified. For him, the sign is divided into three parts, icon, index and symbol. As with the first

step of iconography, the icon is what is recognized at first sight. The index takes into consideration elements of style, painting techniques, social, political and economic contexts as well as public responses to the artwork. The symbol is the conventional meaning that can be linked to the artwork.

In structuralism universal mental structures are identified in their manifestations through social structures, literature, philosophy and mathematics as well as in unconscious psychological patterns that motivate human behaviour.

Roman Jackobson (1970) used linguistic formalism in the structural analysis of language and applied it to poetry and art. He pointed out metaphors and metonymies by interpreting paintings within a semiotic system. In the analysis of an artwork, the formal arrangements of elements in the text are interpreted as metonymies while the association of the artwork with external elements are iconographic conventions. The themes and typology present in the artwork can be seen as metaphors.

In a final stage of his work, Roland Barthes (1969) proposed that artworks should be treated as a language in which the link between signifier and signifier is determined by the extent of its arbitrariness. In some systems this link is arbitrary while in others it becomes non-arbitrary or motivated.

Barthes studied food and clothing as different semiological systems. For example, he attributed a sign of protection to clothes while food would be a sign of nourishment. Associations can be established by the signifiers

themselves. For example a raincoat would refer to a protection against the rain. Other systems are more complex such as those that are linked to films, television, advertising and other imagery where the link between the signifier and signified cannot immediately be established but may be revealed after some research.

Barthes' discussions on photography exemplify the shift from Structuralism to Post-Structuralism in his studies. Through photography Barthes goes beyond his famous statement about the death of the author. For him, photography is structured in three categories, namely “the operator that frames a piece of reality and takes the picture (the artist), the spectator who looks at the picture and the subject of the picture which is the spectrum” (Adams, 1996a p.158).

Maurice Merleau-Ponty (1989) understood that there are many possibilities in reading images and he thus studied the signs and treated paintings as a language, focusing on the formal and perceptual aspects of visual signs. He emphasized the influence of artworks in the lives of artists and recognized the connection between the two, but also held that artists played a secondary role in the reading of the images and texts that they produced.

Merleau-Ponty (1989) wrote about non-figurative styles, particularly abstract expressionism in which he recognized that there was a truth beyond resemblance. By relating modern abstraction with art history he noted that there is a tendency to challenge the traditional notion of fine arts. For him, the true meaning of a painting was to continually question tradition. The way in which

artworks engage viewers and readers, eliciting their response to meaning was even more important for Merleau-Ponty than the history of art or the history of the artist (Adams, 1996a).

Meyer Schapiro (1961) was an art historian who developed a semiotic iconography, discussing the “interplay of text, commentary, symbolism and style of representation” (Schapiro in Adams, 1996a p.144). He used signs for their iconographic functions rather than the arbitrary sense employed by Structuralism. For example, Schapiro understood the context in which a painting is created as a sign to be analysed while the history of how a prepared field or a screen is used becomes the social construct.

Most of the theories explained above look for meaning in an image. Jacques Derrida (1978) demolished all these constructs. In his study of signs, he showed that meanings are not fixed; they vary according to contexts which are themselves continually in flux (Adams, 1996a).

For Derrida (1987), the author does not control the power of his creation and does not know the definitive meaning of the text he created. In his theories, Derrida rejects the notion that art is a way of giving form to an idea.

Derrida (1987) also rejects the deification of the artist as the possessor of a final truth that explains everything. He argued that if there is any truth in the image, it is a truth that defies words and is consistent with its imaginary medium.

The important thing about Derrida is that he shows how every text can be questioned in its code because of the absence of primordial or ultimate meanings.

Iconography proved to be a useful methodology for the analysis of artworks in the present study. The analysis made through Iconography follows three stages. Firstly, the analysis of pre-iconographic or primary subject matter explores the content of the artwork and provides a basic description of what the analyst perceives in the artwork.

During the second stage, the analyst links parts of the artwork to familiar conventions, by reading the image with previously known information andits background.

The third stage is the synthetic level of interpretation where the aim is to find the intrinsic meaning of the image. At this level, the artwork is linked to the prevailing cultural style in which the artist operates and within which the image was produced, as well as to a variety of information that can be linked to the artwork. Data from various sources is analysed through contemporary texts, either those that have been carried down from past cultures or artistic precedents, as well as other influences that contributed to the artwork. This methodology was explored by Panowsky (Holly, 1984) and applied to the third stage of Iconology.

Iconology is a method used to interpret artworks introduced by Gombrich (1999) that focuses on the reconstruction of an entire programme that encompasses more than a single text. This methodology gives importance to the cultural and artistic settings in which the artwork was created.

Iconography and Iconology were utilized in the present study to interpret selected artworks. These methodologies were merged with an analysis of the three stages of the borromean knot proposed by Lacan (1988).

5.5 THE ANALYSIS TROUGH THE *BORROMEAN KNOT*

The name “borromean knot**”** derives from the image found on the coat of arms of the *Borromeo* family in Italy. The ‘borromean knot’ was introduced by Jacques Lacan (1988) who studied the imaginary, the symbolic and the real in the structure of the subject. This topological image was used to theorize the interrelation between these three registers, demonstrating that if any one of them is severed, all three become separated.

The image of the knot further demonstrates that there are aspects of each of the three registers – the imaginary, symbolic and real – where intersections occur and where each of these registers overlap with the others (Lacan, 1988). It is expected that the same will occur in the analysis of the artwork presented in this study.

An example of the overlap that may occur in the analysis of an artwork through this system is that what is visible cannot be completely described because there is an interaction between what is depicted in the artwork and the position and perceptions of the observer who approaches the artwork. This is the first intersection of the imaginary with the symbolic in the analysis.

Through the image of the other, the self is built. The imaginary aspect of the subject will constitute the field of the visible, where images are perceived. The symbolic provides elements around which various explanations for existence are constructed.

As explained above, language is a complex system whereby the subject establishes his relationship with the context in which he finds himself. The identification of signifiers to represent the subject may only be partial because signifiers can simply represent the subject without being the subject. Consequently, there is something that always escapes these identities and the subject continually searches for meaning in his life experiences.

The real stands for what exceeds the images and representations and is distinguished by a sense of something inevitable and unexpected, something that cannot be avoided and is impossible to control or explain. That which cannot be named or explained refers to the real that insists on remaining unknown and has a determining influence on the subject who keeps questioning his existence.

In summary, we will be dealing with these three categories in the analysis of the artworks by examining the imaginary which relates to everything that can be seen or imagined, the symbolic which relates to what can be said or explained into words and the real which can be described as that which escapes every recognized image or explanation. These categories are interlaced as shown in Figure 4.

The idea is that these three categories may be placed in an analogous position as the three stages of iconography described below. The first part of the analysis will describe the imaginary features of the artwork, namely what is seen and perceived in it. The second phase will associate it with contextual information derived from the location where the artist developed his work or other sources of information about the artwork such as the comments the artist makes about his artwork in the interviews. The final stage of the analysis will be to point out the affects that this piece may provoke or characteristics that may point to unspoken realities.

5.6 ETHICAL CONSIDERATIONS

As this research made use of interviews with the intention of collecting data from which to draw conclusions, ethical considerations were raised.

Working with individuals that were aware of being researched, demanded that we attained their consent for the interviews. This consent was joined by an information sheet so that the artists could understand what the present study was about.

The idea was to present the theme to the artists as a work of research about the affects that are involved in creative processes instead of evoking the whole question on the link between art and anguish in order to avoid pre-established conclusions.

Consent was also requested for recording the interviews. The transcribed quotes were submitted to the artists in order to obtain their agreement to use content from the interviews in the present study and possible publication, considering that the nature of this research does not allow for anonymity.

The interviews with the artists were certainly conducted with respect towards individualities, particularities and voluntary participation. The artists were contacted and informed about the intentions of the research and whatever more they expressed the wish to know. The interviews were booked in advance with the agreement of both parties. At the same time every document supplied for the research by the artist, or any person connected to them, was treated with the same care and respect as the material that was collected in the interviews.

As the theme of this research was inclined to cause certain discomfort for the interviewee in what concerns anguish, the researcher looked out for any experiences of extreme discomfort and would refer the interviewee to counselling with a competent professional if it would be necessary. If any of the artists should manifest any signs that the research would affect their well-being, a change of artist for the purpose of the research would have been taken into

consideration, unless the particular discomfort displayed by the interviewee proved to be manageable.

The artists were informed that they could elect to terminate their participation in this research at any point, regardless of the consequences to this research.

5.7 CONCLUSION

Finally, the analysis of the interview transcripts, the analysis of the artworks and any other data that was collected was used to discuss the concept of anguish described in Chapter 2 and the concepts of art and creativity developed in Chapter 3.

CHAPTER 6

DATA ANALYSIS

In this chapter, we will examine the interview transcripts and artworks of the artists who participated in this study, thereby looking for patterns and regularities from which we may draw further conclusions about the possible link between artistic creativity and anguish.

The texts of the interviews were framed against specific questions in order to maintain the focus of the study, but the texts were not narrowly interpreted at this stage so that the content and structure of these texts could emerge (Wetherell, Taylor & Yates, 2001).

The same system applies to the analysis of the interviews through discourse analysis and to the analysis of the artworks through iconography and the borromean knot as explained in Chapter 5.

6.1 CONTEXTUALIZING THE DISCOURSES INVOLVED IN THIS STUDY

The construction of meaning observed in each of the interviews was unique as a result of linguistic variations and specific cultural features. In an effort to understand the diversity of these texts, information regarding the context or environment in which these artists created their artworks was gathered prior to the analysis of the interviews and the artworks.

Here, the term "culture" refers to the way different groups organize their social relations, values and institutions linking the “co-text” or the “surrounding text which comprises other texts that systematically influence text as a whole” (van Dijk, 1997 p. 4).

The intention is not to provide a final meaning to the realities from which the artists speak but to enable us to have a better understanding of the meanings that are presented to us in the interviews and the analysis of the artworks, knowing that these meanings are never complete and may be recognized in the gaps or intervals (Zizek, 2005) that may indicate the presence of affects.

Associating a geographical population or ethnic group to a particular culture is a complex task because we have to take into consideration that people are constantly acculturating and incorporating ideas through their interaction with other people over time (Cameron, 1986). However, it is still important to consider specific habits and traditions that might influence the interviewed subjects in order to attain a better understanding of their ideas.

6.1.1 SHORT BIOGRAPHIES OF THE ARTISTS INCLUDED IN THIS STUDY

Little biographical information on Munyai and Magoro was available and most of the information on these artists emerged from the interviews conducted as part of this study. In contrast, more information on Catherine was available and this was supplemented by information from the interviews.

6.1.1.1 ALBERT MUNYAI

Albert Munyai was born on the 10th October of 1958 in Venda to a family of traditional healers. His mother and grandmother were *sangomas* and he reports that he learned to "mix up some *mishonga*[10]" and cure people.

Munyai lives in the Tengwe area in Venda, overlooking the Pile Mountain of the Limpopo Province (Hopkins, 2002).His family lived in a rural area, where he was taught to plant crops and raise cattle for their subsistence.

Munyai was born at the time when families arranged marriages according to their main interests. He grew up wearing *tsindi* (traditional male garment made of animal skin) because the family could not afford to buy trousers.

Munyai explains that he learned many useful things as a Venda boy, such as stamping corn, building what he called 'cultural houses' and to respect Venda

[10]Mishonga: traditional medicine mixtures of leaves that are prescribed after a consultation with a *sangoma* (Van Wyk, 2009).

social rules which he believes allows for greater dignity than Western social rules. He says that he was always very self-determined and believed that he had carving skills since his childhood. His grand-father was the first to teach him how to carve household utensils such as spoons and used to say that, “if you don’t know how to make a cooking spoon, you will never get married”.

During the 1980s, Munyai was introduced to David Roussouw, a famous artist from Johannesburg who worked at the Venda Development Corporation. Roussouw invited Munyai to work at a wood workshop belonging to Martin Kenelly. During this time, the artist carved small sculptures during his lunch break, whereby Kenelly recognised him as a capable artist and convinced him to work for himself.Munyai describes the time he left this job as a difficult time because he could not provide for his family, especially as his sculptures took time to finish and sell.

At this time Munyai met Godfried Dederen who began to collect his pieces and whenever Munyai was in financial difficulty, he would ask Dederen to buy some sculptures, allowing Munyai to take care of the basic needs of his family.

Munyai recalls that government-based organisations organised several exhibitions but he did not want to participate in many of them out of fear of arrest if he were to speak about the themes of his artworks.

When the *Venda Development Corporation* installed the *Ditike Art and Craft Centre* in Thohoyandou, they promoted Munyai's work and he began to sell more of his sculptures.

Munyai said in his interviews that in 1983 the youth of Venda rebelled against traditional healers and explained that the youth wanted to kill him for practicing traditional medicine. He was, however, saved by his friends at the University of Venda who convinced them to leave him alone.

Today Munyai offers art lessons at the schools close to his home where he tries to pass on some of his knowledge about life and art to his pupils.

Munyai's artworks have been displayed at many exhibitions: in Johannesburg at the Market Theatre, the Sandton Convention Centre, the Johannesburg Art Gallery, the Sanlam Gallery in Cape Town and Venda University. His work has also been exhibited in Sweden, Belgium and the Netherlands. Munyai was nominated for the Daimler Chrysler Award for South African Sculpture in 2002.

6.1.1.2 AZUIMPHELELE GERSON MAGORO

Azuimphelele Gerson Magoro was born on September 09, 1966 in Muledane Village near Thohoyandou in the Limpopo Province.

As a Venda boy, Magoro played with stones, clay, sticks and wood. He used to make spoons from wood and small figures of bulls from clay. He used to play a game with his friends in which each child tried to break the small animal figurines of another child. Magoro says that at that time, people used to collect the pieces of the bulls he made and glued them together to use as decorations.

Magoro attended primary school until Grade 3 and had arts and crafts classes. He enjoyed creating small objects out of clay or wood and claims that he was the best student in this discipline at school. When the teachers changed the curriculum and began to teach agriculture, Magoro did not enjoy it and decided to leave school and work as a shepherd in the mountains. Magoro says that at that time he learned to observe different kinds of wood and enjoyed hunting (Magoro, 2006).

After four years in the bush he went back to school and finished his studies until Grade 12. Magoro did not have any formal training in art and carved as a hobby and made sculptures of straight human figures. Magoro's mother began to take these small sculptures to work and sell them. One of the buyers wanted to meet the artist. At this stage Magoro could not imagine that his hobby could potentially lead him to be an artist.

Magoro's uncle, Meshack Raphalalani, was a recognized artist and saw a very big sculpture that Magoro had done and liked it. His uncle did not want him to give up his artistic skills because his friends did not understand what he

was doing and mocked him about his pieces. Although the uncle lived far from Magoro, he asked another artist, his friend Hendrick Nekhofhe, to allow Magoro to go to his studio everyday and teach him how to do art professionally.

Nekhofhe taught Magoro how to use the right tools. Before this, Magoro had used self-made tools such as broken bicycle frames that he cut and sharpened or flattened long nails and bolts. Magoro indicates that he is grateful to Nekhofhe for teaching him not to fear the wood and carve it. Nekhofhe asked Magoro to make a wooden chain and not to give up when it was difficult and encouraged him whenever he felt his confidence waning.

The contacts that Magoro made through his mother's work brought him to the attention of journalists and to Fiona Nicholson from the Venda Development Corporation.

Magoro was considered a talented young man and was introduced to the Minister of Arts and Culture who told him that they were going to build a place to help artists called Ditike in Thohoyandou. Magoro began to sell his pieces at a better price at Ditike, the craft house of Venda, designed to promote and sell Venda art, and was, therefore, able to make a living from it.

From there, the national art market in Johannesburg, Cape Town and Durban began to know Magoro's sculptures and he was invited to exhibitions in the main financial centres of South Africa.

Aspects of the cultural life of Venda are depicted in Magoro's sculptures. Besides having a great number of sculptures in private collections, his pieces are exhibited at the University of South Africa in Pretoria, the Johannesburg Art Gallery, the Olievenhuis Museum in Bloomfontein, the University of Zululand in Durban, the Ethnographical Museum in Rotterdam, Netherlands, as well as in Germany, Japan, England and United States of America.

Magoro won The South African Arts Award in 2004 with the sculpture: *Fighting is not a solution* (160x250x350cm). This piece is now exhibited at the headquarters of South African Breweries in Sandton, Johannesburg. He also won the 2009 Craft Awards sponsored by the Department of Arts and Culture in Pretoria for his sculpture, *Natural Beauty*.

6.1.1.3 NORMAN CATHERINE

Norman Catherine was born in East London in 1949 to a conservative family. In his *Curriculum vitae* painting (1993), Catherine pictorially and textually depicts a series of bizarre accidents and prolonged illnesses that took place in his childhood. Catherine explains that all of the strange accidents in which he found himself resulted in ‘funny things happening to his body’, which may have influenced the humorous and dark aspect of his artworks.

These ‘funny things happening to his body’ included an incident, when he was five years old and was found hanging by the neck on the washing line, with his

face starting to turn blue. Later he had a fish-hook removed from his tongue. At one point he poisoned himself by eating moth-balls.

In 1956 he suffered from rheumatic fever and was confined to bed for many months. He could not go to school and a teacher would sometimes visit him to give him his lessons. He thinks that this was the time when his imagination started to flourish. He thinks, however, that he was not as good at drawing as his sisters.

During his childhood he had the habit of telling scary stories and thinks that this influenced the style of his work later in life

In 1967/68, Catherine attended the Art Matric at East London Technical College under the tutorship of Jack Lugg, Barry Gibb and Clare Baker.

Catherine held his first solo exhibition in 1969. The exhibition included paintings on wood, objects on bone, wire and an assortment of found objects. This exhibition was held at the Durban Art Gallery and at the Herbert Evans Gallery in Johannesburg.

Still in East London, Catherine learned the technique of silk-screening and took a job as an apprentice sign writer.

In 1971 Catherine moved to Johannesburg and it was only on 1972 that he began his full-time art career and had his first major exhibition at the Goodman Gallery and was linked to it for more than twenty years.

During these years Catherine and his wife Janet lived in circles which he described as ‘hippie communities’ where they met many people and attended many parties. The artist described these times as ‘hippie days’ and considers that the friends he made at this time opened the doors for him to become an artist in Johannesburg.

Catherine participated in the Fook Island Project initiated by Walter Batiss. According to Catherine, Fook Island was a fantastical concept about another state of mind. The philosophy of this project was based on freedom of thoughts and actions. It was meant to be a place where you could invent yourself and be free. Catherine recognizes that the idea of Fook Island encompassed escapism intending to be a place independent from the rest of the world which had its own passport, stamps, currency, clothes and cuisine.

Fook Island project presented installations, performances, shows and paintings. At the launch of the exhibitions, special Fook food was offered. Catherine remembers that Batiss liked the fantasy in his work and that was why he invited him to be part of this project.

Catherine's works later became increasingly linked to the political context and began to depict disturbing images of war, mutilation, tragedy, cruelty and pain (Friedman, in Catherine, 2000).

In 1984, Catherine and Janet went to live in Los Angeles and New York for about a year and the artist considers that his experience abroad triggered greater artistic freedom. In the interviews for the present study Catherine reported that his time in the USA was not very easy. Several political exiles who also lived there suspected that Catherine was a spy for the apartheid government sent to investigate their activities overseas.

On the other hand, in South Africa, the exhibition of Catherine's works was often prohibited because of their satirical and political critiques. At the same time, however, some images of his artworks printed in post-cards could be found hanging in ANC offices in other African countries.

Catherine has sold artworks in New York (USA), Basel and Davos (Switzerland), Scheveningen (Holland) and, of course, in South Africa.

6.1.2. VENDA: GEOGRAPHICAL AND HISTORICAL CONTEXT: A SUMMARY

Because two of the three artists interviewed in this study, namely Albert Munyai and Azuimphelele Gerson Magoro live and work in Venda, it is necessary to understand the context in Venda in order to identify some of the influences behind their work.

Venda is situated in the Vhembe region of the Limpopo Province, around the Soutpansberg Mountains and south of the Letaba River. Historically, this region has been the geographical home of the Tshivenda speaking people (Kaplan, 1998).

The complex set of traditions attributed to Venda people that is still practiced today appears in diverse versions and originated from a variety of groups that inhabited this land since the early Iron Age (Kirkaldy, 2005).

Most of the known history of this region was collected by ethnographers in the early twentieth century through the oral accounts of tribal leaders. Although there are disagreements about the early history of Venda, ethnographic and anthropological studies have helped to construct this history (Loubser, 1987).

According to recent studies on Venda history, King Shiriyadenga (9th century) and his descendants reigned over the Mapungubwe Kingdom and Venda until the 13th century. After the decline of this kingdom, a series of migrations occurred from the Great Lakes region of Central and East Africa to the Venda area and all of these groups contributed to the corpus of the Venda culture (Cameron, 1986).

Some of the groups that contributed to the building of Venda culture and language are the Shona-speaking peoples, the Nguni, the Sotho and the Lemba. The Lemba people became famous for their metalwork and pottery and are

thought to be African Semites, the black Jewish descendants of a lost tribe of Israel (Le Roux, 2003).

In about 1848, European settlers tried to establish a settlement named Schoemandsdal in this area but were harassed by Makhado who was the Venda chief at the time and the settlers were forced to abandon the area.

In 1979 the South African apartheid government declared Venda an independent homeland and installed a local government that submitted to the central government until May 1990.The local administration was not popular in the area and was considered to be a puppet government characterised by high levels of corruption (Munthali, 2005).

Several prominent government officials were charged in connection with ritual murders in which the body of the victims was dismembered. The parts were used to make ritual "medicine" known as *muti*, which is said to give special powers to those who perform the ritual. When power was taken from the officials they were accused of corruption and involvement in witchcraft (Munthali, 2005).

The new generation rebelled violently against the traditional healers. Between January and April 1990, Venda police reported 217 witchcraft-related cases of violence, revealing a dramatic surge in witch-burning incidents. A large number of traditional healers in Venda have faced charges of human sacrifice. As a result of these events many traditional leaders now work secretly to avoid criticism and accusations of practicing superstitious rituals (Munthali, 2005).

6.1.3 VENDA SOCIAL DYNAMICS

The people who currently live in the Venda area descend from the broad range of groups cited above and consequently inherited diverse traditions that are still practiced today and continue to influence the culture.

Most of the traditions attributed to the Venda people are deeply based on religious beliefs. The people of this region have traditionally believed in a monotheistic God. However, this God is divided into three divinities: Khuzwane, Mwari and Raluvhimba. Khuzwane is known as the creator of the earth from sacred waters. Lake Fundudzi is said to be a replica of the primal waters from where the world was created and it is also known as Mwari's swimming pool and is, therefore, regarded as a sanctuary. Raluvhimba represents the face of a God to be feared and is linked to the chief who calls this God, *Makhulu*, grandfather. As a feared God, Raluvhimba is also associated with Satan reflecting influences from the Christian traditions introduced by missionaries who arrived in the 19th century (Kirkaldy, 2005 p.168).

This is a relevant point that may convey an idea of the way people from the Venda region deal with the real as the unknown aspect of reality, through religious images that impose fear or dread. The reference to the real is a sign of the presence of anguish which is also linked to the affects of fear and dread especially when these affects refer to unknown realities that affect the subject.

Khuzwane represents the creator of the world and is believed to have left earth after creating it. The part of God that represents the supreme guardian of humanity is Mwari and it is to him that the Venda people have traditionally turned when they are in need of help (Nettleton, 1984).

The ancestors also provide help and, as in other African cultures, are believed to have powers of influence in the lives of their descendants. They also represent abridge toward God. The symbol of the relationship with divinities is nature, through which divine messages are transmitted to men. Every natural phenomenon such as winds, thunder, rain or sun may be interpreted as a message.

Initiation rites are still performed, during which both men and women must master the traditions and social life skills of the Venda people.

As in many other native African cultures, traditional healers occupy an important role in the social structure of the Venda people and operate as religious ministers, doctors, therapists, and marriage or family counsellors. Strong affects and mental disorders may be attributed to the influence of demands from the ancestors or the ancestors may communicate that a person possesses special gifts which he/she may not be aware of (Thanyani Malange, personal communication).

The Venda people are usually very reserved about their own affects believing that if they share emotions or feelings with other people, the latter may influence them

negatively. It is believed that the wishes of others have the power of inflicting suffering or damage on their lives (Thanyani Malange, personal communication).

In most Venda traditions, affections of body and mind are regarded as strongly linked and derive from the metaphysical. In this holistic perspective, the healing of mental and physical ailments occurs within a religious context, where treatment includes administering herbal medicine and complex rites.

To research the affect of anguish in such a context poses a challenge because one needs to understand the close link between the body and mind within Venda traditions. Consequently, descriptions of physical sensations in the interview transcripts can be read as a displacement of affects.

Although there is a tradition of clay moulding and woodcarving In Venda, there is no word for an artist in this language. Artists are named craft workers and its meaning is extended to the people who create anything that can be built with the hands, regardless of whether it is an utensil or an artwork (Nettleton, 1984)..

Nevertheless, craft workers who create special items are said to be called by the spiritual world through unusual dreams and visions to fulfil their destinies. Their work is attributed to the metaphysical realm. The figurative woodcarving objects that were present in ancient Venda traditions were usually created for rites of initiation or as social symbols of power; for example the relief carving associated with the royal clans (Nettleton, 1984). One of the myths told in Venda is about a

sacred drum that was able to neutralize enemies. It is often represented in sculptures and is still believed to have protective properties (Nettleton, 1984).

Today, Western ideas strongly influenced the artists who live and work in Venda and many of them have attained recognition for their work not only in large urban centres in South Africa but also in other parts of the world.

The two Venda artists interviewed belong to this group of recognized artists who have succeeded in introducing their work to the global art market. These artists participated in government-sponsored arts incentive programmes in the Venda region such as Ditike craft house of Venda where artists meet, exhibit and sell their works (Nettleton, 2000). This centre, together with the Vhavenda Art Foundation helped to promote the work of Venda artists. (G. Dederen, personal communication, 2010).

6.1.4. EAST LONDON, GEOGRAPHICAL AND HISTORICAL CONTEXT: A SUMMARY

It is necessary to provide some contextual information for East London, home town of Norman Catherine.

East London is a coastal town overlooking the Indian Ocean, in the Eastern Cape Province, South Africa. The city grew between the Buffalo River and the Nahoon River and is the only river port in South Africa, originally called Port Rex (Burman, 1984).

During the war between the British settlers and the local Xhosa people in the nineteenth century, the city served as a supply port for the British military headquarters. This city was born and grew with a strong military influence which would soon be visible in the social life of the city, where the respected positions in social hierarchies mostly belonged to military families. Christian traditions also contributed to the formation of a conservative society in East London (Denfield, 1965).

East London grew as a modern industrial and commercial centre with a cosmopolitan atmosphere fed by the river port and the copper industry established in the region. The city also became a tourist destination, thus contributing to its multicultural influences (Pauw, 1973).

Pauw points out that a triangle of forces could be observed in the societal fabric of East London, formed by Western cultural influences, traditional Xhosa culture and the urbanized Xhosa and migrants from other parts of South Africa who went to live and work in East London (Pauw, 1973).

The 1960s and 1970s were critical times characterized popular resistance movements all over South Africa against the institutionalized injustices of the apartheid state.

The Bantu Self-Government Act of 1959 ruled that all black people should be moved to what was then called their natural “homelands,” but the reality is that

these people were forced to move to undeveloped areas far away from their places of work and their homes in the cities. East London was surrounded by two of these ‘Bantu homelands’ and suffered the hardship and resentment of the people who lost their homes and had to move off the land that they had owned for many years.

This unsettling social atmosphere coupled with the international economic sanctions imposed on South Africa to put pressure on the government to abandon apartheid had serious economic consequences for the harbour and mining businesses in East London (Watson, 1981).

6.1.5 METROPOLITAN LIFE IN JOHANNESBURG: A SUMMARY

Johannesburg was founded as a small settlement during the ‘Gold Rush”. British and European capital originating from the industrial revolution in Europe turned this town into an important economic centre based mainly on the mining sector. The local people from the Highveld “were forced, by harsh taxation, to work on the mines” (Alfred, 2003: 3).

The city became the stage for many conflicts between foreigners and locals and after the Anglo-Boer War (1880-1902) the Afrikaner population came to the city to take advantage of its potential for work and prosperity. At this time there were already signs, as was the case throughout South Africa, of separation and segregation between whites and other racial groups. After the 1920s with the growth of Afrikaner nationalism, the exclusion of black people from the active

economic and social life of the country increased and culminated in the establishment of a nationalist government whose apartheid politics was ruthlessly applied from 1948 until 1994 (Alfred, 2003).

In 1961, the segregationist policies of the apartheid government had reached its height and the country was experiencing a serious social crisis. Johannesburg became a site of political turmoil with numerous violent demonstrations against institutionalized injustices, detentions without trial, passes law infringements and forced removals of the apartheid government (Vladislavic, 2010).

During all this, Johannesburg was expanding in the 1960s and 1970s into a large urban centre characterized by a construction boom and small corner shops were replaced by shopping malls (Vladislavic, 2010).

In this scenario a privileged youth minority was largely uninformed about the local realities and was mainly influenced by global fashion tendencies, particularly those originating in Europe and in United States. They were influenced by the discourse in which they were brought up, ignoring the local reality and following international fashions (Vladislavic, 2010).

There were also various youth movements that simultaneously denounced the injustices practiced by a minority over a majority of the people not only in South Africa but also in other countries. The uprisings that were taking place at that time sought to liberate the masses from the perverse politics of the day; and prepared the terrain for further changes in the countries where it occurred. These

movements were often violently oppressed by the police forces, resulting in deaths and arrests that obliged liberation movements to adopt new strategies and armed tactics.

This period in South African history is intertwined with the experiences of one of the interviewed artists who lived and worked in Johannesburg at the time. These were times where mass democratic movements such as black consciousness and student uprisings were growing in South Africa and resistance to the unjust laws was becoming increasingly violent.

6.2 ANALYSIS OF SELECTED TEXTS IN THE INTERVIEWS TRANSCRIPTS

As explained above, at this point the content that will emerge from the data is still not completely linked to the main questions of this study (Wheterell & Yates, 2001) but the links established here will serve as the necessary context for the conclusions that will be drawn later.

The interviews, complemented by the analysis of selected artworks, served as instruments to understand the meanings that the artists attribute to their creative processes in which the presence of anguish is investigated. The texts derived from the interviews also provided indications of how these artists are positioned in relation to their affects and the way in which this position mobilized their creative processes.

This analysis does not intend to attribute any pathology to the participants of the study and does not claim to psychoanalyse the participants, primarily because the subjects did not request the interviewer to analyse their subjectivity, and secondly, two interviews would be insufficient to gain access to particular unconscious processes of the participants.

These texts were linked to social and cultural implications as well as the theories presented in previous theoretical chapters about anguish and art in order to examine whether anguish is present at the time that the artists created their artworks and whether this presence plays a particular role in creative processes. Discourse analysis was used to clarify these meanings and analyse the interlinked texts as demonstrated in the diagram introduced in Chapter 5 (Figure 5, Interpretation network).

It is important to remember, as stated in Chapter 5, that meanings do not refer to the meaning that the artists intended during the creation of their artwork, but rather the meanings emerging from the texts that reflect the understanding that these artists have (Potter & Wetherell, 1998) of their creative processes and its related affects.

It might be noted that there are more contributions that derive from the interviews with Catherine than with Munyai and Magoro. This might reflect that Catherine produced more insights during the interviews possibly owing to his access to higher levels of formal education and some knowledge of psychology. The other factor that might have influenced the quantity of material provided by Catherine is

that he explained his creative processes in the interviews in his mother tongue while the other artists did that in a second language.

6.2.1 INVESTIGATING THE PRESENCE OF ANGUISH IN CREATIVE PROCESSES THROUGH THE TEXTS OF THE INTERVIEWS

As explained above, the meanings that the artists attribute to their creative processes were researched with reference to the characteristics of the affect of anguish that were examined in Chapter 2 and the understanding of art and creative processes developed in Chapter 3.

In order to establish the presence of anguish in creative processes of the artists studied, it was necessary to unpack the concept of anguish and examine each of its main features as shown in the diagram below:

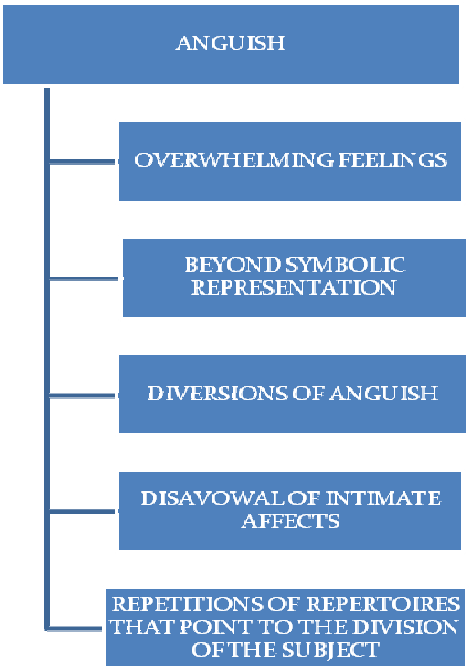


Figure 6. Anguish characteristics

The features of anguish described above were identified in the discourse of the interviews and in the texts depicted from the artworks. The data was previously grouped according to these five characteristics of anguish so as to make it easier to analyse and interpret this data.

In order to outline characteristics of anguish that will permit an examination of the presence of anguish in the creative processes of the artists interviewed, instances of these characteristics were summarized in the table below:

Characteristics of anguish used a investigation parameters	Munyai	Magoro	Catherine
Overwhelming feelings	1	1	1
Beyond symbolic representation: - lack of words - metaphysical explanations	- 10	2 5	10 1
Diversion of Anguish: - Displacement in other signifiers - Blame of adverse conditions in the world	6 5	4 8	6 3
Disavowal of Intimate affects - Generic Other - Denial and normalization	3 -	1 5	3 15
Repetition of repertoires - division of the subject			

wish for money	1	7	1
Balance and madness	1	1	7

Figure 7. Table on anguish

The above table indicates that contextual information might influence the findings of this study. There is a high incidence where the artists express that they lack the words to speak about their artworks. The interviews with Catherine reveal that he developed most of his works in an atmosphere of denial to which the privileged youth of Johannesburg (as described in section 6.1.5. of this study) was exposed. High levels of concern about balance and madness might also be linked to repressed ideas when mental categories of consciousness and unconsciousness are not sufficiently integrated and thus generate mechanisms of denial and normalization.

The low incidence of reference to 'lack of words' and denial or normalization in the case of Munyai is of particular interest because he refers to the ‘locked mouths’ of underprivileged people, a group in which he included himself during the years when most of his works were created. In contrast, Munyai frequently uses metaphysical explanations for affects related to existential concerns which may be linked to the Venda belief in supernatural powers.

Magoro demonstrates a high incidence of conflict between concerns for survival and the desire to dedicate his life to art and the exercise of his creativity and

blames adverse external conditions for the way in which he suffered as a result of this conflict as described below.

6.2.1.1 OVERWHELMING FEELINGS

As discussed in Chapter 2, physiological manifestations may accompany the overwhelming affect of anguish such as shortness of breath and increased heart rate (Freud, 1953r).

Passages of the interviews point to the presence of this affect in creative processes in the description of the physical manifestations linked to the overwhelming aspect of anguish that desperately searches expression. Munyai reports that: “the heart will start to beat very fast” and he admits that this feeling was pushing him to creativity:

> “…some subject matter which is coming to you and it becomes a lot into your brain and the brain didn’t manage to hold:”

He explains that when he was experiencing these overwhelming feelings: “I was like crazy, I was like mad”.

Magoro also highlighted in his interview the element of pain that seeks a release saying that “it’s like a pain if that mind is still in your body”. This artist finds a release for his pain by engaging in artistic endeavours and explains that:

> “It’s like healing myself when I am doing that kind of work because I feel like possessed with something in…”

In fact, he goes so far as to say that if he does not work, his levels of discomfort rise, stating that “I cannot feel comfortable if I am not working”.

In contrast to Munyai and Magoro, Catherine denies the presence of anguish saying:

> “I wouldn’t say that it’s anguish but it’s kind of an enjoyment that stresses everything at the same time”

However, despite the denial, the affect of anguish may be evident in the use of the words “stresses everything”. The manifestation of anguish might be further recognized when he adds that:

> “I just have to control myself or sometimes I do stuff that make me think if I am going to start throwing painting on the canvas like mad”.

The recurring reference to madness in the quotes above might be a sign that these artists seek a release for the anguish which they might be experiencing. This release may be a diversion for the anguish of being unable to exercise control over some kind of experience that might link to the real. This real is the part of the experience that resists explanation and over which the subject has no control.

In fact, both Munyai and Magoro admit that their activity bordered on madness. Munyai tells us twice that he was “like crazy” and “like mad” while Magoro explains that “I feel like possessed”.

Catherine provides further insights on how he perceived his artistic creativity to be “quite crazy”, so much so that he would have to “control myself”. Despite his efforts to control his actions, he recognizes that “a lot of the works I did in the sixties were kind of paranoiac”. He further transfers this paranoia onto himself, stating that “I think I was paranoid on and off” and claims it as one of his attributes, suggesting that “that’s what I am…frenetic and hectic”.

All of these references to the tension between control and madness corroborates with the notion presented above that the artist may be attempting to establish control over something that he feels powerless to control, but because it is an aspect of the real that cannot be described or controlled and therefore may reveal itself through artistic creativity.

6.2.1.2 BEYOND SYMBOLIC REPRESENTATION

6.2.1.2.1 LACK OF WORDS TO SPEAK ABOUT CREATIVE PROCESSES OR AFFECTS

The threatening impression provoked by anguish is most likely linked to the fact that this affect is not attached to a signifier and cannot be completely explained

by known causes. Instead it refers to inexplicable and unspoken realities that affect the subject. As the affects do not find representation in the symbolic, they seek expression in the real (Lacan, 1981).

Something beyond symbolic representation exposes the subject to feelings of the uncanny, discomfort and helplessness. Anguish is the resulting affect when there is a breakdown of symbolization (Lacan, 2002; Zizek, 2005).

In the interviews we find passages that indicate that words may not be enough to explain the feelings involved in the act of creating. Catherine makes several references to his inability to express his feelings about the act of creating, as can be seen in the examples below:

> "…you get maybe a feeling out of something rather than words…"

> "some are more expressive and others are more internal works… some are abstract in the sense that it's not quite sure what it represents"

> "I am not fluent in verbalizing what I am trying to do" "I am not very eloquent in the way I describe things…"

> "Nothing has to mean too much, it might be little meaning to some of it…"

> “Doesn’t matter too much to me in the end, as long as I like it and enjoy it”. “…even words can’t really say this is actually that” (Catherine).
>
> “…the face must show the feelings of the body” “Don’t mind my language; I am not good in English” (Magoro).

As observed above, Catherine points to the difficulty of expressing affects in words. He then indicates that it “doesn’t matter too much to me in the end,” indicating that ‘in the end’ he knows that no explanation will suffice to explain his artworks because they go ‘far beyond words’. Anguish is one of the affects that is difficult to express in words and Catherine says that he cannot find suitable explanations for his works because they go *far beyond words*. This may be a reference to the affect of anguish as the characteristic of the real.

Magoro indicates that “the face must show the feelings of the body,” suggesting that feelings seek a mode of expression. The attempt to use the face to express these feelings may be an indication of the search for a visual language or a symbolic expression for ‘feelings’ or intimate affects.

6.2.1.2.2 SEARCH OF METAPHYSICAL EXPLANATIONS

The impossibility of employing words to express the affect of anguish gives rise to feelings of helplessness and discomfort as a result of the uncanny aspect of what

is unknown but nevertheless influences the subject. This situation might be conducive to the search for metaphysical explanations (Freud, 1953t).

Various religious, mystical and spiritual influences appear in the interviews reflecting a variety of explanations for the unknown. These are associated with anguish in that this affect is linked to life experiences that cannot be completely explained. The repetitions of repertoires that refer to metaphysical explanations may therefore be linked to anguish.

Metaphysical explanations may be identified in some passages of the interviews quoted below where we find references to dreams about the ancestors, divine inspiration or mystical ideas of how things can be resolved. The question that is raised here is whether these metaphysical or mystical references are being used as a defence against anguish. Munyai, in particular, speaks about entering a "spiritual" life in which some kind of "energy" speaks "to my soul" and provides him with the "right material" to create:

> "It is like you are going away from a physical life into a spiritual"

> "I can feel there is an energy that talks to my body, talks to my soul"

> "…the spirit can send you where you can find the right material and the right shape"

> “For something that I was doing as an artist I am going to meet the masters” (Munyai).

Munyai also idealizes the creative act saying that his work will enable him to meet his idealized spiritual masters.

In the description of one of his artworks (unnamed) in the interviews, Magoro narrates the *u luvheza* ritual, during which the deceased ancestors are believed to help their people as they experience life problems and can even cause problems for enemies. Saying that this tradition ‘is too deep to be followed’ suggests complexity and inaccessibility, drawing the possibility of a link to anguish:

> “*u luvhedza* is when something not going right in the family” “the traditional healer or Mgome or prophet, they find that the problem is the ancestors. There is somebody that didn’t sleep well” “…the spirit or the soul of that person disturbed those who are living” “everything according to the belief” “this tradition is too deep, too deep, it is too deep to be followed” (Magoro).

Catherine does not make specific reference to metaphysical explanations but he does refer to the presence of angels and indigenous totems as recurring themes in his works. It is, however, possible to refer to some mystic thoughts such as the power of colours to ‘resolve things.’ This can be linked to anguish because there are references to matters that require a resolution but exist ‘far beyond words’:

> "…combinations of colours are like emotions. It actually has an effect that can go beyond the design of it… just the colour can almost resolve things".

> "The combination of colours in my work …they go far beyond words" (Catherine).

6.2.1.3 DIVERSION OF ANGUISH

We previously explained that anguish is accompanied by a strong doubt as to whether or not the subject will be able to cope with it and therefore efforts are made to avoid this affect. A usual defence against a threatening affect is the expulsion of anything that can be associated with this affect from the conscious mind to the distortion of the perception of potentially harmful situations so that they become less threatening.

In this study we will examine two aspects of the diversion of anguish: displacement of anguish to other signifiers and the blaming adverse conditions for unpleasant affects.

According to Lacan (2002), the act of constantly avoiding anguish due to its threatening aspect makes it possible to recognize this affect when it is diverted or displaced. The interviews hold several examples of signifiers that are used to displace or distort anguish.

6.2.1.3.1. DISPLACEMENT OF ANGUISH

Other signifiers in the interviews such as ‘feeling’, ‘sadness’, ‘tears’ ‘cry’, ‘worry’, ‘pain’, ‘painful’, ‘mind’ ‘threats’ can be seen as references to anguish that has been diverted:

> “They used to play and just *cry*” “notes that come from this instrument it must come *from the heart*, must be from inside”
>
> “I use this instrument while I’ve got so much *sad*” or “You start to *feel* it and after *feeling* it, it comes to you…”
>
> “…the *tears* are very easy to come out” “…when I look at it and read the subject matter my *tears* comes out…” (Munyai).

Here, Munyai is describing an instrument that makes him feel sad every time it is played and he plays it when he wants to get in touch with his feelings so that he can later continue his work. The use of signifiers like ‘cry’, ‘from the heart’ or ‘tears’, are further references to anguish.

Magoro also refers to ‘feelings’ that ‘can influence’ creativity and things that worry him, showing that anguish is an affect with active consequences:

> "…you just go with the *feelings*" "That kind of *feeling* can influence you to get involved with this or that" (Magoro).

The signifier 'worry' is also an affect that provokes mental distress and anxiety, and it operates as an anticipation of fear and is, therefore, linked to anguish and appears in various parts of Magoro's interviews:

> "I am *worrying* about those things that are disappearing everyday…"

> "I was *worried* about the African men who don't want to help their wives" (Magoro).

Norman Catherine provides clear indications that 'funny' things refer to a displacement of 'deep feelings' and 'painful' experiences. It is also possible to find this dichotomy in many of the artworks by Norman Catherine that simultaneously portray funny or harsh images (*Inside Trader*, 1997; *Cut Throat*, 1997; *Do not disturb*, 1991).

The role of jokes in unconscious processes was extensively treated by Freud (1953d) and Lacan (1999) as a distorted way of expressing ideas that are repressed. The 'deep feelings' and 'painful' to which Catherine refers may be feelings of anguish that are diverted through humour.

> "A lot of works from that period had the same *feeling*" or "the whole *feeling* of being in a bizarre place"

> “You are expressing the *deep feelings* through funny expressions”
>
> “…this might have been experienced and through time looks very funny and it’s also very *painful*” (Catherine).

Feelings of distress and discomfort may be present in terms like ‘cry’, ‘worry’ and ‘painful’ and the constant presence of the signifier ‘feeling’ also points to anguish as something that lies beyond words and affects the subject.

In other passages, Catherine refers to signifiers like agony and anxiety that might also be a reference to anguish:

> “Relieves me from that agony…” “take all that anxiety away”

Other signs of anguish that can be found in the interview transcripts refer to physical suffering. As it was explained in the contextual information, Venda holistic perspective holds that the affects of the body and mind are linked and both derive from metaphysically unexplained causes.

In this context where body and mind are closely linked, the use of physiological images by Munyai and Magoro to explain emotional experiences may be read as a displacement of affects:

”To me, everyday, I was feeling like a woman who is pregnant…” (Munyai).

“If I have story in my mind I just go out to relieve the pain”

“It’s like a pain if that mind is still in my body”

“I have to pass that pain into that wood”

“…this person is suffering from a wound all over the body, you are expected to see the evidence of the suffering through the face…that’s where you can see the expression of the emotions” (Magoro).

Munyai's description of processes of creativity through the image of a pregnant woman can be seen as a stereotypical explanation for his creativity considering that it is an image that is commonly found in artists’ reflections about their creative processes. Nevertheless, this explanation can also be read from the cultural understanding where affects are given corporal images.

Similarly, Magoro’s discourse reveals mental discomfort as an overwhelming physical 'pain'. The overwhelming presence of this affect that claims an output and leads to creativity suggests that he may be speaking about the affect of anguish.

Further signifiers that point to the displacement of anguish in Magoro's interviews refer to threatening things. While talking about going to the bush to do his work, Magoro says:

> "…if you imagine the, eh, you alone in the bush, there are so many things that can threaten you: snakes, wild games like the big five, lions…"

The threatening things described by Magoro may refer to displaced unspoken and uncontrollable affects.

6.2.1.3.2 BLAMING ADVERSE CONDITIONS

As the affect that is linked to the lack of explanations for existence, anguish drives the subject towards a constant search for the causes of his suffering. In this light, blaming adverse conditions in the world for one's suffering may be interpreted as a diversion for the inexplicable affect of anguish.

In the interviews, the three artists claim that it is only possible to attribute meaning to their work after it has been created. Speculating on these meanings, the three artists refer to adverse conditions in the world which produces concern.

Anguish may appear as a devastating feeling and the subjects constantly search for the reasons behind their suffering. Living is something that does not provide any guarantees. Everyone is responsible for their own survival and welfare and it

may be easier to blame the world and others for the inevitable adversities found in life than to take responsibility for one's one life and the loneliness that accompanies it.

In the interviews the three artists attribute causes for their suffering or worries to these adverse situations as something external, something that they cannot control.

Magoro for example, complains about contemporary conditions in the world where he struggles to survive and idealizes the old ways as an easier way of surviving:

> “I am worrying about those things that are disappearing everyday…”
>
> “olden days…they didn’t pay to survive…today everything is money” “we had no money that could give to eat and maybe to use it for schools” “traditionally, we can survive, but somehow, somewhere it’s difficult”
>
> “New things are coming, I can see, but it is difficult to get them, you can see but sometimes not get it” (Magoro).

Catherine attributes negative qualities to the ‘cruel things’ in human nature and to ‘others’:

> “I think this world is totally absurd and bizarre and cruel and people do the most cruel things”. “A lot of my work show in a kind of comedy way how scary man is”. “I just can’t tolerate problems that other people might create”

Munyai blames Western culture for inciting disorder and conflict in the Venda society through ‘funny education’ and ‘designered ideas’ presented to the young people, which drives them to turn against their parents and the traditional culture in which they were brought up:

> “Because there is somebody who had come here with some other funny education to destroy the original people with their original manner”

> “the students started to kill their parents and said they are witches”, “because of all these designered ideas”

> “we are not anymore living in our cultural style, we have been adopted some other styles which comes from Western area” “we adopt some other rules, which does not exist where we stay” (Munyai).

In these quotes, the Other is blamed for unexpected problems that are presented to the subject. Aspects of the relationship of the subject with the Other will be analysed below considering that this relationship is a constant trigger for the affect of anguish (Lacan, 2002).

6.2.2 THE SUBJECT AND THE OTHER

As it was introduced in Chapter 2, the demands that the subject attributes to the Other or the enigma of the desire of the Other are considered to be a source of anguish (Lacan, 2002). Particular ways in which the interviewed artists deal with the Other may be pointed out in the interviews.

6.2.2.1 BETWEEN A THREATENING OTHER AND AN IDEALIZED OTHER

In some instances, the artists described the Other as a threatening entity that is 'cruel' and has come to 'destroy' that which is perceived to be good.

> "Somebody who had come here with some funny education to destroy the original people and with their original manners" "They [referring to the government of South Africa] took those works and gave it to wrong hands" (Munyai).

> "I got knowledge …to make food for them, for myself or for my family. But because of the modern thing…today's system of…way

> of living, if you don't have the special job that can give you money; you can't go anywhere, unlike the olden days" (Magoro).
>
> "…I think this world is totally absurd and bizarre and cruel and people do the most cruel things" and "…man is kind of cut across and kind of more animal than animal the way I portray it with a sense of humour" (Catherine).

In other parts of the interviews, the Other was also described as an idealized Other that presents solutions to problems that a threatening Other is believed to have caused. In some cases there is a sense of nostalgia for a time in the past which it would have been easier to deal with sufferings as in the quotes below:

> "…there were some cultural laws who used to guide the children to behave in a manner that they could have some responsibility of their future" "…the cultural laws in Venda, they were very close to the creator Lord himself" (Munyai).
>
> "…the actual process of doing art… relieves me of that agony…" "just the colour can almost resolve things" (Catherine)
>
> "I am interested in this because this is the original thing and we cannot survive without it". "long time ago every family got the cattle to plough the soil…""…older days, whether you got money or not, you are rich".

For Catherine, colour represents the idealised solution to problems. Munyai suggests that the idealized Other is the Venda culture and Magoro brings up the nostalgia of old and irretrievable days when people lived closer to nature and were taught to earn their living far more easily than today.

6.2.2.2 BETWEEN DOING ART FOR FINANCIAL GAIN OR ENJOYMENT

A conflict between creating art for financial gain or for other reasons, such as playing, learning, enjoyment, containing an idea, and entertainment for others appears in the interviews and may represent the division of the subjects between being able to work for a living and creating something that might attain the status of art. The division of the subject is something that points to the lack of a final explanation for life and is a possible indication of anguish.

This conflict may be read in the repetition of the expression “not for money” and the idea that art may be a form of entertainment:

> “We used to make that things not for money but for grades”; “…they were doing these not for money but for fun” and “original artist can work without money just for enjoying” “…not for money, just for entertaining people” (Magoro).

> “I am not talking about people that buy it because it can be worth something but generally people buy my art because they enjoy it

> and it becomes a form of entertainment for them on their walls' (Catherine).

One of the possible interpretations that arise from the recognition of this conflict is a reference to the imagination of an Other that is abusive and exploitative and demands that the subject work for free.

Further elements of this idea can be found in the following passages:

> "I am worried about that things which are disappearing…some things were gone through bartering…they just bring some mirror or some razor blade and the cattle is gone" (Magoro).

> "I will show you the plastic trophy I got from an award of the municipality…no prize, only trophy…give me the machine…buy me a machine so that I can use it for tomorrow…is a toy, a plastic…this is a joke, is a big joke" (Munyai).

In one of the above passages, the image of a perverse Other that abuses the subject is placed in the historical figure of the colonizer who would appropriate valuable things by bartering it for insignificant trinkets, while in the second passage it is the government that offers insignificant items as a prize to the artists instead of prizes compatible to the value of their work or even tools that they need for their work. These texts reveal complaints concerning proper recognition of artists that would allow them to live honourably.

6.2.3 DISAVOWAL OF INTIMATE AFFECTS

As Freud (1953c) pointed out, there are unconscious desires that are not welcomed by the conscious self and, thus, intimate affects are a source of personal conflicts that may lead to symptoms and cause much distress to the subject. The drives and their sexual elements that constantly search for satisfaction come into conflict with the symbolic world that organizes social life according to a set of rules. In this context intimate affects tend to be diverted or denied in order to avoid mental suffering.

Different indications of disavowal are present in the interview transcripts such as the presence of a generic other and the denial or normalization of the symbolic in an attempt to divert anguish.

6.2.3.1 GENERIC OTHER

As was described in Chapter 2, the subject is structured through the Other, where the Other, capitalized, refers to the world of language and culture from which the unconscious is built. This Other attains a special importance in the structure of the subject and represents his ideals, lost objects and endless search for joy or *jouissance* (Lacan, 1973).Anguish is the characteristic affect that the subject experiences when facing the desire of the Other. Empowering the Other is also a way of disempowering the subject and attributing the responsibility for every failure and joy to this Other rather than taking responsibility for oneself.

Disavowal can be recognized in the absence of an agent behind the situation being denounced and the attribution of suffering a generic other. The use of signifiers such as ‘people’, ‘somebody’, ‘some other’, or ‘man’ in the excerpts below indicate that the responsibility for what is being criticized is attributed to a generic other. This may suggest the presence of a disavowal of intimate affects such as anger, anguish or other unidentified affects by the subject.

> “*people* do the most cruel things”. “A lot of my work shows in a kind of comedy way how scary *man* is”. “I just can’t tolerate problems that *other people* might create” (Catherine).

> “*somebody* who had come here with some other funny education” “we have been adopted *some other* styles which comes from western area” “we adopt *some other* rules, which does not exist where we stay” (Munyai).

6.2.3.2 DENIAL AND NORMALIZATION:

Disavowal may also take the form of denial and normalization and can be interpreted as signs of diverted anguish.

Denial is an acknowledged mechanism of self protection against unwanted desires and its related affects. Freud (1953q) studied this mechanism in relation to repressed sexual drives. Elements of these unaccepted sexual drives can be

expressed but on the basis of denial. He recommends an analysis of these negative sentences in psychoanalytical treatment to unveil repressed ideas.

During the interviews, some affects were described negatively and may suggest the presence of anguish as in the quotes below:

> “I am not scared of it, I mean; I have been in a couple occasions scared…”

> “I am not saying I’m reflecting a torture thing… but not necessarily…”

> “There is also like a standardization of my work as comic in a way which is not exactly anguished…”

> “there are more violent emotions in the sense of anger in this work here, but with a sense of humour”

> “My work is actually funny, I hope that doesn’t let you too upset” (Catherine).

The normalization implicit in expressions such as ‘I mean…’ and ‘but…’ may be an attempt to neutralise the consequences of what has just been said, especially given that the expression of affect in the above statement is followed by words such as: ‘scared’, ‘anguish’, ‘anger’. He is reacting to the interviewer and trying to

explain his work, perhaps thinking she may be 'upset' that his work is considered 'funny' instead of anguished. It is important to highlight that here' funny' might have been used as a 'naïve' transmission of an idea or affect.

6.2.4 REPETITIONS OF REPERTOIRES ON THE DIVISION OF THE SUBJECT

The affect of anguish is also defined as a response to the lack of representation for existence. There is no signifier that can completely signify the subject and his identity. the subject questions his identity; all he/she finds in the most intimate part of himself/herself is that there is nothing that can fill the lacuna of existence. As a result of this void of meaning the subject incessantly repeats his search for definitive meaning to his life and universe, which he/she thinks may be attained through an imaginary Thing or place (Lacan, 1973)..

The mechanism of repetition was largely studied by Freud (1953i) and later by Lacan (1973) and refers to the insistence of an avoided idea or affect. However, that which is repeated does not find expression but keeps insisting on trying to find any kind of expression. Anguish is an affect that occurs in the absence of a final explanation for existence and is, therefore, an affect that may be linked to repetitions that reflect the division of the subject.

Repetitions of repertoires that refer to the division of the subject may, therefore, be a way of tracking the presence of anguish in creative processes.

6.2.4.1 DIVISION BETWEEN CREATING ART AND GENERATING INCOME

This sub-section shows that the artists are divided between creating art as a consequence of creative processes that involve the most intimate part of themselves, and creating art as a source of income.

Some of the interviewees used negative sentences to express the division between being an artist and the need to earn money:

> ”We didn’t make that things for money, it was a play”.

> “We used to make those things, not for money but for grades” “I was doing that for play and not for selling”

> “…trade it for a bottle of beer or something, but never sell”“Original artist can work without money just for enjoying”

> “I can’t sell this piece because I have the problem” “Not for money, just for entertaining people” (Magoro).

The above repetition points to Magoro's view of artistic creativity as genuine or spontaneous and not for financial purposes. The insistence on the denial that creating art is a way of earning money unveils the conflict of recognizing that money is part of what the artist gains from his work. However, these quotations

also suggest that art is aligned to ‘play’ and joy (‘for enjoying’) as a positive element rather than work and money which are viewed negatively.

It is possible to observe the same division in Munyai and Catherine:

> “we are not doing that for profit…we are doing that by love” (Munyai).

> “Obviously there is the business side too but that is only part of the work” (Catherine).

The above quotes suggest that these artists attribute a negative value to profit or else they minimise it as “only part” of what is gained with art.

6.2.4.2 DIVISION BETWEEN BALANCE AND MADNESS

Another repetition that is present in the interviews is the theme of madness, with the artists using signifiers such as “mad’, “possessed” and “crazy” in reference to the overwhelming aspect of anguish. These signifiers refer to a state of mind where acts are not controlled by consciousness and carry an aspect of senselessness that cannot be explained. These examples suggest that the interviewees are trying to describe something that is akin to anguish as an affect that cannot be expressed in words:

> “At that time I promise I was like crazy, I was like mad” (Munyai).

> “I feel like possessed with something in. I cannot feel comfortable if I am not working” (Magoro).

> “I just have to *control* myself or sometimes I do stuff that make me think if I am going to start throwing painting on the canvas like mad…” “quite crazy” “I think I was paranoid on and off” “a lot of works I did in the sixties were kind of like paranoiac” “That’s what I am… frenetic, hectic or sometimes not” “schizophrenics or this or that, not all bad ones” (Catherine).

Catherine juxtaposes signifiers such as ‘crazy’, ‘schizoid’ and ‘paranoiac’, with other aspects of his subjectivity which he regards as being ‘balanced’, ‘compromising’ and ‘easy going’. These adjectives are either attributed to others or to himself or one of his own artworks:

> “…generally I am quite easy going in a sense. I am very compromising; I certainly don’t behave like my art” (Catherine).

The repetition of the signifier ‘control’ to explain the personal gains that Catherine achieved through his art, raises the question: What is being controlled with art? Could it be the ‘naughty’ crazy, ‘schizoid’ side that also appears in his words? Or is the need to gain control with his art a way of avoiding anguish which is the affect that arises when there are feelings and experiences that are beyond words and cannot be controlled?

> “but the actual process of doing art gives me maybe some kind of personal contribution and relieves me of that agony of trying to resolve anything any other way because I’ve got control”

> “If I’m not (doing his work without interruption), my life becomes schizoid, almost imbalanced…”

> “…things are out of my control and I think that by doing art, that process gives me a control…”

> “With the work I am able to control things in a way that is creative and can take all that anxiety away and be a positive thing” (Catherine).

The above passages clearly show how art might be seen as an efficient way for the artist to face anguish and its related affects.

6.2.5 CREATIVE PROCESSES AS THEY APPEAR IN THE INTERVIEWS

6.2.5.1 A DRIVE TO CREATE

The theme of the creative drive appears in the interviews in descriptions of uncomfortable feelings that seek an outlet and is relieved in the creation of

something that the artists considered to be good enough to be presented to the public.

This drive to create can be read in the following passages:

> "…there is a lot into your brain and the brain didn't manage to hold it up until you finish up a piece of art and you will feel a little bit better" (Munyai).

> "It's like you are going away from a physical life into a spiritual" (Munyai).

> "I feel like possessed with something in""I cannot feel comfortable if I am not working" (Magoro).

> "The process of doing the art …relieves me of that agony of trying to resolve anything any other way because I've got the control" (Catherine)

> "With the work I can control things in a way that is creative and can take all that anxiety away and be a positive thing". (Catherine).

These passages attest to the presence of uncomfortable feelings that seek an outlet through creative work. Considering that anguish is an overwhelming affect that seeks release, this first version of creativity extracted from the interviews

may indicate that the affect of anguish is present in creative processes of the interviewed artists and may be the motor for these creative processes.

6.2.5.2 THE SEARCH FOR SYMBOLIZATION

The need to symbolise undefined affects or ideas also emerged in the interviews in the artists' description of their creative processes and can be read in the following passages:

> “I realized that I can’t even write a book to record what had happened into my life… then I started to create sculptures into subject matter” (Munyai).

> “…if I have my own problem; in order to show out that problem, I have to get something that can contain my problem” (Magoro).

> “I am going to do certain work where I am going to show certain things from what I’ve been through” (Catherine).

The search for symbolization may be seen as a way of dealing with affects. Affects represents aspects of experience that cannot be symbolized and remain unbound, urging the subject to look for symbolization. Things that cannot be expressed directly into words may be the motivation to search for other forms of symbolization, such as the creation of artworks.

6.2.5.3 SPONTANEOUS CREATIVITY

The impulse to create was described by the three artists as something particular to their experience. It is not a consequence of any artistic training or professional demands but something impels them towards creativity. These creative processes were described in the interviews as spontaneous moments that resulted in creativity:

> “You just go with the feelings” “The original artist can start creating without knowing what they are doing” (Magoro).

> “I can feel that there is an energy that talks with my body, talks with my soul that I start to… you know, to create, to become more creative”. “then I started to follow the rhythm and I started to make little sculptures” (Munyai).

> “When it’s a blank canvas, and you start, rub it, whatever and keep going and then in a slightly instinctive way, you suddenly know what to do. I just keep going till it works and until it becomes something” “I am also never sure in the process of working which way I want to go…” “It comes from doing the stuff… it’s the rhythm” “I let it come through without questioning it too much and I do something in a

> naïve way even if it's a deeper meaning. I won't question it too much and analyse it before I work on it but I let it come" (Catherine).

Signifiers such as 'instinctive', 'feelings' and 'energy' refer to involuntary influences that the subjects experience as they begin a creative process. Two of the artists refer to a rhythm that unconsciously leads them to create something.

6.2.5.4 SUBJECT MATTER IN ARTWORKS

Another aspect of creativity evident in the interviews is the presence of a subject matter that inspires the creation of some pieces. This version is contrary to previous descriptions of spontaneous creativity. The presence of a subject matter that influences runs contrary to the idea that the subject matter of an artwork can only be allocated after it has been created.

Nevertheless, several references in the interviews point to a particular subject matter that operates as an influencer for creativity such as:

> "It just comes to me when I am watching the news on television" "most of my art has to do with the human condition" "I portray it with a sense of humour" (Catherine).

> "…sometimes…I got the subject matter already, let me do …something else again" "I don't know how to write into black and white but I believe that if I make one piece of my sculpture, … if we

> start to describe it, we can make the whole book in one piece" (Munyai).
>
> "Sometimes you can go with the idea before you carve" "You have to create things or story in your mind then you can go out to find the material" (Magoro).

These quotes suggest that each artist has different ways of entering creative processes. The same artist may have various motivations to create an artwork. Sometimes they create without a clear idea of what to do and the subject matter only appears later, while at other times they consciously seek a way to express the ideas present in their mind before creating an artwork.

6.3 ANALYSIS OF SELECTED WORKS OF ART

The works of art selected were all samples from the fine arts and this analysis consists of one installation, one painting and one sculpture; one from each of the artists interviewed. Each of the artworks will be analysed separately and will later be linked to the rest of the data in the final analysis of the presence of anguish in creative processes.

These particular pieces are interesting because they point to something beyond explanations that affects the subjects in their search for meaning in life.

The methodology used to analyse the artworks in this study, focus on three different perspectives. Firstly, it views the artwork as an object presented to the public to be admired; observed or perceived. Secondly, it focuses on the relationship between the subject and the signifier where the subject is the artist that created this piece or the observer who is analysing the artwork. The third perspective examines the aspect of the artwork that points to the real. Since no interpretation is final or complete, there is something that exceeds any explanations and will point us to invisible aspects that can be linked to the void of meaning that affects any subject (Lacan, 1988). The works of art may transmit aspects of these elements that are beyond words and meanings and point to particularities that are impossible to represent both to the public and the artist.

In Chapter 3, we discussed that artworks are in a position to encircle the Thing; to frame the Thing that cannot be touched or attained because it is not a thing in itself but the ideal for the subject. Jacques Lacan (1973) related this Thing in the horizon of the subject to the *object a, cause of desire* and explained that art “elevates the object to the dignity of the Thing” (Lacan, 1986, p. 133).

As explained in Chapter 5, the methodology used to analyse the artworks will be a mix of iconography and the analysis through the borromean knot. The borromean knot is composed by three categories: the imaginary, the symbolic and the real. Lacan used these categories to analyse all structures and this study employs these categories to examine various aspects of the artworks.

6.3.1 – INSTALLATION "*HEAVEN DOES NOT FALL*" BY ALBERT MUNYAI (1986-1987)

When I first saw this installation outside Munyai's studio, parts of it were broken and other parts covered. The artist explained that the damage to the installation was the result of exposure to the elements over many years. He showed me how these parts could be fixed and removed the cloths that covered parts of the artwork.



Photograph 1: Installation *Heaven does not fall* by Albert Munyai (1986-1987).

I took several pictures of this installation from different angles but despite this, parts of the installation may have been compromised by the poor conservation of this artwork.

6.3.1.1 IMAGINARY PERCEPTION OF THE ARTWORK:

This stage of the analysis employs the iconographical method as the formal stage and will focus on the imaginary aspect of the artwork, in which the artwork will be described in detail. The perception of the image that I present here is necessarily incomplete because it intersects with my symbolic references or lack of complete references to the symbolic world in which the artwork was created. This image also intersects with the real, which points towards aspects of the artwork which cannot be described or put into words.

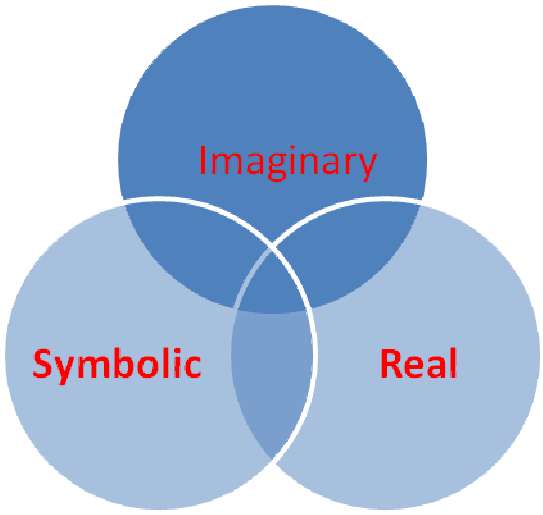


Figure 8: Borromean Knot with highlight on imaginary.

The imaginary and the symbolic are brought together by talking about what is seen. This construction of the text will give rise to an interpretation of the real aspects of the artwork.

This installation consists of five large sculptures more than a meter high, carved from wood and some other articles that are linked to parts of these sculptures as described below.

Sculpture one (Photograph 2) is a one-metre high pink figure hanging from one of the supports of the roof of the studio. This figure is skeletal and its ribs are showing; the penis is prominently displayed and its feet are small, covered by delicate shoes. The right arm with a well-defined hand is outstretched while the left arm is bent above the head. Its tail is about a meter long and touches the head of another figure standing on the floor. Its legs are thin and the figure is splay-legged.



Photograph 2: Installation *Heaven does not fall* by Albert Munyai (1986-1987).

The second figure (Photographs 3 and 4) stands on the floor and is about two metres high. This figure has a thick hair about three times the size of its head.

The tail of the first figure touches its hair and head. Its face is detailed and well-defined. A long neck leads to the body of a skeletal figure with visible ribs and a penis. Its right arm is short and the left arm holds a snake (Photograph 5) with a twisted head. The leg muscles and calves are well-defined. This figure is also splay-legged.



Photograph 3: Installation *Heaven does not fall* by Albert Munyai (1986-1987).



Photograph 4: Installation *Heaven does not fall* by Albert Munyai (1986-1987).



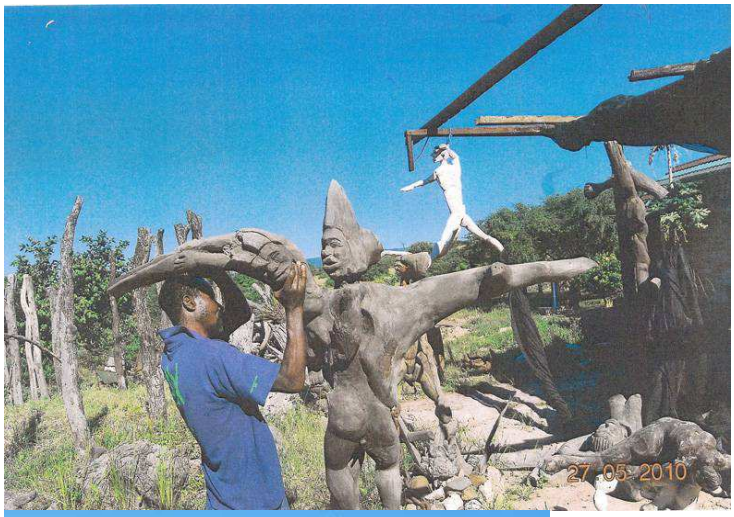
Photograph 5: Installation *Heaven does not fall* by Albert Munyai (1986-1987**).**

The third figure stands on top of a sculpted head which has a chain attached to a cross that locks its mouth (Photographs 6, 7 and 8). This figure is also about two metres high. Its head and face are well defined and something that looks like a hat covers its head. The arms are shaped like wings; there is another sculpted

face on the right arm and the hand holds the wing back. One of the wings was broken and the artist placed it in the right place to show me as it appears in photographs 7 and 7b. The left wing is plain. The body is far rounder than the first two sculptures and even has a small belly, while the legs are well-defined and thick.



Photograph 6: Installation *Heaven does not fall* by Albert Munyai (1986-1987).





Photograph 7 and 7B: Installation *Heaven does not fall* by Albert Munyai (1986-1987).



Photograph 8: Installation *Heaven does not fall* by Albert Munyai (1986-1987).

A wooden cross (Photograph 5) protrudes from a bed of colourful stones and a brain is placed among the stones (Photograph 9).A thick rusted iron chain is hooked from the top of the cross and the lock at the end of the chain locks into the mouth of another sculpture that appears to be a face and is located beneath the foot of the third sculpture. The brain lying among the stones has two small figures of a man and a woman carved on it (Photograph 10).



Photograph 9: Installation *Heaven does not fall* by Albert Munyai (1986-1987).



Photograph 10: Installation *Heaven does not fall* by Albert Munyai (1986-1987).

The forth sculpture (Photograph 11) depicts a woman lying down on her back with her legs stretched up. She is not as thin as the first two figures and the head, hair, face, breast, legs and knees are well defined. The arms are holding each other above the head. The left leg touches the head of another small figure whose head is upside down and has small arms and hands. Only part of the body of this figure is visible.



Photograph 11: Installation *Heaven does not fall* by Albert Munyai (1986-1987).

The fifth sculpture (Photographs 12, 13 and 14) looks like a human figure lying on top of a headless white body. The left arm of the top figure touches three egg-shaped items stacked one on top of the other. Another undefined arm can be seen on the left side of this image.



Photograph 12: Installation *Heaven does not fall* by Albert Munyai (1986-1987).



Photograph 13: Installation *Heaven does not fall* by Albert Munyai (1986-1987).



Photograph 14: Installation *Heaven does not fall* by Albert Munyai (1986-1987).

6.3.1.2 SYMBOLIC ANALYSIS:

In the second stage of this analysis, namely the symbolic analysis, the images are linked to background information, taking into consideration possible associations between the description of the artwork in the first stage of the analysis, the words of the artist and contextual information. Iconography in this second stage of the analysis is used to identify the artwork with familiar conventions that are located in a specific context.

The association of the artwork with what is familiar to the researcher is the point where the symbolic the imaginary analysis meet. The parts that are excluded in the symbolic analysis form the intersection with the real.

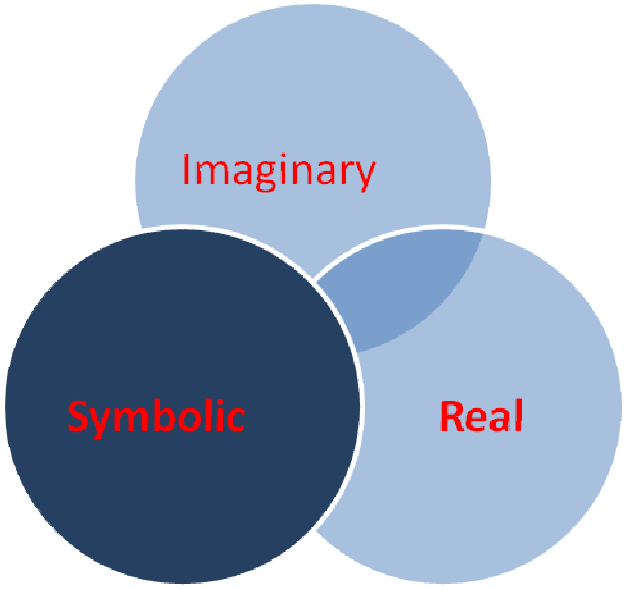


Figure 9: Borromean knot with highlight on symbolic.

Munyai explained that this installation was created in 1986/1987 when he was trying to complete a subject matter that could not be exhibited in public places because the apartheid regime at the time consisted of a white minority that imposed racial discrimination and segregation to exert power over a massive majority of black people (Loubser, 1987).

The pink tinge of the first figure in the installation contrasts with the others. The immediate association that comes to mind is that the artwork was created in a context where skin colour was a parameter for domination. The contrast of colours in the sculptures refers to the conflict that was established by the imaginary feature of colour.

The pink sculpture stands above the other figures, possibly representing the domination of white people over black people. The colour of this first sculpture

may also point to the commonly used term that township dwellers during apartheid had for white people – the "pink" people. According to Munyai pink was very important during apartheid and this first figure is trying to protect itself as if saying: ‘don’t walk on my tail’. This may be a reference to white people who felt the need to protect themselves from danger.

Munyai highlighted another reference to the racial discrimination of the time in his description of the third figure (Photographs 7, 7b and 8). Munyai says that this sculpture is like an angel that “has a double face because there is no black or white angel” (Photograph 7b). These words show the impregnation of the race-based conflict and the desire to find a unifying solution for this conflict.

Aggression and conflict may be identified in the fifth black figure which appears to be engaged in a battle with a white figure. The black figure is on top of the white figure which has been beheaded and fragmented into pieces after being dominated by the black figure (Photographs 12, 13 and 14).

Signs of conflict can also be inferred by the presence of the cross that stands among the coloured stones from which a chain is hooked and locked with a padlock to the mouth of another figure in the third sculpture (Photographs 5 and 8).According to the artist, the locked mouth represents restrictions to freedom of speech inflicted by the apartheid government at the time this artwork was created. The chain comes from the cross which is the master symbol of Christianity and could represent the way in which religions perpetuated the

government's domination over black people, especially in rural communities (Kirkaldy, 2005).

The diversity of colours, genres and species are incorporated in this installation and Munyai explains that the differently coloured stones symbolise diversity in humanity and the brain is a symbol of mankind. He points out that there are small figures of a man and a woman carved on the brain (Photographs 5 and 10). This may represent the idealization and desire to move from an unjust world to a broader understanding of the world in which the diversity of colour, ideas and gender is valued.

Sexuality is evident through the presence of erect penises in two of the sculptures (Photograph 3). Masculine and feminine characteristics are juxtaposed, whereby the first figure has a penis that represents masculine attributes, but it also displays feminine attributes, represented by the small feet wearing delicate ballet shoes.

The context in which this work of art was produced is also linked to the Venda traditions which are significantly based on religious beliefs, as was presented in section 6.1 of the present study. The abnormal aspects in this artwork include evidence of the juxtaposition of Western and Venda myths and beliefs, which was exacerbated by the presence of Christian missionaries in the area since the nineteenth century (Kirkaldy, 2005).

Munyai explained that the fourth figure of a woman lying on the floor is a symbol of creation and that every life comes from the earth (Photograph 11). This might be linked to the Venda cultural belief that states that the relationship with the deities is transmitted to human beings through nature. These metaphysical explanations, point to the lack of final explanations for existence, and are a sign for the presence of anguish.

Elements of poverty, hunger and a lack of basic living conditions can be seen in the pronounced bones of the thin figures. This thinness could also be associated with tortured forms, similar to the painful unexpressed affects in Baroque representations (Carvalho, 1989).

The first sculpture is pictured as partly human and partly animal. The abnormal characteristics of this image may represent frequent representations of evil in Western religious imagery. Diabolic beings are often represented as a cross between human and animal figures. These images are influenced by religious descriptions or popular myths which are a way of imagining unknown aspects of life in a frightening and strange way (Freud, 1913).

The installation includes a snake which is held by the second figure (Photograph 5) and may be a reference to danger. Munyai also refers to the intelligence of the snake, further linking it to danger:

> “At that time ‘we’ were not allowed to speak and describe this installation. The intelligent is turning the head into a beautiful man, with the strongest ideas, with the big ideas” (Photograph 2 and 5).

The above quote could possibly refer to the danger of expressing ideas within the political climate of the time and could also point to unknown realities that influence the subject and cannot be understood.

6.3.1.3 – POINTING TO THE REAL:

The real describes something that defies explanation. Since it is not possible to express the real in words, we will only point towards the real rather than attempting to identify it in the artwork. We can only approximate signs of the real through some artifices that point to the lack of a final explanation because it is impossible to find a conclusive meaning for the real. We will, therefore, look for signs of the real in unexpected and unusual aspects of the images.

The text that is constructed by pointing to the real together with the text that was constructed through images and symbolic representations will represent the intersection whereby the real will form part of the interpretation, as depicted in the diagram below:

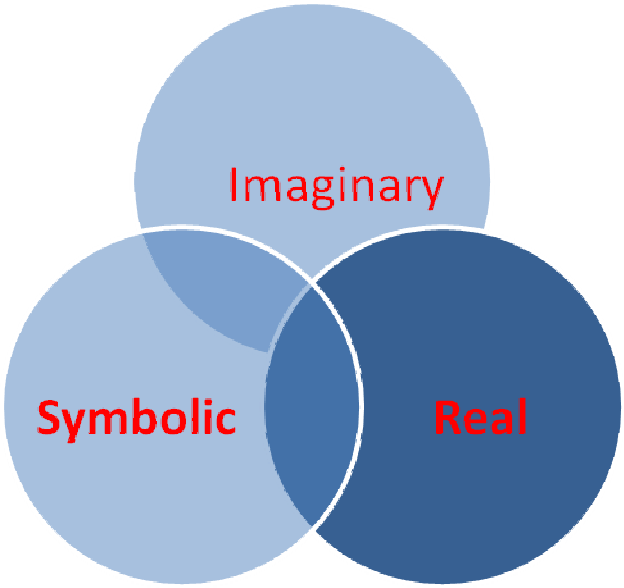


Figure 10: Borromean Knot with highlight on real.

At this stage of the analysis we will describe the affects that the artwork might provoke by trying to identify indices of unknown drives that may have influenced Munyai during the creation of his installation.

The installation elicits a strong reaction from the viewer, but it also elicited deep emotions from the artist and he explains that:

> "And I did those sculptures… To me it was full of pain…"

Pain is a signifier that may be linked to anguish, especially within the context of the Venda culture where, as previously discussed, the affections of the body are strongly linked to the affections of the mind.

Signs of strangeness, sexuality, aggressiveness, conflict, poverty, domination and danger are depicted in this artwork and described at the symbolic stage of

the analysis. The strangeness provoked by this artwork suggests the presence of experiences linked to the real.

Strangeness links the unknown and unexpected to the real. The abnormal mixture of human and animal characteristics that appear in this artwork suggests inexplicable realities in the search for mystical or metaphysical explanations. The feelings evoked by these unexplained realities associated with the real provide a link with the affect of anguish that is present when experiences related to the real occur.

Emotional suffering is also a source of anguish and consequently, references to poverty, tortured images and racial oppression in this installation in the symbolic analysis refer to possible causes of suffering but because they refer to affects that are beyond words they reside in the realm of the real and are linked to anguish. Poor living conditions points to the presence of anguish as the affect that may occur when the subject lacks security in life and joy.

The lack of a final explanation for existence leaves a lacuna where the affect of anguish may appear as a sign of the presence of the unavoidable real. The division of the subject may be read in conjunction with apparently opposing signifiers depicted in the description of the human and animal, male and female or human and divine aspects of this artwork.

The lack of justice resulting in conflict and aggression depicted in this installation may refer to social domination, injustice and struggle and these can also be

linked to the real as a repetition of the experience of an absence in the kernel of the subject.

The depiction of exposed sexual organs in this artwork may be linked to the Freudian understanding of anguish. Freud understood sexuality as the cause of intense conflict for the subject (Freud, 1926). This installation may also point to perverse sexual drives that could lead to domination and injustice.

Artworks provide artists with an opportunity to search for unknown aspects that resist explanation but nevertheless influence their lives, and the viewing public might also be able to experience something that evades representation.

6.3.2 – *THE WARRIOR MAN* SCULPTURE BY AZUIMPHEELE GERSON MAGORO (2001)



Photograph 15: *The warrior man*, sculpture by Azuimphelele Gerson Magoro.

6.3.2.1 IMAGINARY ASPECTS OF THE ANALYSIS:

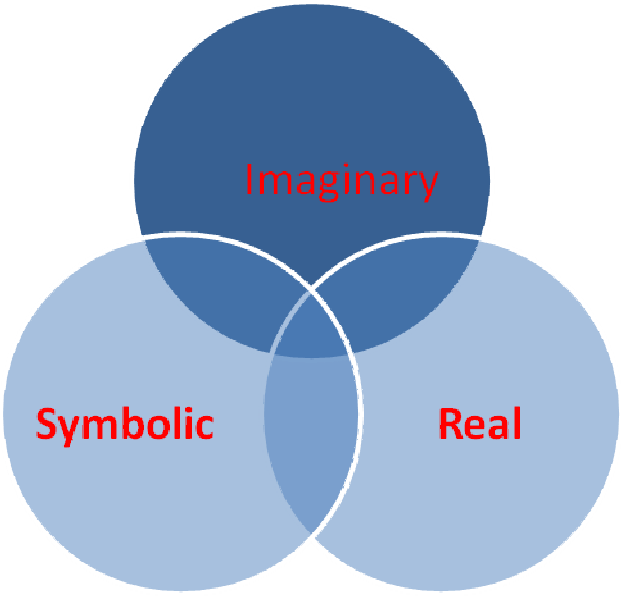


Figure 11: Borromean Knot with highlight on imaginary.

The sculpture is carved in wild olive wood, is about 1.5 metres high and is placed on a stand that is about half a metre high. The sculpture shows a man sitting with a spear in his right hand. His right arm and hand are very well-defined. The head is bowed and rests on the right hand that holds the spear. The face is well-defined and appears to have its eyes are closed. The figure is wearing a hat and his hair is tied into a pony-tail. On the left of the figure we see a fish-tail shape falling from the top of the head to its chest. The legs are folded as if the man were sitting on the floor. The right leg is well-defined and the left leg can be partially seen behind it.

6.3.2.2 – SYMBOLIC ARTICULATIONS:

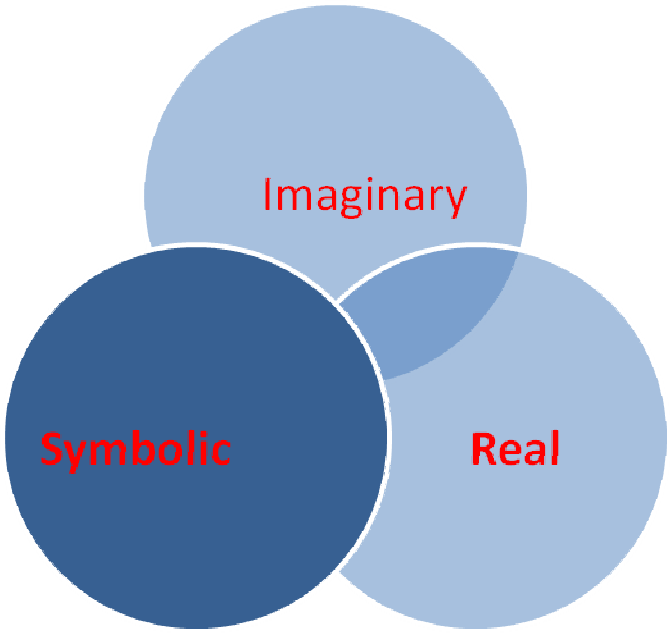


Figure 12: Borromean knot with highlight on symbolic.

This sculpture and its title appear to be contradictory. The title "The warrior man" suggests a powerful or threatening figure. Even though the figure is carrying a spear in its right hand, the bowed head and closed eyes suggest humility or tiredness. This contradiction can be interpreted as a possible sign of the division of the subject between one signifier and another.

Magoro explains that the sculpture depicts “the warrior in his dreams”. He imagined that “each and every King had warriors to protect him” and “these warriors…used to fight in order to get land”. He also explains that the weapon he calls ‘the shivering spear” can also be found in Shangaan and Zulu cultures.

Several aspects of this sculpture refer to Venda traditions. Magoro explains that the hat and hair pulled back in a pony tail was used “to protect the head of the warrior against a possible stroke coming from the enemies” (Magoro) and the spear would traditionally have been carved in wood similar to the spear depicted in this sculpture.

A possible interpretation of this dichotomy is that there is a division between the traditional Venda culture and the ‘*modern things*’ that Magoro cites in the interview transcript:

> “…most of my sculptures are things which are disappearing every day. But I do mix; I do mix the modern thing and the older thing, the traditional one” (Magoro).

In the interviews, Magoro expressed his concern about the loss of the Venda traditions which he thinks are dying. He explains that traditional life was far easier than what he calls the ‘*modern culture*’ in which the struggle to survive is more difficult. This concern could represent the nostalgia of romanticising the past and comparing it to a present in which it is more difficult to face reality. As explained earlier, this nostalgia may be a sign of an idealized Other emerging from an experience of loss.

This sculpture may represent an attempt to recover this imagined perfect world of the past:

> “my worry is this thing that is disappearing, everyday is disappearing because of the modern culture”…“I have to plan how to survive on the other side, because this side I’m out of the track, we are out of the track. The whole of Africa, they are all, they are all out. We are pushing very hard”…”Just imagine for example long, long time ago they used to depend on nature, rain from nature, food from nature. This time we depend from the man-made things”…”New things are coming… I can see, but it is difficult to get them, you can see but sometimes… you can see and not get it” (Magoro).

It is possible that the exploration of Venda traditions may stem from the interest demonstrated by contemporary society for traditional pieces of art that depict old ways of life. Magoro makes reference to this demand in the interviews:

> “…they were just collecting that olden things overseas” “Because everyone is looking for the original” (Magoro).

6.3.2.3 SIGNS OF THE REAL:

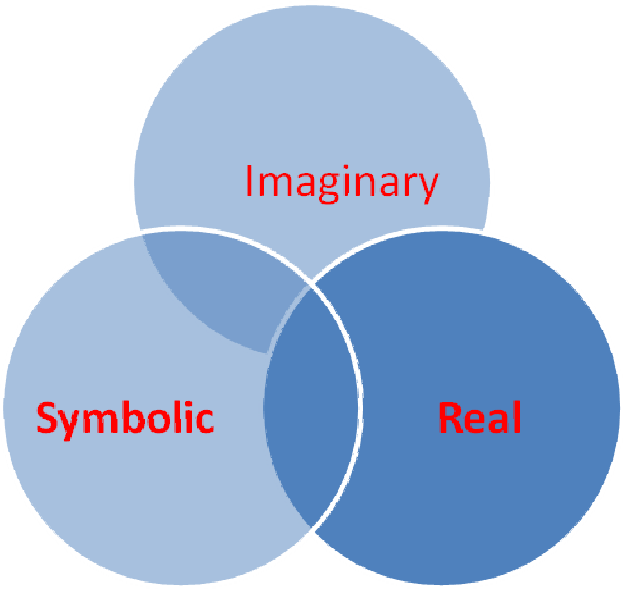


Figure 13: Borromean knot with highlight on real.

Although this image may refer to the cultural traditions of the Venda people, there are aspects in this sculpture that exceed simple representation and go beyond the symbolic.

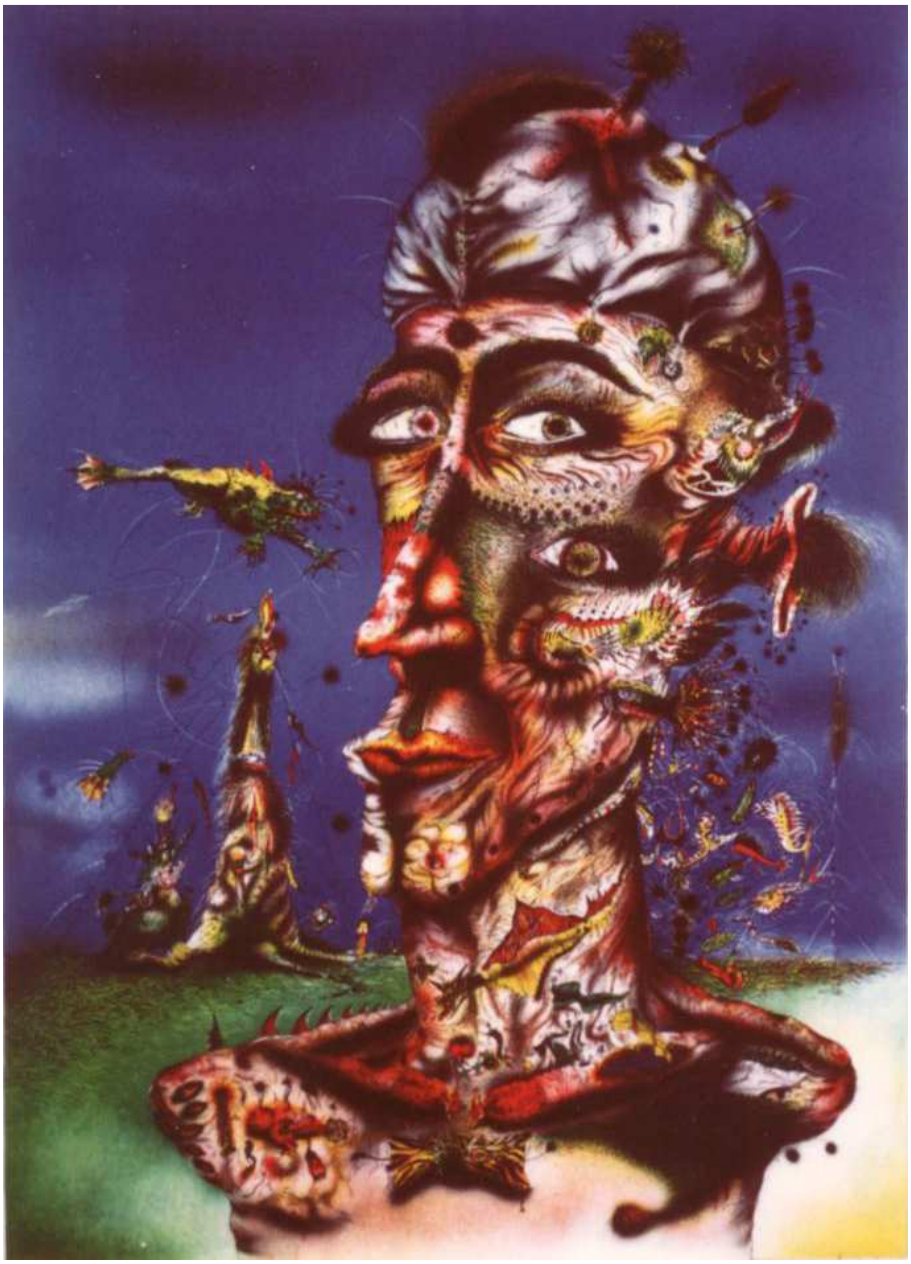
One of the signs that points to something that exceeds explanation is the fish tail that falls from the figure's head to its chest, which according to the artist represents a shield. Pictures of Venda warriors were researched and no similar shield was found, showing that this aspect of the artist's imagination depicts something that is situated beyond any symbolic explanations and may be an example of anguish as a characteristic affect of the real that points to the impossible.

We may say that the creativity of this artist went beyond the simple representation of the world and his work transmits something of this real that influences the subject. The inability to provide an explanation for the real associates it with anguish. The public who views the artwork might also experience this affect because it presents something that exceeds words.

The nostalgia for the ancient traditions of his people expressed in Magoro's interviews can also be discerned in this sculpture through the image of a tired warrior, which depicts the weariness that results from fighting against the unavoidable loss of traditions in a globalized world. It could also depict the subject's hopelessness in the battle against invincible enemies.

The act of representing the old traditions that “are disappearing” may be a way of working through the grief over the loss of these traditions. However, blaming one's suffering on the loss of old traditions may be a way of avoiding anguish as the affect that is present when subjects question the meaning of life and realize that there are no guarantees in life. This lacuna gives rise to a struggle that exists at the heart of human existence because there is nothing tangible to hold on to, forcing the subject to create his existence from nothingness.

6.3.3 PAINTING: *SELF-PORTRAIT* BY NORMAN CATHERINE (1975)



Photograph 16: Painting *Self-Portrait* by Norman Catherine (1975).

6.3.3.1 IMAGINARY ANALYSIS

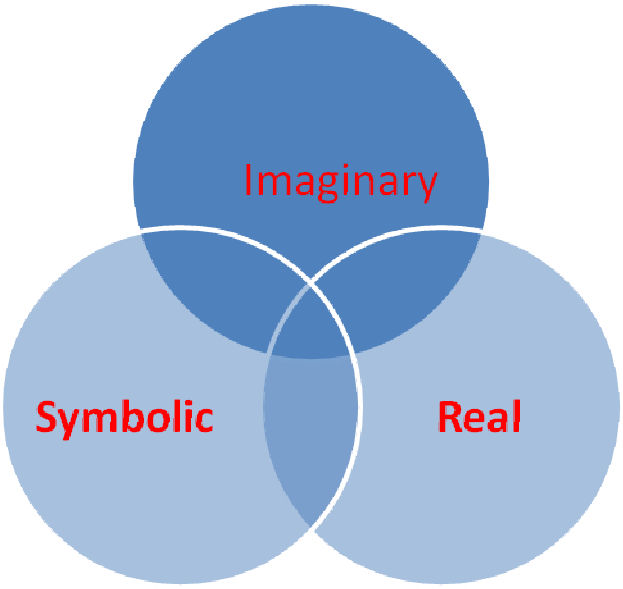


Figure 14: Borromean Knot with highlight on imaginary.

This painting depicts a bust with plants, grass and musk growing out of its head, ear, and face. Various textures and colours were used to create the image.

The blood vessels and nerves in the brain can be seen through the transparent skin of the head and the face. The left ear is twisted with plants sticking out of it. Pieces of plants and small stylized animals can be seen tumbling down the left side of the face. Three eyes with different coloured pupils glance to the left.

A little stylized animal with lizard or pre-historic characteristics flies towards the face. Two other unidentified figures can be seen in the background to the left. A small snake is also observed on the neck, under the chin.

The face has a long thin nose, a well-defined mouth with red lips, a cleft chin and a neck from which shoulder bones protrude and the right shoulder is covered with spikes.

A zebra-striped bow tie is pinned under the neck straight onto the skin.

6.3.3.2 SYMBOLIC ASPECTS OF THE ANALYSIS

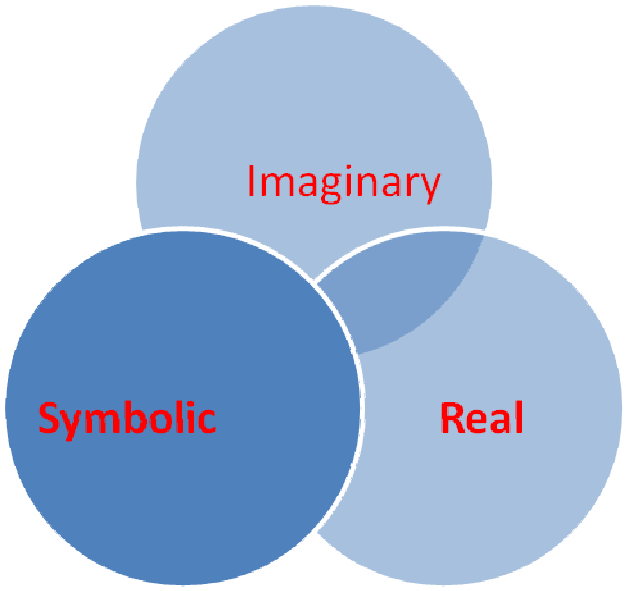


Figure 15: Borromean knot with highlight on symbolic.

The abnormal characteristics presented in this painting make it difficult to associate it with the artist although this work was named *Self-Portrait*. This aspect of the image links this work with the surrealistic movement.

Surrealism was a cultural movement in the early 1920s that manifested itself in poetry and the fine arts. André Breton (1969) conceptualized this cultural

movement and wrote *The Surrealist Manifest*. Surrealism was based on the possibility of non-rational expressions which were linked to unconscious fantasies and dreams. The idea was to give voice to the unexpected and shocking unconscious aspects of reality. The Western Fine Arts of the 20th century were largely influenced by this movement that had its apex during the sixties and seventies.

A familiar convention that can be identified in *Self-portrait* is the hippie and psychedelic fashion which found expression in the 1960s and 1970s in several Western countries. Catherine is likely to have been influenced by this cultural trend, when he explains that he produced this painting while he was living in a hippie commune with friends and provided an environment for psychedelic thoughts to flourish:

> “We were kind of very free. It was like hippie days so there were quite a lot of parties” (Catherine).

> “Living in a commune like that it was like hippies”; ”like nothing seemed to be a concern at all or a problem, it was very free”.

The word 'psychedelic' originates from the Greek and means mind-manifesting. It can be described as a perception of unknown aspects of the mind through hallucinations, changes of perception, altered states of awareness, mystical

states that can be linked to abnormal behaviours, all of which are characteristic psychotic affections.

The psychedelic movement of the 1970s promoted free expression of feelings and thoughts which were considered to have been repressed by Western societies in its aims to further capitalist productivity. The youth revolution rejected dominating values that tried to impose discipline and this rebellion evoked the controversial and colourful expression, often linked to drug effects, delirium, dreams or unconscious fantasies (Bockris & Buell, 2001). The discourse emerging from these references are present and influential to the work of Norman Catherine at that time.

6.3.3.3 – THE REAL ASPECT OF THE IMAGE:

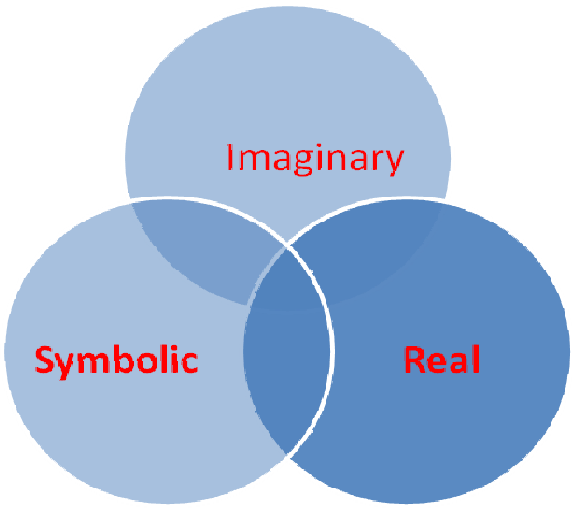


Figure 16: Borromean knot with highlight on real.

This painting is rich in aspects that escape recognized images and ideas as it is characteristic of the real.

The abnormal characteristics of this image may relate to anguish in that this affect is rooted in the inability of language to explain everything in life or to put existence into words.

The uncanny aspect that can be recognized in this image links to anguish as an affect arising from the lacuna of life experiences that cannot be explained and are beyond our control. The subject is disturbed by the mystery of the unknown and everything appears strange because language evades explanations of life issues. The images in this self-portrait are rich in presenting strange and inexplicable notions that escape language.

In one of the passages of the interview with Catherine, the artist points out this painting as an example of his work that was created while he was experiencing anguish as a result of finding himself vulnerable during this time when he was living on a farm that belonged to a friend. He later found out that the owner of the farm, his friend at that time, was schizophrenic and Catherine feared that this situation would become problematic. The link between this experience and the uncanny aspects of this artwork might be a sign of the presence of anguish in this specific creative process.

6.4 CONCLUSION

The analysis of the artworks demonstrated that the imaginary, the symbolic and the real aspects of these artworks revealed the possibility of using them to identify aspects that can be linked to anguish.

CHAPTER 7

REFLEXIVITY

In this chapter I will assess some of my experiences during the investigative and writing phases of the current study.

There were a number of challenges that I faced prior to completing this study.

My first and greatest challenge was language. As a Brazilian psychologist, I wrote this thesis in a second language and it was quite difficult for me to acquire the necessary clarity to express the complex ideas of a doctoral thesis in another language. I discussed this matter extensively with my supervisor and other advisors throughout the process and chose to write the study in English and having it edited instead of writing in Portuguese and then having it translated.

The first drafts were initially poorly written and those who read these drafts and my proposal indicated that it was a problem that I would have to tackle. This challenge was finally resolved by working with an experienced editor who helped me to clarify the way in which my ideas were presented.

This could be considered a minor problem if it were only a matter of reviewing and editing my written text. However, the language issue became a complex challenge because my choice of discourse analysis as a methodology is primarily based on language. I tackled this difficulty by intensely debating the analysis and interpretations with my supervisor who systematically followed and discussed the work that I was doing. Furthermore, the analysis was conducted by means of discursive analysis mechanisms that go beyond a single language and reveal patterns and regularities within the data, giving rise to a synthesis that may support the research topic of linking anguish with creative processes in art.

An additional language-based challenge was my decision to personally conduct the interviews. Two of the interviewed artists were also speaking English as a second language, sometimes making it difficult for us to understand each other. In the interviews I had to face the challenge of communicating in and understanding a language and cultural framework that is different from my own. I obtained the necessary contextual information from bibliographical material and personal conversations in order to understand the texts provided by the interviews.

Despite all this, the linguistic challenge became a valuable experience because my difficulties were similar to any interaction where language is always the language of the Other. Foreign languages may even have helped me to overcome the usual barriers that might be consolidated in the ‘mother language’ (Lacan, 1999).

It was through language that it became possible to arrive at my conclusions. In any situation I believe it would be impossible to attain an absolute truth regardless of the firm proclamation of a localized truth. I maintain that it is only possible to approximate truth or create a truth in a certain context but its interpretation remains open to critique and discussions. It would, therefore, be impossible to escape the influences of language, culture and expectations.

Another challenge I faced in this study was dealing with visual texts and working in two specialized fields of knowledge. This was one of the reasons for requesting an extension for this study. I had to acquaint myself with a range of theoretical material across two fields.

I am not an academic and was, therefore, also challenged in my capacity as a clinical psychologist and psychoanalyst whereby I had to adapt my position to this new situation. My professional aim of remaining neutral and not imposing my interpretation on the patients in my practice had to be extended to a more daring position of deliberately constructing my interpretation instead of allowing subjects to construct their own meanings as is the case in a psychoanalytical setting.

The other issue I would like to raise here is that dealing with the theme of anguish and creativity had its effects on me and there were times when this caused a mental block that halted the natural flow of this study. I dealt with this aspect through frequent meetings with my supervisor and discussing the

study with analyst partners, which allowed me to work through the personal issues, permitting the study to flow again.

7.1 ARTISTS' PERCEPTIONS OF THE INTERVIEWER

The following contextualization of the interviews serves to contextualise the way in which an addressor and an addressee are positioned in an interaction (Parker, 1992).

When I first went to Venda, my intention was to interview a well-known artist but the agency of her daughter made it impossible to conduct the interviews for a research project in which she would have to sign a consent form for the interview and for the recording. They requested payment for the interviews which runs contrary to research procedures and in addition to this I would have been unable to cover this cost. This situation was very frustrating for me because I had travelled far to conduct this interview which had previously been agreed to telephonically and in addition to this, I was staying overnight at the bed and breakfast belonging to the artist.

In an attempt to diversify gender in my research, I tried to select another female artist, but I was unable to identify a suitable candidate during my first visit to Venda. I had specifically selected Venda because it represented an element of diversity that would enrich this research by establishing a counterpoint with Norman Catherine, an artist working in metropolitan Johannesburg whom I had already selected and interviewed. Two other artists

from Venda were approached and deemed appropriate for the study based on prior research into their work and their willingness to participate in the research. One of them was Albert Munyai and the other Azuimphelele Gerson Magoro.

I will refer to several passages from the interviews to explain the expectations that the artists had of me, even though I had presented the information sheet that is attached in the Appendix 1 of this report.

In the interviews Munyai compared me to Dr. Smalle, a Belgian art collector who stayed in Louis Trichardt for some years[11] and used to buy many of his artworks. Since he compared me to this 'collector' he may have expected that I would buy some of his works. So his first approach to me was as a potential buyer.

The fact that I presented myself in the information sheet as a researcher from Wits University might also have led to certain expectations of me as can be noted in the following passage of the interview:

"I respect Wits University as a big structure" (Munyai)

Munyai also expressed thankfulness for my presence in his studio, characterizing me as "a person that really cares about what I am doing." In another reference he added that:

[11] Information from personal communication with Godfried Dederen.

> "…for you arrive here to seek for this information is more than a prize to me…" (Munyai).

Gratitude may have influenced the discourse of this artist in the sense that he might have wanted to provide me with what he thought I was looking for in the interviews. However, this is not a persistent trend in the interviews.

In the interviews with the second artist, Azuimphelele Gerson Magoro, he expressed constant worry about survival and the difficulties of living off the sale of his artworks, an issue that is examined in the analysis of the texts.

This artist was suggested to me by Godfried Dederen as a driver during my time in Venda. He received a financial contribution towards petrol and the services as a guide and driver. The professional relationship with this artist may have influenced a defensive position in the interviews in which he repeatedly denies the commercial aspect of his artistic work, as pointed out in the analysis. The use of discourse analysis, however, enabled the interpretation to go beyond these repetitions.

The third artist, Norman Catherine, showed his expectations of me as a psychology researcher through his repeated references to psychiatric diagnoses which are frequently mistaken as psychological. This was especially evident in references to schizophrenia and paranoia. It was

possible to interpret these references as signs of the division of the subject, as discussed in the analysis.

The challenges offered by the complex nature of the present study constituted difficulties but did not prevent me from completing the study with the support of frequent supervision and contributions of peers who brought external reflections and input to my work.

CHAPTER 8

FINDINGS AND CONCLUSIONS

The aim of this study was to find suitable explanations for the intersection between artistic creativity and anguish, substantiated by specific theoretical concepts.

The analysis of texts extracted from the interviews with the three artists and their artworks made it possible to identify the presence of anguish in creative processes.

During the analytical process, conclusions were drawn based on the multi-faceted analysis of the selected data. This section will synthesize the research findings in order to arrive at some understanding of the link between anguish and creative processes in art.

8.1 CONCLUSIONS

According to the characteristics of anguish identified both in the texts of the interviews and in the texts reflected in the artworks, it was possible to discern the presence of anguish in creative processes of the artists interviewed.

In the introduction of the current study, I explained that linking anguish to artistic creativity does not mean that the artists have succumbed to anguish. Rather, it is argued that in the process of creating artworks, artists may be exposed to something that lies beyond symbolization and does not completely make sense. This experience may reflect the presence of anguish.

Anguish is an affect that is not always explicit in language through a superficial approach but may be recognized when diverted, distorted or even adrift (Lacan, 2002). Therefore, the investigation of the presence of anguish in creative processes was done by examining discrete signs of this affect in the texts.

The characteristics of anguish that were examined in the texts of the interviews and in the texts derived from the artworks were overwhelming feelings, references to events beyond symbolic representation as well as signs of diversions of anguish such as disavowal of intimate affects and repetitions of repertoires that point to the division of the subject.

As explained above, the contextualization of the discourses of the interviews and the concepts of anguish and art collaborated with the possibility of reading signs of anguish in the data that led to the present conclusion.

The texts analysed demonstrated that the three artists describe aspects of their creative processes, informing us about a drive to create which is generated by overwhelming feelings of extreme discomfort and mental distress that seeks an outlet through the creative work. In most of the creative processes described by these artists, the idea of what to create is not present before the moment of creation. Furthermore, the artists identified something involuntary as the trigger for creativity which permitted the flow of a rhythm that leads to the creation of an artwork (see item 6.2.1.1). This idea of overwhelming feelings that seek an outlet is the description of anguish that we are dealing with in the current study. This feeling of extreme anxiety and mental distress might be what pushes the subject to search for a release.

The artists pointed out that their creative motivation derived from the search for the symbolization of things that could not be expressed in any other way (see section 6.2.1.2). As already observed in the current study, it is not my intention to say that an artwork is an expression of a specific idea or affect but that the act of creating involves the search for the symbolization of non-symbolized affects. This does not mean that these affects will find symbolization but that they may motivate the search for release through symbolization.

It is important to remember here that Chapter 2 made it clear that the current study does not see an artwork as a representation of the affect of anguish, because an affect cannot be represented. Instead, the artworks may have emerged from the presence of anguish in creative processes because these creative processes were linked to the void of sense in the structure of the subject that is attributed to *das Ding*, the Thing and which was also described as the real and is linked to the *object a, cause of desire* (Lacan, 1973).

Lacan (1986) provided a very precise definition of an artwork for Lacan (1986) stating that the part of the artwork that accords it the status of such; is something that encircles the Thing and refers constantly to it but never touches it.

This Thing refers to something at the core of the subject that cannot be explained, is impossible to represent - except as an absence - and influences the subject in his search for meaning in life. This scenario exposes the subject to feelings of the uncanny that evoke something beyond symbolic representation. Symbolization is usually sought through words and, thus, artworks are particularly suitable for this because they present features other than words that point to the real, impossible, unexplained and unspoken realities.

The search for a definitive meaning for existence establishes the hypothesis that artists create works of art in an attempt to symbolize something that is impossible to express in words. The artist therefore may create a work of art

in an attempt to approximate the nothingness of the Thing (Lacan, 1986), but because it is impossible to attain the Thing, the result is that it encircles the Thing. In fact, the representation of nothingness is impossible, but the attempt to create it may be that which makes art possible.

The relationship between the subject and the Other can be found in some passages of the interviews where the artists complain about a threatening Other that would exploit the subject and take advantage over the latter. In Chapter 2 we saw that the relationship between the subject and the Other is where the *object a, cause of desire* derives from and remains as the sign of the lacuna from where desires originate. The desire of the subject is interrelated with the desire of the Other. Anguish is linked to this complex relation with the unknown desire of the Other.

Chapter 2 also showed that the *object a, cause of desire* does not cause anguish, but is forged in response to an experience of extreme anguish caused by the lack of security in life and joy (Lacan, 2002).

The main *object a* that was identified as the link to art was the gaze that consists of the act of seeing and being seen by objects that attained the status of artworks and that might explain the effects that artworks evoke from its viewers. The same effects may be evoked in the artists who created these pieces.

The understanding of art as institutional selected for the purposes of this study explains how this recognition is involved in the act of creating an artwork. The artworld might represent the Other for the subject and may, therefore, as such be a source of anguish to the artist.

The search for metaphysical explanations as a sign of anguish was another dominant element in the interviews and the artworks. The use of these explanations was more evident in the texts related to the two Venda artists. We showed how Venda culture deals with the real through religious beliefs and in this context there is a reference to a powerful God who inspires fear or dread. This contextual explanation was linked to the presence of the abnormal figures in the installation by Munyai where partially human and partially animal images were linked to images of the devil in Western representations, highlighting the religious syncretism that occurred in Venda due to the influence of Christian missionaries at that area (see item 6.3.1.2).

Images of diabolic beings in the installation *Heaven does not fall* may relate to unknown aspects of life that are imagined in a frightening and strange way, which may be a sign of the real that, in turn, points to anguish.

The presence of tortured forms in the images of extremely thin figures was interpreted as the presence of unexpressed painful affects, which could also be related to anguish. The impact of these strange and apparently tortured and painful images allied to aspects of conflict and sexuality in the installation

analysed was seen as a sign of anguish in the creative process that generated this artwork.

Aspects of nostalgia were identified in the sculpture *The warrior man* where the humble position of a warrior was linked to the struggle against unavoidable impossibilities. The sculpture suggests that there are no guarantees in life and it is up to the subject to search for his own *jouissance*.

The reference to a lack of conditions that prevent the subject from fulfilling the expectations for his life is another indication of anguish. The lack of guaranteed basic living conditions makes the subject nostalgic for an idealized imaginary past where matters of survival could be solved far more easily.

Abnormal characteristics present in the painting, *Self-portrait,* were related to non-rational, surrealistic elements, which were in turn linked to persecutory unconscious fantasies and dreams.

Signs of strangeness were linked to the real and the lack of explanations for life and therefore to the affect of anguish. Perceptions of unknown aspects of the mind were also noted in the interviews in references to mystical states and abnormal behaviours. These behaviours might be related to psychotic effects either as a result of drugs or mental distress. These abnormal characteristics were linked to the inability of language to explain everything in life, provoking feelings of the uncanny. What does not find representation in the symbolic

world continues to insist on the real which links to the presence of the affect of anguish (Lacan, 1981).

The link of artworks to the real and link between the real and anguish constituted one of the main themes discussed in this investigation. The real, which is impossible to symbolize, may provoke uncanny experiences that trigger the affect of anguish.

As explained in Chapter 3, the creation of artworks might be associated with an effort to depict something related to the nothingness in the intimate part of the subject which is unspoken and inapprehensible.

The production of artworks may mobilize an experience that is both the most intimate and the most *extimate*, a concept discussed in Chapter 2 and has to do with the Thing that is attributed to the Other and causes desire (Lacan, 1986, Miller 1994).

The artist is the first to approve his artwork. The particular criteria of approval for each artist may be linked to the inapprehensible Thing. The admiration and respect elicited by the creation of an artwork might link it to the expectation of approval of the Other, thereby creating another situation that may mobilize anguish. This imagined Other can be the artworld which may or may not recognize the artwork. The description of the whole process of creating an artwork is permeated by experiences that may trigger the presence of the affect of anguish.

In this respect it is possible to conclude that artists may have to deal with a lot more anguish than other people who are unlikely to make public some of the most intimate aspects of themselves, as is the case of artists. Artists' acceptance to face the affect of anguish provoked by the lacuna in the kernel of the subject possibly impels artists to create something from nothingness that may attain the status of art.

Because artists deal with something that exists beyond sense, this process mobilizes anguish, impelling the artist to face the anguish that may have been dormant, diverted or appeased and this might be the opening that permits the act of creating.

An artwork may mobilize unknown affects either in the artists or in the viewers. This may explain why artworks can provoke feelings of inexplicable intensity, both in the artist and the viewer. Particularities of each individual as a viewer or a creator were evident throughout this process while the interest provoked by an artwork would not be linked to the harmony that these objects might carry but rather with unspoken and inexplicable realities that affect the subjects.

The act of bringing to light aspects of the most intimate unknown for the appreciation of art specialists may expose the artists to the necessity of dealing with unexpected and unknown aspects of their own subjectivity and be exposed to the unexpected reaction of others.

Given that anguish is an affect that is present in any subject, it is important to emphasize that there are different ways of dealing with this affect. Some of these are linked to the structuring of the subject, which psychoanalysis recognizes as identifications, symptoms and fantasies (Lacan, 2002 and Freud, 1953r). The difference is that the use of these resources is based on the denial of the lacuna at the core of the subject while the resource of using creativity in art to face this affect allows a reference to this lacuna at the core of the subject (Dunker, 2006).

The difference in the way artists and other people deal with anguish is that the effort of creating something exposes artists to unknown realities and may be a way of dealing with anguish without denying and avoiding it.

The analysis in this study revealed that artistic creativity may be a successful way of dealing with anguish because it allows a reference to the real through the creation of artworks that do not represent but make reference to unspoken realities.

8.2 INDICATIONS FOR FUTURE RESEARCH

Throughout the current study, several questions were raised that could not be answered as this would have drawn away from the central questions of this study. These questions could become the focus of further research.

New studies could be conducted to examine the difference between anguish and anxiety. In Chapter 2 of the current study an explanation about the difference between these two affects was presented. Anguish was linked to extreme anxiety and anxiety was, in turn, linked to existential concerns. Nevertheless this difference was problematic because other studies used these terms interchangeably and this issue could be examined further in future research.

Another question rose by the current study and is deserving of future study is how social crises might be reflected in artworks. Although this was not the focus of the present study, the presence of social crises was evident in the work of the artists interviewed for the present study, particularly in their narratives where they described their experiences of living in South Africa during the apartheid era. As explained in Chapters 2 and 3, the artists might not have had the intention of depicting reality but something of the unspoken and unexplained reality might appear in their artworks.

Indications that the affect of anguish might also be present in the relationship between the public and artworks were raised by the current study in the aspect of art that points to the lacuna at the core of the subject. The study explained that art may evoke references to the strange, unknown, obscure and unnamed elements, possibly explaining the reasons for the presence of anguish in art. An artwork points to that which lies beyond symbolic representation and might expose the observer to feelings of the uncanny that may reveal the presence of anguish.

Another unanswered question in the current study is how anguish might block creativity for certain subjects and be a motivator for those who successfully produce artwork. As explained above, there is a process of recognition through which artworks have to pass to be considered artworks and this is a process that begins with the approval of the artist.

Nevertheless, given the challenges and constraints posed by this study, my discussion in this thesis has contributed to the field of psychology by exploring the presence of the affect of anguish in creative processes in art as an affect that should not be avoided as unbearable because it presents a possibility for facing it and working through it in the process of creativity in art.

APPENDIX 1

ETHICS CLEARENCE

APPENDIX 2

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TABLE OF CONTENTS

Declaration p.1

Dedication p.2

Acknowledgements p.3

Abstract p.4

Chapter 1 Introduction p.5

1.1 Outline of the chapters p.10

Chapter 2 The concept of anguish utilized in the present study p.15

2.1 Intersections of anguish with other correlated signifiers p.16

2.2 Freudian concepts that contribute to the present study p.21

2.3 The Lacanian concepts of anguish p.24

2.4 Philosophical influences of the ideas of Heidegger and Kierkegaard on the concept of anguish p.35

2.5 Authors that approximated the affect of anguish to creativity p.38

2.5.1 Anxiety and creativity in Winnicott p.38

2.5.2 Ernst Kris and the excess of excitement in creativity p.40

2.5.3 Rollo May; a treat to identity p.41

2.5.4 Hanna Segal on artistic impulse and depressive position p.44

2.5.5 Erik Fromm: The unavoidable disequilibrium p.45

2.5.6 Karen Horney: Basic anxiety p.46

2.6 Conclusion p.47

Chapter 3 Art and creativity theoretical framework p.52

3.1 Discussions on the concept of art p.53

3.2 Art and creativity p.60

3.3 Other philosophical contributions to the understanding of art p.60
3.4 Freudian contributions to the understanding of art in the present study p.66
3.4.1 Direct references to art in Freudian texts p.67
3.4.2 Other concepts in Freudian literature that contribute to this study p.71
3.4.3 Sublimation p.72
3.5 Lacanian concepts that influence the understanding of art in the present study p.74
3.5.1 Beyond symbolization p.75
3.5.2 Around nothingness p.76
3.5.3 Lacan and Freud p.79
3.6 Conclusion p.79
Chapter 4 Literature Review p.81
4.1 Studies on anguish and creativity with a psychoanalytical basis p.81
4.2 Studies on art and affective disorders p.87
4.3 Other contributions p.100
4.4 Conclusion p.100
Chapter 5 Methods p.102
5.1 Collection of data p.105
5.2 Discourse analysis in the present study p.106
5.3 The study of hermeneutics p.113
5.4 Methods of interpreting images p.117
5.5 The analysis through the *borromean knot* p.124
5.6 Ethical considerations p.126
5.7 Conclusion p.128

Chapter 6 Data Analysis p.129

6.1 Contextualizing the discourses involved in this study p.130

6.1.1 Short biographies of the artists included in this study p.131

6.1.1.1 Albert Munyai p.131

6.1.1.2 Azuimphelele Gerson Magoro p.133

6.1.1.3 Norman Catherine p.136

6.1.2 Venda geographical and historical context:

A summary p.139

6.1.3 Venda social dynamics p.142

6.1.4 East London, geographical and historical context:

A summary p.148

6.1.5 Metropolitan life in Johannesburg: A summary p.150

6.2 Analysis of selected texts in the interviews transcripts p.149

6.2.1 Investigating the presence of anguish in creative processes through the texts of the interviews p.151

6.2.1.1 Overwhelming feelings p.154

6.2.1.2 Beyond symbolic representation p.156

6.2.1.2.1 Lack of words to speak about creative processes or affects p.156

6.2.1.2.2 Search of metaphysical explanations p.158

6.2.1.3 Diversion of anguish p.161

6.2.1.3.1 Displacement of anguish p.162

6.2.1.3.2 Blaming of adverse conditions p.166

6.2.2 The subject and the Other p.169

6.2.2.1 Between a threatening Other and an idealized Other p.169

6.2.2.2 Between doing art for financial gain or enjoyment p.171
6.2.3 Disavowal of intimate affects p.173
6.2.3.1 Generic Other p.173
6.2.3.2 Denial and normalization p.174
6.2.4 Repetitions of repertoires on the division of the subject p.176
6.2.4.1 Division between creating art and generating income p.177
6.2.4.2 Division between balance and madness p.178
6.2.5 Creative processes as they appear in the interviews p.180
6.2.5.1 A drive to create p.180
6.2.5.2 The search for symbolization p.182
6.2.5.3 Spontaneous creativity p.183
6.2.5.4 Subject matter in artworks p.184
6.3 Analysis of selected artworks p.185
6.3.1 Installation *Heaven does not fall* by Albert Munyai p.187
6.3.1.1 Imaginary perception of the artwork p.188
6.3.1.2 Symbolic analysis p.199
6.3.1.3 Pointing to the real p.204
6.3.2 *The warrior man*: Sculpture by Azuimphelele G. Magoro (2001) p.208
6.3.2.1 Imaginary aspects of the analysis p.209
6.3.2.2 Symbolic articulations p.210
6.3.2.3 Signs of the real p.213
6.3.3 Painting Self-portrait by Norman Catherine (1975) p.215

6.3.3.1 Imaginary analysis p.216
6.3.3.2 Symbolic aspects of the analysis p.217
6.3.3.3 The real aspect of the analysis p.219
6.4 Conclusion p.221
Chapter 7 Reflexivity p.222
7.1 Artists' perceptions of the interviewer p.225
Chapter 8 Findings and conclusions p.229
8.1 Conclusions p.230
8.2 Indications for future research p.238
Appendix 1 Ethics clearance p.240
Appendix 2 References p.242
Table of contents p.255
List of Figures p.260
List of Photography p.261

LIST OF FIGURES

Figure 1	The Moebius Strip	p.26
Figure 2	L schema	p.59
Figure 3	Nothingness and emptiness	p.78
Figure 4	The borromean knot	p.104
Figure 5	Interpretation network	p.104
Figure 6	Anguish characteristics	p.151
Figure 7	Table on anguish	p.152
Figure 8	Borromean knot with highlight on imaginary	p.188
Figure 9	Borromean knot with highlight on symbolic	p.200
Figure 10	Borromean knot with highlight on real	p.205
Figure 11	Borromean knot with highlight on imaginary	p.209
Figure 12	Borromean knot with highlight on symbolic	p.210
Figure 13	Borromean knot with highlight on real	p.213
Figure 14	Borromean knot with highlight on imaginary	p.216
Figure 15	Borromean knot with highlight on symbolic	p.217
Figure 16	Borromean knot with highlight on real	p.219

LIST OF PHOTOGRAPHS

Photograph 1	p.187
Photograph 2	p.189
Photograph 3	p.190
Photograph 4	p.191
Photograph 5	p.191
Photograph 6	p.192
Photograph 7 and 7B	p.193
Photograph 8	p.194
Photograph 9	p.195
Photograph 10	p.196
Photograph 11	p.197
Photograph 12	p.198
Photograph 13	p.198
Photograph 14	p.199
Photograph 15	p.208
Photograph 16	p.215