

"Of flies and spiders - Gradiva and Louise Bourgeois -"

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“The young man who has just left is labouring under a remarkable delusion; it seems to me that he believes a fly is buzzing around inside his head; well, everyone has, of course, some kind of bee in their bonnet. As I am obliged to know a little about entomology, I can, therefore, be of a some assistance in such cases”.

Thus speaks Zoe of Norbert Hanold in "The Gradiva (a Pompeian fantasy)", a novel that inspired the Freudian text: "Delusion and Dream in W. Jensen's "Gradiva" (1907 – 1906). This stimulated in Freud the desire to deepen the study of dreams and the erotic conception of the beauty of sexuality and love. It is the paradigmatic example of the interaction between dreams, reveries, journeys and creative work.

Returning to the scene quoted at the beginning, I was shocked by Zoe's comment: “well, everyone has, of course, some kind of bee in their bonnet”. What a bizarre idea, an insect that dwells in everyone's head!

The bold, cheeky, useless housefly, which stalked Hanold on his journey, was the enemy, the monster, its buzzing sound repulsive to him, paralysing and disturbing "the ability to think ... and all sense of beauty". It is usually associated with guilt, with the constant reemergence of the repressed in consciousness, and with the anxiety-provoking aspects of sexuality.

In the novel, flies symbolise couples on their honeymoon, which overwhelmed his senses. They also represented children's games, the opportunity for an erotic approach, and a pretext for the aggression that is inevitable in the game of love. A fly that finally landed on the cheek of his beloved allowed a previously repressed rapprochement. The triumph of eroticism over defence and the forbidden led to the recognition of what was beautiful and valuable in the recovery of sexuality and the objects of childhood love. The beautiful corresponds to a restitution of sexuality, so that recovering repressed sexuality produces the feeling of Beauty.

Strictly speaking, insects are not spiders but even so, I associated the insects highlighted in this novel with their place in art and was immediately reminded of the spiders of Louise Bourgeois (1911 - 2010), an artist I have studied on several occasions.

"Maman" (1999), the so-called gigantic steel and marble spider, is the largest of Bourgeois's spiders, one of the best known but not the only one.

From the late 1940s with ink drawings, charcoal and etchings, to the 1990s where she changed direction and began work with immense steel sculptures, the subject occupied the artist's entire career and, shall we say, mind?

"Ode à Ma Mère (1995) is an illustrated book composed of dry-point engraved spiders along with a text that evokes the complicated interpretations Bourgeois gave to these attractive and fearsome creatures.

She said: "The friend (l'araignée - pourquoi l'araignée?) parce que my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat and useful as an araignée."

In another text she said: "The Spider is an ode to my mother". She said that like a spider her mother was a weaver and very clever. "Spiders are friendly presences that eat mosquitoes. We know that mosquitoes spread diseases and are therefore unwanted. So, spiders are helpful and protective, just, like my mother."

I consider it important here to make a few comments on her life story:

The facts regarding her biography are confusing, we can even observe this in those who write about her. At times, our doubts as to whether there is a typo or whatever, forces us to review what we have read several times.

Added to this are the contradictions, characteristic of Bourgeois, which are repeated in a variety of ways, her sayings, her works, etc. These are key to our reflections on the artist and her work. As we shall see later, contradictions, like psychoanalysis, are skilfully incorporated into her works and are the core of her aesthetic.

Did she have a sister who died as an infant? If, as some say, this sister was an illegitimate older sister who died before Henriette was born (Henriette was the second sister, seven years older), the third sister would have been Louise. Or was this sister born before her and Louise filled her place? Louise said: "Her parents wished for the second child to be a boy, but they had to wait for the third for their wish to be fulfilled"; we can clarify that this was in fact the fourth.

Louise's open expression of angry jealousy towards her siblings, in addition to the situation with her dead sister, reminds me of Freud's comments on the death of Julius, even though the circumstances in which they lost their siblings differ.

Freud describes the following experience from his childhood while travelling at night from Leipzig to Vienna: "... that I had welcomed my one year younger brother (who died within a few months) with ill wishes and real infantile jealousy; and that his death left the germ of guilt in me...". (Freud-Fliess letter/ The Origins of Psycho-Analysis)

One of the ghosts that haunted him on his journey was his younger brother Julius, whom he had "murdered" out of jealousy, and who would later threaten him.

Ernest Jones said: "All his attacks can be traced back to the effect on him of the death of his younger brother when he was one year and seven months old...". However, in reality, Sigmund was between two or two and a half years old and Julius died at six months. (15 April, 1858).

Returning to Louise, Pierre was born when she was 13 months old and not yet walking, she said: "When Pierre was born Maman said - Louise got up and walked. Perhaps at that time I was just afraid of falling".

It may be that the desire to kill Pierre transformed her experience into great guilt, considering also the dead sister who precedes her. I quote: "I am ashamed / I am guilty / this feeling appeared perhaps as early as the second / day of my life. The green-eyed monster has many questions to answer". "The inner beast that wakes me up at night is hatred", "... that makes me want to kill ...". Unquote. This appears to be an expression of envy and jealousy aroused by the rival brother.

At this moment in the child's life, the spider with its imposing presence becomes installed in the artist's mind. The fantasy of punishment, of falling, in the face of the death wish towards her brother is compensated for by a spider with several legs, well grounded, which will not fall easily.

Freud thought that the occurrence of the death wish towards rival siblings is very frequent at some point in childhood. Also, when faced with the premature death of one little brother and the almost immediate presence of another, the desire is awakened for him to suffer the same fate as the previous one in order to concentrate all the attention on oneself again.

He said: "These deaths experienced in childhood may soon be "forgotten" by the family but become very important in the neurosis that follows".

Louise does not seem to be aware that the death of this sister, a figure who may have occupied an idealised place in the family subjectivity, had an impact that made competition difficult.

The fear of psychic breakdown plagued her. In one text she referred to not seeing herself in front of a mirror, then, finally seeing a small face, which calmed her down. She said: "I feared I was lost, I feared I had disappeared, I couldn't see myself. Oh! How frightening".

D. Winnicott considers the function of the mother's face in the development of the self. When the child looks at the mother's face, they see themselves. He said: "the mother looks at him and what she looks like relates to what she sees in him". She functions as a mirror. This is in contrast to reflecting her own state of mind or the rigidity of her own defences, that is an unresponsive face, which can result in a threat of chaos. This anguish haunted Louise throughout her life.

Always struggling to manage her impulses, Louise was filled with fears about the damage her greed, possessiveness and competitiveness could cause. I quote: "It is my own aggressiveness that scares me".

The root of the fear of loss and mourning lies in one's own aggressive fantasies. It arises from the fear of the death or loss of the other as punishment for the hidden desire for the person's death. Thus magical protections are created to keep the dangers that lurk within at bay, like the chimeras in gothic cathedrals that were meant to frighten, and were designed to keep out evil and dangerous objects.

Freud, when talking about demonic neurosis said: "Demons ... are for us the low and evil desires, the products of impulses that have been rejected and repressed". Fairbairn completes the Freudian idea by emphasising object relationships, so that according to Enrique Pichon Riviere we could consider the uncanny as the sudden externalisation of an evil object in reality or through fiction. Fairbairn considers psychoanalytic treatment as the exorcism of bad objects.

Bourgeois desperately sought to give both image and word to what haunted her. Spiders are many things: "... each woman's womb in a spider / Her face, voice, gestures, hair become her web / Her perfume was a floating fright. Her gaze / Left a spider's bite." It was an apotropaic figure that protected her against the ghosts that tormented her.

It is important to highlight that aggression is necessary for creation, for the conquest of love, for great discoveries, and for the conquest of ideas, a characteristic trait of Freud.

Her paternal family owned a tapestry gallery on boulevard St Germain. In Louise's first year, they rented a house in Choisy-le-Roi (until 1917), on the outskirts of Paris, with a workshop on the first floor where they wove tapestries. Her father and an uncle were conscripted to fight in World War I, so they moved temporarily to Aubusson, home of her paternal grandparents and one of the centres of carpet and tapestry production in France.

The data regarding her maternal and paternal grandparents are ambiguous. Louise otherwise comes from a family tradition where Arachne is the great Goddess. In Velázquez painting "The spinners or the fable of Arachne" as in dreams, the main feature is in the background, the distance, the repressed or buried that completes, gives meaning and context to the fundamental theme. The enigmatic appears in the final scenes, this being Athena and Arachne and the Rape of Europa. I will return to the subject later.

She was three years old when her father was conscripted. In desperation, her mother followed him to various destinations in France, taking with her only Louise, who witnessed the horrors of war. She accompanied her mother and her soldier father when he was wounded, from the military camp

to the hospital in Chartres, which they visited frequently. Louise referred to an episode where her parents locked her in a cupboard while they had sex. ¿Reality or fantasy? Another situation that led to fantasmatic spider investiture since, after all some spiders live in corners. She also said that her mother became hysterical and jealous "... of the nurses in the hospital...".

After the war her mother contracted the Spanish flu and spent a few winters in the south of France with her daughter, who looked after her until her death in 1932.

In 1919 they bought a house in Antony with an atelier. The river Bièvre flowed through the gardens of the house, essential for washing and dyeing tapestries. It was in this river that she attempted to drown herself after the death of her mother. They took up the restoration of antique tapestries, a task in which her mother excelled, and Louise specialised in restoring feet. Her father, always on business trips, wanted her to run the family business.

The work on medieval tapestries can be associated with the history of her oedipal loves and heartbreaks. Among some of the stories present in them is the myth of Minerva and Arachne. Arachne was turned into a horrible spider by Minerva for daring to challenge her weaving skills and for weaving narrative tapestries more beautiful and real, in Arachne's opinion, than those of Minerva.

A story in pictures tells us something different from a story in words. I would like to point out that sewing or working with fabrics is more akin to reverie. The figures or the stories narrated in images contained in the tapestries can exert an aesthetic effect that provokes fantasies and stimulates the imagination in a talented mind.

Sadie Gordon Richmond, the English governess six years older than Louise, was employed in 1922. She became her father's mistress and lived with the family until 1932. This year coincided with her mother's death. Bourgeois insisted on this theme ad nauseum.

By 1938, Louise was living in Paris and working in the family gallery, where she first met Robert Goldwater. The same year they married and left for New York. The following year (1939) they travelled to France and adopted a child Michel (1936 – 1990), the year after Jean Louis (1940 -) was born and a year after that, Alain (1941 -). All of them had the surname Bourgeois.

When her husband won the Fulbright scholarship, they settled in Paris between 1950 and 1951. In April 1951, her father died and they returned to the United States.

Regarding her emotional and creative life, when her mother died, she attempted suicide in the river Bièvre and was rescued by her father. She abandoned the study of mathematics and philosophy to devote herself to art and to becoming an artist. This was a kind of rebirth, at least into the world of

art. However, the ideas relating to these two subjects never left her and she included them in some of her masterpieces such as "Arch of Hysteria".

When her father died, she was overwhelmed by grief and inhibited in her desire to show her creative talents. This period of inhibition suggests the great affective, intellectual and loving union she had with him. It was then that she began her psychoanalysis, first with Cammer and in 1952 with Henry Lowenfeld for 15 years, although she continued to see him until his death in 1985.

In the 2000s, Jerry Gorovoy, her assistant and companion from the late 1970s until her death, discovered four boxes of texts and psychoanalytic writings that record her descent into severe depression during the 1950s, when she began psychoanalysis. During this period she devoted herself, along with her high-frequency personal analysis, to reading about psychoanalysis.

Freud, Klein, her own psychoanalyst and many others were part of her readings. I would add, as Eugenio López de Gomara said, the reading and deep assimilation of texts rich in profound ideas, could have facilitated insights into her situation, predisposed psychic changes and been the source of creative inspiration.

Bourgeois had no qualms about expressing her ambivalent oscillations towards both parents, which was an expression of the identificatory conflict of hysteria (a subject she had worked on extensively). These included the violent fantasies, the anger, hatred and jealousy towards her mother, the love and guilt that united her and Sadie, the desire to cut off their heads or wring their necks, as well as the jealousy and passion towards the beloved father and the desire to dismember him. She even revealed anger to her siblings, her husband and children, her analyst, and so on and so forth. Such expressions manifest the passionate conflict present throughout her life.

These contradictions, which were manifested in her writings and in the writings of other authors, generate confusion and doubts. It might be a way of keeping us trapped in her ambivalence, of identifying with this artist who always emphasised the value of memory and recollections as sources of creativity. "I need my memories: they are my documents", she said.

For Pichon Riviere, the internal contradictions that inhabit the context of creation are resolved as we go along. Content and form in their synthesis recreate a new structure. I quote: "This whole process results in the appearance of an external object capable of being contemplated by others, which provokes an aesthetic experience, hence an object of art." Unquote.

Louise always experienced two different aspects of reality, like the faces of Janus, like her work "Janus Fleuri", which became intertwined like a spider's web in an imaginative mind.

Mourning:

Bourgeois did not clarify why the losses of her mother, father and sister could intervene in the phantasmatic and compensatory construction of a web that traps the subjects of the experience of mourning whilst maintaining a function of life within the creative mind. The living-dead object, which does not end up dying, remains, in my understanding, like flies interwoven in the web. Taking this one step further, I would tentatively suggest that in art it would constitute an enigmatic (non-destructive) object facilitating sublimations and new creations.

I will quote fragments of texts that reveal the importance of bereavement in her creative life:

Written in 1959, she said:

“She found the house empty, so she went out
and threw herself into the river”.

.....

“Losing my father is like
being castrated to the point where I even lose my balance”.

....

“The box shaped like a small coffin,
story of the roasted child = a child
is killed – ... The good little girl is
laid down in the small coffin.

Equivalent

to a masochism brought to
an expiatory suicide ...-”

“You want to atone for
crimes that don’t exist – You don’t need
to die for Anybody - ...

I was always afraid of dying -
identification with a dead sister”.

.....

The discovery of the difference between the sexes:

A stimulating discovery for the psyche is the infantile gaze of pubic hair which illuminates the beauty of the maternal genitalia. Not only is this the place of the imaginary phallus but also of the mystery of difference, stimulating the epistemophilic drive. Courbet's "The Origin of the World", a

painting that provoked scandal, fascination and secrecy, speaks to us of something of these things, the beauty of the female genitalia that the hair conceals.

At a later time, infantile sexual conflict endows it with other meanings, and later conflicts make it dangerous. The black, dark spider is the pubic hair full of marvellous, wondrous and ominous contents, a place of projection of the loved and feared aspects of the feminine. Enormity would represent the disproportionate aspect of sexuality, giving fiction, family romance to a secret sexuality, which is the hidden and the terrifying real.

Pichon Rivière related the feeling of the marvellous, which is something fundamental, to the experience of the uncanny in the depths of the aesthetic feeling. In other words, the marvellous or wondrous is the working through of the experience of destruction, death and the sinister by means of mental complex processes. I quote: "These two feelings, opposite from a phenomenological point of view, are closely related dynamically, the marvellous being the overcoming of the uncanny".

An aesthetic object is so because it creates, in the spectator, the experience of the aesthetic, the marvellous, with this underlying feeling of anguish, of fear of the sinister and of death.

The contemporary artist, Tom Friedman, who created "Human Hair Tarantula", is one of the authors who tried to highlight the magnificence of beauty in relation to the universe of the uncanny and death. This is in line with the Argentinian artist Tomás Saraceno, who takes a different approach. In his exhibition "How to trap the universe in a spider's web" and in a forthcoming exhibition "Webs of life", real spiders with their webs, or virtual giant spiders do not fail to awaken the feeling of the marvellous just as much as that of the sinister, in the face of the great dimension that the insignificant can take on. Let us remember the importance that Freud gave to the inconspicuous on the road to the discovery of the unconscious.

Returning to Bourgeois: "Hairy spider" and "Spider woman" are drawings in which the hairs of the spider stand out.

In his lecture on "Femininity", Freud said that woman is the inventor of braiding and weaving and postulated an unconscious motive, this being the defence against castration. Nature itself provides the archetype for this imitation by growing the pubic hair that covers the genitals. The remaining step consisted in attaching the threads that in the body hung down from the skin and were only tangled. I would add interwoven

I emphasise that the terrifying aspect of the hair alludes to the pubic hair that hides the lack of a penis in women. On the other hand, it is a signifier of the pleasure of the discovery of the hidden female sex.

Let us return to Velázquez's painting "The spinners or the fable of Arachne". In the foreground some women are spinning, followed by the middle ground where another group of women are looking at a tapestry while one of them looks at the spectator, and then in the background there is a tapestry in which Pallas Athena reprimands Arachne for representing the Abduction of Europa by Zeus. Pallas carries her shield, which we know has the head of Medusa with hair made of vipers. This is a symbol of castration, and the substitution of the female genitalia, as terrifying as the spider's web, which has an apotropaic effect. As indeed can the spider.

According to Pichon Riviere the spider was a symbol of the nightmare for Lautréamont, who feared dying in his sleep as a victim of the spider's suction, that is to say, he feared the attack of the sucking mother within his nightmare.

In addition, he said "the symbolism acquires another symbolism, one of oral, sucking content, related to a power similar to that attributed to the mother. The sexual relationship between the parents, the primary scene, is fantasised on an oral level; sucking and emptying are the techniques and the consequence of this relationship".

The spitting spider is nocturnal and one of the three types that inhabit houses with a particular technique for hunting their prey; they release a sticky glue, stick the prey to a surface, advance, bite it and suck out its contents. Their tapestry-like body is reminiscent of some of the spiders created by the artist. They in turn are the ones that eat the elegant daddy long legs, another household species, also imagined by Bourgeois. These spiders perhaps inhabited her house and were a model that added to the infantile situation described by the mother.

“Maman” - “Arch of Hysteria”:

These are two extraordinary but different sculptures, two aspects of sexuality, different aesthetic fields in relation to each other.

“Arch of Hysteria” (1993), a bronze figure suspended by a steel rope, is a male body, headless, whose genitalia is covered. This is an aesthetic reinvention of the "Arch of Hysteria", a phase of the classic hysterical attack.

It also combines the marvellous in its subtle beauty and the uncanny when it is known that the model, Jerry Gorovoy, suffered great pain due to the postures required for the creation of the artwork.

Perhaps this is a clear expression of the fact that Bourgeois never abandoned her philosophical and psychoanalytical ideas, in which she proposes the existence of hysteria and femininity in man and in his sexuality. The material, the bronze, wisely chosen by the artist, allows us to reflect on the

"artistic echo" of our own emotional interior. This represents the hysterical side of our approach to art as to psychoanalysis.

With **"Maman"** (1999), its eight huge legs form arcs that radiate out from the central body with a marble egg sac at the bottom. Each leg can be an "arch of hysteria", like contorted bodies, tangles of muscles and nerves, reminiscent of the tapestries wrung out in the river Bièvre, and the fantasies of twisted necks, those of the mother and Sadie.

Walking under the sculpture is evocative of children's fun, playing under the table etc., where the sizes are enormous compared to the height of a small child. As Montaigne said: "Children's games are not really games, but their most serious activities". And he added: "... an intelligent reader sometimes discovers in the spirit of another perfections different from those which the author created and noticed, and finds them different in meaning and nuance".

Seeing the sexuality of adults can be traumatic. However, the presence of pleasure triggers the reproduction of the theme, through metaphors and substitutions, in relation to sexuality and the different experiences it awakens throughout the different moments of life. In 2000 "Arch of Hysteria" became a rag doll.

According to Freud: (I quote) "A particularly extensive distortion is effected by an antagonistic inversion of the innervations. This is analogous to the transformation of an element into its opposite, which commonly happens in the dreamwork. For instance, an embrace maybe represented in the attack by drawing back the arms convulsively till the hands meet over the spinal column. It is possible that the well-known *arc de cercle* which occurs during attacks, in major hysteria, is nothing else than an energetic repudiation like this, through antagonistic innervation, of a posture of the body that is suitable for sexual intercourse." This is the hallucinatory and motor reproduction of the traumatic sexual scene experienced and not remembered.

The "Arch" and "Maman" taken in unison show the importance of early influences in the life of Bourgeois prior to the Oedipus complex and the difference between the sexes, when the two sexes were present in her inner image of a projected bisexuality.

Why did the spider become an object of aesthetic interest?

As a source of inspiration, we can see in the spider the valuation of a symbolic aspect from a complexity of points of view: aesthetic, the line; scientific, as she must have carefully studied the characteristics of spiders to create and fantasize about them; mythological, mythology assigns to the spider patience for the work of the web, evil for its capacity to capture its prey and the slow death that its venom causes; philosophical and, of course, psychoanalytical.

How did Bourgeois construct the phantasmagoria around this creature that conceals a tangle of meanings?

These included the fear of falling and losing her balance when Pierre was born; the box or coffin or cupboard where her parents put her, when she was three years old, where she was trapped in a corner, as a spectator of their sexuality. This created an erotic experience sustained in memory where an enclosed child constructed a loving scene of the parents. Bourgeois' spider is going to be a dreaming spider, that is the feminine mind of a visionary child, bewitched and a weaver of fictions. It can also symbolise the fierce competition with her mother, the persecutory anguish derived from trying to be a better weaver than her, the desire to take her place, the acceptance of her mother's skills, and the love that united them deeply.

The individual experience of mourning which the artist had, paradoxically, as Cristina Melgar would say, led to creation. Bourgeois chose sculpture as a way of giving depth, volume and three-dimensionality to the theme. Perhaps even sacredness.

She said: "why sculpture - because - the experiences/ achieved by working are the most profound and/ meaningful. ..." "I am my work", she described herself as a "lady-in-waiting" (this is possibly an allusion to one of her works of art with the same title) "happy to be this breathing spider".

We know that the combination of images, memories and a certain something else that is placed in fantasies represent creative moments. There is no creation without phantasy. Taking this one step further, Bourgeois knew that there is no creation without a creative *aggiornamento* of memory.

Spider webs are relational, interwoven spaces, with multiple directions, in full transformation, modification and metamorphosis, like the universe, an expanded domain of interconnections. In an age of transition, of uncertainty, without direction, which drags things from the past into an undefined future, the spider and its web would represent something linked to immortality. A defence against the fantasies of death and vulnerability so poignant in today's world, as well as representing the transformative potential of life and culture.

Marie Bonaparte said in reference to a repressed childhood situation: "It has finally lost its subterranean and terrible force, because - and this could be a motto of psychoanalysis - the spectres vanish in the light of day. But it is necessary first to have the courage to evoke them in the full light of day".

The spider studied in the daylight of psychoanalytic illumination evokes the complex whims of the life drive and the fierce creative function, which are capable of invoking the depths of the body, of sexuality and of Oedipus, while circumventing the concrete, pragmatic demands that are alien to the spiritual horizons of art.

Introduction

The triggers for thinking about Louise Bourgeois were a particular comment made by Zoe plus the role of flies with their multiple meanings in the novel "The Gradiva (a Pompeian fantasy)". This was a text that led Freud to write: "Delusion and Dream in W. Jensen's "Gradiva".

"Maman", the gigantic sculpture of a spider in steel and marble, is the paradigm of a theme repeatedly evoked in the writings and works of the artist, who gave these attractive and fearsome creatures a variety of interpretations.

This presentation, which explores and interweaves some biographical information, such as her mourning, the discovery of the difference between the sexes, her writings, her sculpture "Arch of Hysteria" is an attempt to give us a glimpse into an artistic universe, which expands like a spider's web.

The research into how she constructed the phantasmagoria around the spider constituted a psychoanalytical aesthetic experience with a body of work that invokes a past that travels through time in the face of an unknowable future.

Perhaps the spider as an apotropaic and talismanic figure is a defence against the fantasies of death and vulnerability that are so poignant in today's world.

1) Maman (Museo Guggenheim, Bilbao)

https://r.search.yahoo.com/_ylt=AwrJ6tXVIyxhuk8Aq5S29Qt.;_ylu=c2VjA2ZwLWF0dHJpYgRzbGsDcnVybA--/RV=2/RE=1630311509/RO=11/RU=https%3a%2f%2fwww.guggenheim-bilbao.eus%2fen%2fthe-collection%2fworks%2fmaman/RK=2/RS=wPehdvpW2Fs4sv..YHgJE1.dtt8-

2) Maman (Fundación Proa, Buenos Aires)

https://r.search.yahoo.com/_ylt=AwrJ7B0tJCxhC.cA7Y629Qt.;_ylu=c2VjA2ZwLWF0dHJpYgRzbGsDcnVybA--/RV=2/RE=1630311597/RO=11/RU=http%3a%2f%2fproa.org%2feng%2fnews-nota.php%3fid%3d156/RK=2

RS=Gfm8WVcbCwXHBETALZnGCMnA5BM-

3) Maman (Fundación Proa, Buenos Aires)

https://r.search.yahoo.com/_ylt=AwrJ3s96JCxhqnkAUpy29Qt.;_ylu=c2VjA2ZwLWF0dHJpYgRzbGsDcnVybA--/RV=2/RE=1630311674/RO=11/RU=http%3a%2f%2fwww.proa.org%2feng%2fexhibition-louise-bourgeois-maman.php/RK=2/RS=zuf2zJls_gYDrbr3dTiqrzlzhOY-

4) Tom Friedman: “Tarántula con pelo humano”

https://r.search.yahoo.com/_ylt=AwrJ3s92JSxhXiIAuOK29Qt.;_ylu=c2VjA2ZwLWF0dHJpYgRzbGsDcnVybA--/RV=2/RE=1630311926/RO=11/RU=http%3a%2f%2fsculpting.wonderhowto.com%2finspiration%2fsplat-art-made-from-everyday-household-items-0113625%2f/RK=2/RS=dr6cD5cnB5P3QdegLDvArc39yHI-

otra

http://www.artnet.com/artists/tom-friedman/untitled-spider-VYicZpQODa_GJUKPCchRtw2

5) Tomás Saraceno: “Cómo atrapar el universo en una telaraña”.

https://r.search.yahoo.com/_ylt=AwrJ6y9iNDFhVyEAfj2r9Qt.;_ylu=Y29sbwNiZjEEcG9zAzQEdnRpZAMEc2VjA3Ny/RV=2/RE=1630643426/RO=10/RU=https%3a%2f%2fmuseomoderno.org%2fexposiciones%2ftomas-saraceno-como-atrapar-el-universo-en-una-telarana%2f/RK=2/RS=ZlmtcaoSRsX3EKe.uu.cezxVcs4-

6) Hairy spider (MoMA, N.Y.)

https://r.search.yahoo.com/_ylt=AwrJ5swZJixh7_0ADNC29Qt.;_ylu=c2VjA2ZwLWF0dHJpYgRzbGsDcnVybA--/RV=2/RE=1630312089/RO=11/RU=https%3a%2f%2fwww.moma.org%2fs%2flb%2fcollection_lb%2fobjbytech%2fobjbytech_tech-2034846_sov_page-335.html/RK=2/RS=40WGAbX6IVI1bKTocDX5T8GUwQo-

7) Spider woman (Whitney Museum, N.Y.)

https://r.search.yahoo.com/_ylt=AwrJ7B3XJixhB6wAV0O29Qt.;_ylu=c2VjA2ZwLWF0dHJpYgRzbGsDcnVybA--/RV=2/RE=1630312279/RO=11/RU=https%3a%2f%2fwhitney.org%2fcollection%2fworks%2f28011/RK=2/RS=U1mYYbZJOFFw4mdKZ_Mlm95nLPo-

8) Velázquez: "Las Hilanderas o la fábula de Aracné"

https://r.search.yahoo.com/_ylt=AwrE1x1UNTFhXkUAtwOr9Qt.;_ylu=Y29sbwNiZjEEcG9zAzEEdnRpZAMEc2VjA3Ny/RV=2/RE=1630643668/RO=10/RU=https%3a%2f%2fwww.museodelprado.es%2fcoleccion%2fobra-de-arte%2flas-hilanderas-o-la-fabula-de-aracne%2f3d8e510d-2acf-4efb-a0c-8ffd665acd8d/RK=2/RS=8dKsvoeilODnIB0Unbsk3uFRDbw-

9) Arco de Histeria.

https://r.search.yahoo.com/_ylt=AwrJ6tVmKSxhPTEAKle29Qt.;_ylu=c2VjA2ZwLWF0dHJpYgRzbGsDcnVybA--/RV=2/RE=1630312934/RO=11/RU=https%3a%2f%2fwww.pinterest.com%2fpin%2f262334747022940410%2f/RK=2/RS=CMZ7OhHX_pedm5RiqNsFdirGTaA-

10) Arco de Histeria.

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Patricia O'Donnell

C.V.

Psychiatrist and Psychoanalyst.

Full Member and Training Analyst of the Argentine Psychoanalytic Association (APA).

Member of the International Psychoanalytic Association.

Coordinator of the APA Culture Commission (2017 - 2020).

Associate Professor at the Department of Mental Health at the Hospital de Clínicas José de San Martín where she created and directed the Free Expression Workshop (2016 - 2020). She has begun psychoanalytic research into naïve art.

She started her training in Psychoanalysis and Art with Dr. María Cristina Melgar, who together with Dr. Eugenio López de Gomara, were the pioneers, in 1960, of research into psychotic art in Argentina.

She gave lectures and training sessions to the guides for the exhibition: "Louise Bourgeois. The return of the repressed" at the Department of Education in the Proa Foundation (2011).

She has presented papers at national and international conferences; and publications, workshops and lectures on psychoanalytic art research in different academic fields.

She was shortlisted as a finalist for the Lucian Freud Award, 2014.

She is the co-author of the books:

"The New. Lucian Freud. A psychoanalytical reflection on the enigma of the body and the world".

"Psychoanalysis and Art. From the psychoanalytic method to the encounter with the enigmatic in the visual arts".

"Topica. Literature and Cinema. Encounters with Psychoanalysis: Louise Bourgeois and the Arch of Hysteria".

"Women's Forum: Lee Miller".

Secretary of the Redes Solidarias Foundation.