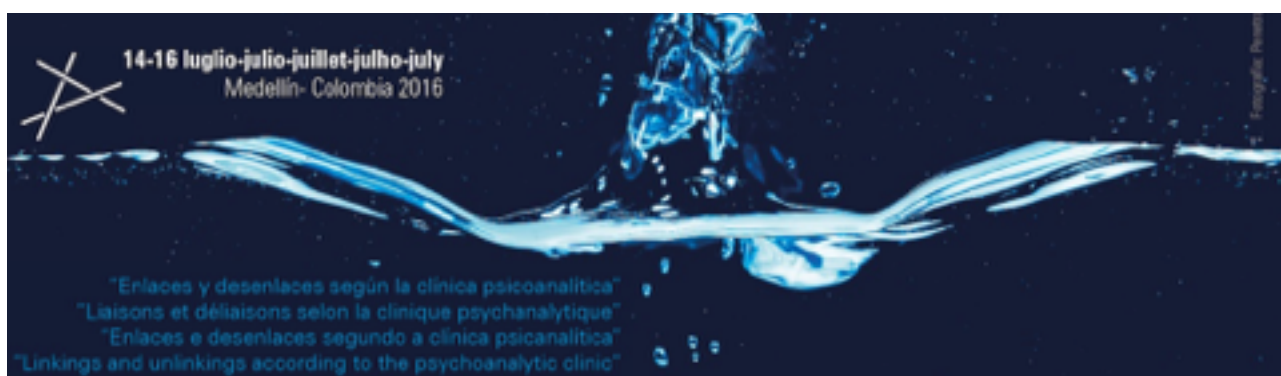


Medellín 2016 - RVI - Prelude - Patricia Muñoz



To be submerged in the bath of language precipitates linking

Photography is neither a painting nor...a photography; It is a Text.

That is to say, a complex meditation, extremely complex.

Roland Barthes

For my prelude, I want to use both the title and the image of the poster of our IXth International Meeting of the Forums and Vth Encounter of the School. In the title “Linkings and unlinkings according to the psychoanalytic clinic,” between “Linkings” and “unlinkings” is the *Y* in Spanish (in Italian and Portuguese it is an “e”; in French, “et”; in English “and”). The *Y* is the Greek *ίpsilon* *ὑπιλόν*; it is a copulative conjunction whose role is to unite, to link. This *Y* sent us from the first moment to the Triskelion that Lacan gives us as a reduced model of the knot. I believe this was a fortunate encounter.

Linkings, knot, unlinkings. What links or unlinks. The Triskelion is a way to symbolize the Borromean knot, the knot that links the three consistencies that belong to the speaking being, the one who is submerged in language: Symbolic, Real, and Imaginary. The knot that allows the body to become socialized, to enter into a social link, to become a civilized body. Knot that links the semblants and the real; that can, however, have failures, but a knot that, in an analysis, is possible to suture and combine. “The heart, the center of the knot,” says Lacan.¹

There is a structural reason for the Triskelion: no God can be sustained if it is not triple. This is why Lacan has given a form to what he calls the “real.” The real is three because there is no sexual relation that can be written. It is the hole that opens that lack and that is plugged, blocked by all of

¹ Jacques Lacan, Seminar XXII (RSI), class 10, April 15, 1975 (unpublished).

language preventing the subject from having access to the real. Lacan will tell us: “The point of departure of every social link is constituted by the lack of sexual relation, as a hole, not of two, but of at least three.”²

The image of our poster is a photograph by Carlos Eugenio Tobón Franco, who called it “Penetration.” To penetrate has different meanings. It is not only “to enter,” but also “to go through” (“pasar”). Language penetrates us because we are submerged in it; because of that, it can affect us intensely, and this is another of the meanings of the word “to penetrate.”

But “penetration” also means to “decipher,” “sharpness,” “wit.” This sends us to interpretation in psychoanalysis, about which Lacan says that, more than give meaning, it produces waves. Lacan says: “Lineage was already swimming in the misunderstood” and the parents mold the subject in this function of symbolism, in the way they instill a manner of speaking.

The photograph captures an ephemeral moment: the impact against a water surface that makes it possible to explode in drops, that traverse, penetrate, that surface. An instant that evokes in us the encounters of the *one spoken (apalabrado)* by language; moments of something heard but not understood, very early moments of the bath of language that make possible the animation of the body by jouissance.

In the “Geneva Lecture,” Lacan tells us that there is a kind of sieving surface in the child, it traverses the child and makes the water of language leave detritus in its path. The child will play with the debris and will have to find a way to cope with it during the time of his immaturity. Later on, to this original debris, there will be added problems that will frighten him. Thanks to this, he will coalesce this sexual reality and language.³

And in “Radiophonie,” to give an example of the difference between flesh and body, Lacan uses the metaphor of clouds as jouissance. He tells us: “Only from that which is marked by the sign to negativize it do there arise, separating themselves, the clouds, the higher waters of its jouissance, heavy with thunder, to redistribute body from flesh ...”⁴ And later he adds: “The cloud of

² Jacques Lacan, Seminar XXII (RSI), class 10, April 15, 1975 (unpublished).

³ Jacques Lacan, “Geneva Lecture on the Symptom.” In *Analysis* No. 1, Melbourne Centre for Psychoanalytic Research (1999), p. 16.

⁴ Jacques Lacan, “Radiophonie.” in *Autres Ecrits*, Éditions du Seuil, p. 409.

language....constitutes writing.”⁵ We can read the streams that leave a trace, the metaphoric trace of writing. The trace left by language; those streams that bind to something that goes beyond the effect of the rain, but which the one who speaks can read: the impossible to inscribe of the sexual relation. Lacan makes use of the possibility given him by the French language, in which *lier* and *lire* (to link and to read) are words that have the same letters. It is only because of speaking that what is written and leaves a trace has something to do with solitude.

It is because of language that it is possible to establish the social links between bodies. By the simple fact of language the social link is precipitated; and the configurations of linkings and unlinkings among humans suppose the three registers: Real, Symbolic, and Imaginary. As Lacan tells us in RSI, in Freud’s three identifications, “there is all that is necessary to read my Borromean knot....since with them he properly designates the consistency as such,”⁶ as the knotting of Imaginary, Symbolic, and Real.

Knotting of a minimum of three, in such a way that if one separates, the other two cannot stay together. Borromean knot present not only in the clinical structures and the symptom, but also in the different knotting that takes place at the end of analysis.

Linking, Triskelion, unlinking. It is because of the possibility to knot the three registers that the subject, submerged in language, can make social link, with the consequent loss of *jouissance* and no sexual rapport.

Patricia Muñoz. Medellín, October 25, 2015

Translated by Macario Giraldo

⁵ Jacques Lacan. Seminar XX (Encore), W.W. Norton & Company, trans. Bruce Fink, p. 120 .

⁶ Jacques Lacan. Seminar XXII (RSI), Op.cit.