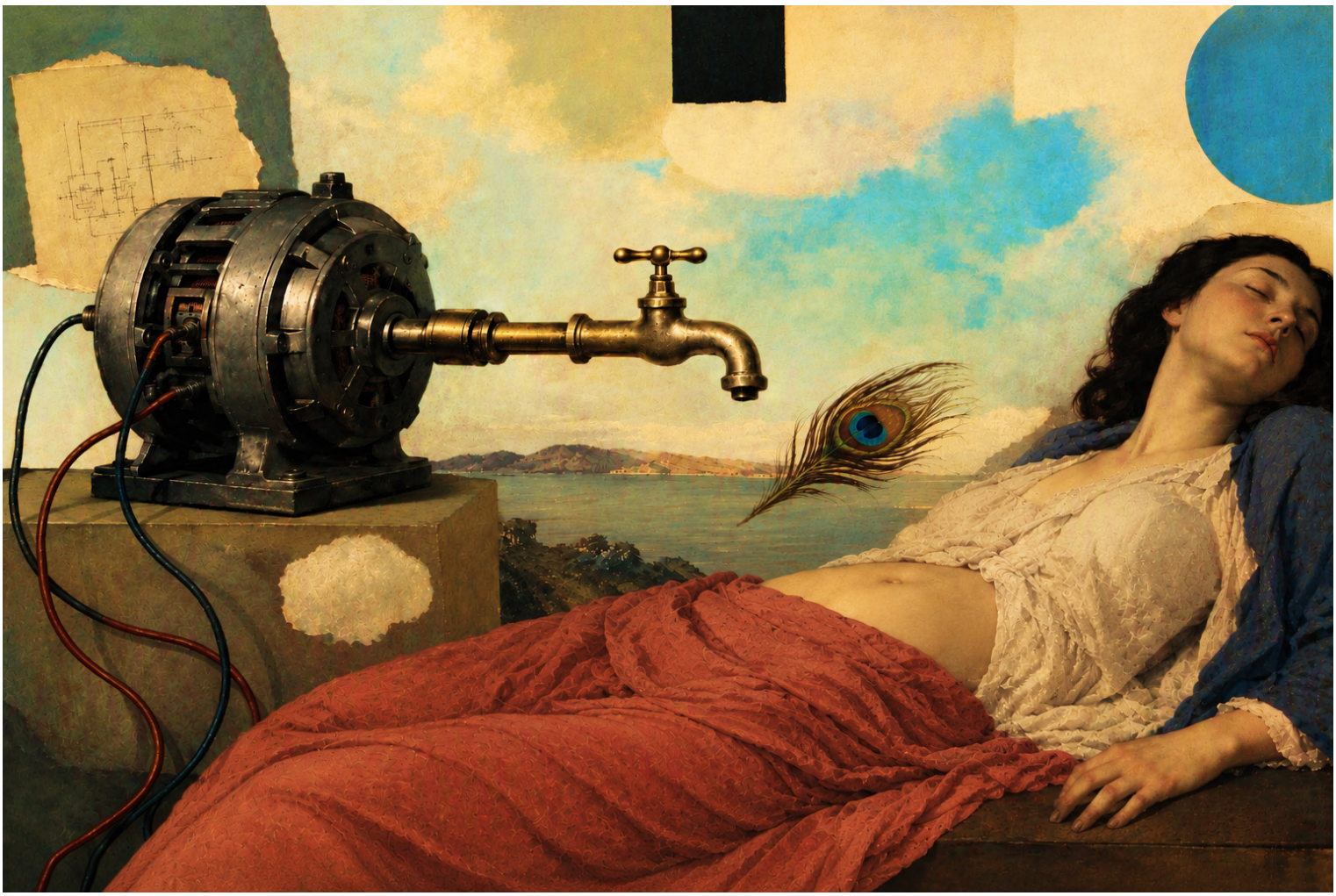
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The Seminar for Contemporary Studies of Freud and Lacan

Sydney Symposium III

The Reality of the Unconscious: From Transference to Drive *Montage*



November 28th 2026
9am - 3pm

The Royal Australian and New Zealand College of Psychiatrists (RANZCP)
NSW Branch, 761 Darling Street, Rozelle 2039

In-person or by Zoom

To register: https://www.trybooking.com/DQTJU

Argument

This year, our research journey continued into Seminar XI, where we turned our attention to two fundamental clinical phenomena: transference and drive. Throughout our second year of study, we pursued a close reading of Lacan's seminar alongside Freud's foundational texts, clarifying what is at stake in analytic praxis concerning the motor force of transference and the vicissitudes of the drive.

> "The transference operates in the direction of bringing demand back to identification. It is in as much as the analyst's desire, which remains an x, tends in a direction that is the exact opposite of identification, that the crossing of the plane of identification is possible, through the mediation of the separation of the subject in experience. The experience of the subject is thus brought back to the plane at which, from the reality of the unconscious, the drive may be made present."
>
> *- Lacan, Seminar XI, lesson of 24 June 1964*

The *montage* of the drive is a *montage* which, first, is presented as having neither head nor tail - in the sense in which one speaks of *montage* in a surrealist collage. If we bring together the paradoxes that we just defined at the level of *Drang*, at that of the object, at that of the aim of the drive, I think that the resulting image would show the working of a dynamo connected up to a gas-tap, a peacock's feather emerges, and tickles the belly of a pretty woman, who is just lying there looking beautiful. Indeed, the thing begins to become interesting from this very fact, that the drive defines, according to Freud, all the forms of which one may reverse such a mechanism. This does not mean that one turns the dynamo upside-down - one unrolls its wires, it is they that become the peacock's feather, the gas-tap goes into the lady's mouth, and the bird's rump emerges in the middle.

- Lacan, Seminar XI, lesson of 6 May 1964

If we read Lacan closely, it becomes clear that remaining at the level of the economic view is not enough to express the complexity of analytic experience. It becomes limited, restrictive - almost tempting to say, *repressive*. And indeed, why not: to stick to the economic view is, to some extent, to align oneself with repression.

The conclusion would be the following: referring again to Freud's text *Drives and Their Vicissitudes*, Lacan characterises it as *"jumping constantly between the most heterogeneous images"* - something made possible only through *grammatical references*, the artifice of language. This leads us to the notion of the *articulation of the drive*, a point that is highly clinical and fully applicable in practice. If we mention repression, here is precisely where it comes into play: with the introduction of the signifier as such, the repression immediately becomes operative.

It is also the territory where we can say that speech may *assume the value of jouissance*. And this is where the expectation of the psychoanalytic act emerges: that it may produce a transformation not only in the subject but also in his *modes of jouissance*, by means of variations with the drive *montage*.

8.45 **In-person registration / Zoom open room**

9.00 **Symposium opening and argument: Drive *montage* | *Rostik Bershadsky***

In *Seminar XI*, there is a point that I consider the most crucial - one that is often overlooked or undervalued. I am not entirely sure why. Lacan himself, at the opening of the lesson of 6 May 1964, reminds us that the fourth fundamental concept is essential to the analytic experience. We know well the Lacanian theory of the signifier; we know his developments around desire and lack; and we know the discovery of the object *a* through anguish. However, on the trajectory toward his later teaching - where the focus shifts to *jouissance*, the real, sexual non rapport, the nodal clinic, *lalangue*, and so on - there is a missing link, one enormously relevant in the immediate clinical sense.

This missing link is the outcome of the deconstruction of the drive. It is what Lacan calls, with remarkable accuracy, drive *montage*. Without it, the whole trajectory inaugurated by his return to Freud is rendered rather incomplete. With these coordinates, I propose we enter the text of Seminar XI.

Rostik Bershadsky, PhD, is a Lacanian psychoanalyst, forensic clinician and criminologist. He is a registered practicing analyst of the ACP and the member the School and the Forum of Melbourne of the International of Forums of the Lacanian Field. He is the co-convenor of the Seminar for Contemporary Studies of Freud and Lacan.

9.15

From Freud to Lacan: the subversion of the Good | *Sonia Alberti*



Returning to the Ethics of Psychoanalysis and the others, we shall begin with the observation that Lacan was able to derive from Freud's conceptualisation of the drive, based on the pleasure principle as the aim of psychic functioning, to then follow him in his construction of the Good from jouissance. A subversion of the notion of the Good as exposed in his text 'Kant with Sade', the relationship between the drive and jouissance instrumentalizes the psychoanalyst both in clinical practice grounded in transference and in the face of the civilization and its discontents.

Sonia Alberti is a Full Professor at the Institute for Psychology at the State University of Rio de Janeiro (UERJ). After her PhD completed at the University of Paris – X, Nanterre, in 1989, she conducted postdoctoral research at the Institute for Psychiatry at the Federal University of Rio de Janeiro (2002-2004) and was a co-founder of a hospital-based training program in clinical psychology as well as the PhD in Psychoanalysis Program at UERJ. Co-founder and Member of the School of Psychoanalysis of the Forums of the Lacanian Field, she published many books, three of them as a sole author, and authored many articles on psychoanalysis, mental health, and politics.

10.15 **Discussion**

10.45 **Break**

11.00 **Transference as a destiny of the drive | *Leonardo S. Rodríguez***

The paper discusses the workings of the drive in the psychoanalytic experience and its power in the emergence and development of the transference relation. It addresses the links between the drive and the three forces that propel the labours of analysand and analyst: love, desire and jouissance.

Leonardo S. Rodríguez, PhD, is a psychoanalyst, a member of the Australian Centre for Psychoanalysis and of the Forum of Melbourne and an Analyst Member and founding member of the School of Psychoanalysis of the Forums of the Lacanian Field. He has published Psychoanalysis with Children: History, Theory and Practice and numerous book chapters and articles on psychoanalytic theory and practice in several languages.

11.20 **Psychoanalysis on Lacan's Time: Temporality and Rhythmic Movement in Seminar XI | *Abdallah Habib***

When Jacques Lacan takes a "tactical retreat" from the scientific discourse in seminar XI, he goes back to Freud to explore the fundamental concepts of psychoanalysis. He extracts the Lacanian divided subject from the pulsation of the unconscious, the emergence and fading of the subject, the circuit of the drive, and the repetition of the missed encounter.

In this paper, I will argue that Lacan's animation of Freud's concepts, by attending to the movement and temporality through which they appear, enables him to account for what is not assimilable to meaning, yet is necessary for the emergence of the subject. This also marks a point of his departure from the IPA, insofar as his clinic upholds the paradoxes of psychic life that cannot be fully admitted within the discourse of science.

Abdallah is a second-year student at the ACP and a member of the Seminar for Contemporary Studies of Freud and Lacan in Sydney.

11.40 **Ethics and its vicissitudes: how might the concept of the drive challenge the concept of beauty in the ethics of psychoanalysis? | *Claire Baxter***

Using the arc of Ancient Greek tragedy, I propose an alternative reading of Lacan's 'splendor' of Antigone and 'being between two deaths' to ask whether Lacan's interpretation of *ἄτη* is better understood in terms of jouissance, and to consider the blinding effects of repression when the signifier is in plain sight. I also attempt to consider the concept of the drive with respect to the logic of the signifier, and whether an unexamined act of jouissance can ever be an ethical one. I briefly consider the impact of the weight of theory on the ethics of the singularity of the subject in the clinic

Claire Baxter lives in Melbourne, where she works as a psychoanalyst and psychologist. Her original academic interest, long before she knew anything about psychoanalysis, was Ancient Greek epic and tragedy. She was once the co-director of an online, amateur theatre company dedicated to the exploration of Greek tragedy. Her work on Antigone, incest and language has been published in the Lacunae Journal.

12.00 **Discussion**

12.30 **Break**

13.00 **Two to Tango: Transference, the drive and the impossible dance of the One | *Ofelia Brozky***

While *"Two to tango"* evokes the post-Freudian intersubjective proposal of transference, operating as an invitation to love- an eroticized demand that might appear seeking to make two into one, *"the impossible dance of the One"* points at Lacan's conceptualization of the analytic encounter. This paper aims to briefly examine transference and drive, two of the Fundamental Concepts of Psychoanalysis Lacan elaborates in Seminar XI, and elaborate on their "dance", where the analysand's transferential plea for a *coordinated cadence* of relational wholeness and recognition, falters against the drive, thus exposing the real of the One-the structural void at the core of the speaking being.

Ofelia Brozky is a registered psychoanalyst in private practice in Sydney, a member of the Australian Centre for Psychoanalysis, the Forum of Melbourne and the International Forums of the Lacanian Field. She is the Co-convenor of the Sydney Seminar of Contemporary studies in Freud and Lacan.

13.20 **The Unfolding of the Real in the Path of Jouissance | *Fernando Rocha***

This paper reviews a question from an earlier work on one of Lacan's formulations of the Real, which could be synthesised as follows: if the Real is what "does not stop not to be written" (Seminar XX, p. 94), how can we approach what resists being symbolised? With Lacan's Seminar XI as a reference, I explore the function of the drive in relation to this question, particularly its characteristic of repetitively tracing a circuit around a structural void, "and whose agency we know only in the form of the lost object, the *petit a*" (p. 180). It is within this logic that *jouissance*, "buried" there, comes into play, bringing the subject to the point where something escapes meaning. Therefore, this paper asks whether the drive can be understood as a path through which the encounter with the Real unfolds.

Fernando Rocha is a counsellor and psychoanalytic therapist in private practice in Sydney. He is a PACFA Registered Certified Practising Counsellor and a Level 2 member of the Australian Counselling Association. He holds a Bachelor of Psychology (Honours) and a Graduate Certificate in Clinical Psychology with a major in Psychoanalysis. His particular interests are in the Real, jouissance, the drive and repetition, and their implications for clinical work.

13.40 **Proof of success in Lacanian psychoanalysis | *Jen Brodie***

In my paper I will unpack some logics at work in Lacan's texts, particularly seminar XI, to work towards a definition of what might constitute proof of success in Lacanian psychoanalysis.

To do so I will have to use modes with which I have limited experience, formal logic and set theory. The topological turn in Lacan's thinking began earlier, in seminar IX, and by seminar XIX structuralism has pretty much been supplanted by purely mathematical ways of describing psychic structures and processes.

More generally, I would like to work on the problem of what might constitute proof of success in the clinic. Beyond the formal and informal testimonials of the pass that circulate in the field, might there be a constitutive empty space in Lacan's logics that necessitate a new kind of subject as the result of the psychoanalytic process?

Jen Brodie researches and makes work in the areas of contemporary dance, comparative cosmologies, and cinema and is a student of psychoanalysis at Paris 8 Vincennes-St Denis. Born in Australia and educated in France, currently staying and working on unceded Gadigal land.

2.00 **Discussion**

2.45 **Closing remarks and next year's program | *Rostik Bershadsky***

3.00 **Finish**