

## From the Symbolic to the Imaginary to the conquest of the Real

It was the 80's where I met Roberto Huarcaya in the Faculty of Psychology, both of whom began our university education. We found in our interests, concerns and illusions that forged the prolegomena of a friendship that continues to enrich itself. Freud's reading summoned us, we studied it in study groups and very timidly approached some of the Lacanian theory. How could it be otherwise we started our respective analyzes. Roberto chose as a psychoanalyst a professional trained in London; I mention this reference because I suspect that it is not accidental in his future professional development. One could presuppose the importance of the Imaginary record of his psychoanalyst in his way of understanding and conceptualizing psychic phenomena. Which could have favored that the latter are elaborated in a certain way in the lcc? generator always of "something" new. Knowing that this "something" is a product of a creativity of the subjectivity of the analyzed. Throughout his university career Roberto showed another of his great interests: the Image either captured by a camcorder or a camera. Thus, at the end of the Faculty of Psychology Roberto decided to specialize in the study of techniques and elaborations in the capture and formation of the Image through a camera. His longing to make the potential lcc emerge from what was captured through his subjectivity mediated by his camera passed through paths that could be equated with floating free Attention, Association Tracking or considering the lcc (what is there; "the thing" ") Structured using a pre-existing syntax.

We attend several photographic exhibitions produced by Roberto. The most shocking, in my opinion, a series of inmates of a neuro-psychiatric photographed in their field. All these characters portrayed in black and white or rather in different shades of black and white. Recognized for his work in 2014, the WCS Ecological Organization entrusts him with a challenge: photographically portray a Natural Reserve of the Peruvian Amazon Rainforest. Roberto went with his cameras and his lenses on several occasions to the place mentioned to try to capture through the images that "something" that realized the specificity of that Amazonic territory. By revealing the negatives his own lcc induces him to intuit that his photographs had not captured what was potentially locked in that jungle that was struggling to express itself / register. The symbolic dimension in which he was inserted, the subjectivity of his gaze processed through his camera prevented him from realizing that "something" he was looking for. It was then that he decided to appeal to the Photogram. It is a technique used more than 150 years ago at the beginning of photographic development. This technique is characterized by prescinding of lenses and cameras having only a photosensitive paper on which what is expected to be recorded is reflected. Interesting method to account for "that" that is there with its multiple opacities.

We know that this topic was the main object of study of J. Lacan in his last period of his life. In his previous teachings he had developed and worked on the imaginary and symbolic dimensions that could account for that something, the "thing" proper to the lcc. In the last section of his theoretical development Lacan poses the great challenge of how to make the Real, "the thing" and express it in a genuine way. When posing this problematic, Lacan faces at that moment of his theorization with a great confusion when he affirms that the Real "does not speak", besides considering it as the truly lcc. One of the pillars of his previous teachings postulates that "the lcc is structured as a language" and the way to approach it is mainly through the Symbolic dimension. It is this pillar that is questioned by Lacan in his latest productions.

It seems that Roberto adheres to this last Lacanian teaching when he goes in search of that "something" existing in Nature (the Real) that does not end up capturing through its symbolic dimension. He then decides to step aside as much as possible from its symbolic structure and emphasize the Imaginary dimension to try to capture "the thing", the Jungle itself. To do this, he will drive stakes into a certain perimeter of that "thing" Jungle and will attach over them a roll of stretched celluloid of 106 cm wide and more than 3000 cm long (photosensitive paper). And like the creator of the W.H. Fox Talbot 175 years ago, bet that "Nature draws itself." The last Lacan would say "It is the knowledge of things that know how to behave." Things know how to behave and do not speak unlike the human being who only speaks when he does not know how to behave. And that nature drew itself. Roberto's plan was for the moonlight to serve as an essential element so that everything he supported on the celluloid would be imprinted. But that night arose something out of the expected, not contemplated in a Symbolic Order, the sky was illuminated by lightning producing an extra brightness intermittently. Which made "the thing", the Jungle could generate shadows and reflections that otherwise could never have come to light. "The Real does not speak" but you can get to enroll in the Imaginary Dimension, is what Lacan posits in his last Teaching. Wouldn't this work / photo essay be a practical demonstration of the complex and abstract of this new theoretical postulate?

Some of that Real would be generated and displayed by means of an imaginary dimension framed secondarily in a symbolic register. For this, Lacan decides to empty the Imaginary as much as possible, using certain topographical figures. In that way he tries that "something" of that Real can "enroll" in that imaginary dimension. Would the photogram displayed along a jungle plot not have a similarity to the topographic figures proposed by Lacan? In my opinion the answer is affirmative. The interesting thing about this celluloid paper is that it served as a support for the inscription on it, "something" that cameras and lenses could not capture. To conclude, I would like to observe that the Photogram achieved by Roberto rather than a photograph is a work of art. It is that art product of the inscription of that "something" unattainable. Isn't that what the last Lacan Teaching induces us to? To be able to invent or reinvent the means to reach the "thing", the Real "? I think that we psychoanalysts, we also become artists, trying to capture what generates that "thing", the Real that "expresses itself" "in its own way" but never ceases to produce...

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Buenos Aires, November 2017