

A S S O C I A T I O N S

Newsletter of the Western New England Psychoanalytic Society

June 2019

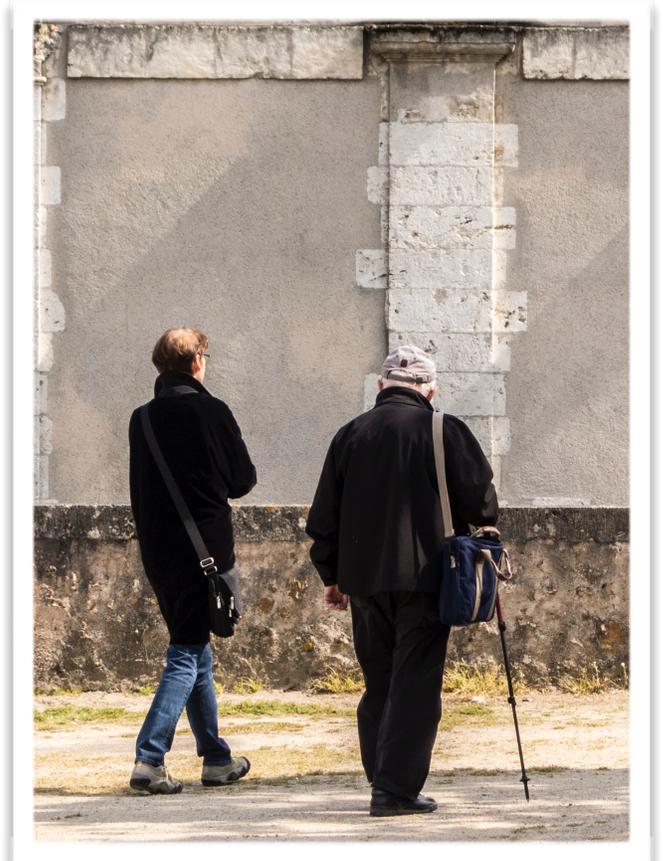
Editor's Note

My family fell into the unpleasant circumstance of moving to a new home in February. We still had boxes from our prior move nearly a decade ago. At the time we had another child on the way, and never managed to unpack between diapers, followed by the dominations of toddlerhood, preschool, and onward from elementary school.

Fast forward to the present-day: I ascend to the attic and see all those dusty boxes. I hesitate to open them, for I would be transfixed by the sight of old letters, mementos, fishing gear, useful useless things, and books, and books. Why would I keep so many boxes of books in the age of e-readers?

Moving house brings the dilemma of choosing what to retain and what to leave behind. How to make that choice? Marie Kondo's method of asking if an object brings present joy may work, but what if a thing provokes a poignant longing? What if my future self condemns me for letting go of something that grows with meaning years from now?

"Looking back at my life, I realize that the most precious possessions I have are my memories." Dori Laub began the remembrance of his childhood with this opening. (*And Life is Changed Forever: Holocaust Childhoods Remembered*, M.I. Glassner and R. Krell, eds.) Perhaps we learn from those who have lost much how to ascribe meaning and significance to things. Turning to our newsletter, *Associations* is a reminder to us of what we should not leave behind in our Society. This issue has been long in coming because I was stuck sifting boxes, and putting them in the next attic; yet it may be right on time, as it marks the one-year-memorial for Dori.



Dori and Johanna

Photo by Lauri Robertson, PhD, MD

The articles presented here may not seem like "news," but they are remembrances, celebrations, and selected thoughts. They are things that should not be left behind. They will not be forgotten in an attic if we are present as readers.

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Outgoing President's Message

Matthew Shaw, PhD

As I've relished enough shoeless days of summer to see the past year as past, I've enjoyed reflecting on our rich, intellectual community. Our reputation for

engaging speakers in a lively, rigorous way continually draws clinicians and theorists to our door. These past months, Steve Ablon, Ken Corbett, and Lynne Zeavin brought new thinking about silence, play, and good objects and remarked that the subsequent discussions we offered were uncommonly generative. Having received many requests from speakers to return to WNEPS with new work, I expect to hear from them again soon.

This steady flow of ideas moves in both directions. We not only receive new work but grow it too. Lisa Marcus and Eileen Becker-Dunn's seminal paper and discussion about gender nonconformity was clinically immersive and theoretically rich. In addition, Kay Long has published a new book about Klein and Joan Wexler's psychoanalytically informed memoir is in press. Don Moss and Sid Phillips turned notions of masculinity and whiteness inside out. These members and others have been quite busy and too numerous to list here.

Our intellectual community is as much communal as it is intellectual. Last December, many of us gathered together to remember Dori Laub and his work. Betsy Brett, Nancy Olson, and Don Moss offered poignant, heartfelt remembrances. It was a lovely event. The year ended with a very different kind of gathering. We celebrated Rosemary Balsam's historic achievement. As the first woman from North America (excluding those early formative years called childhood) to receive the Sigmund Award, we celebrated her with flowers, cake, speeches, and a party. Given prior recipients such as Betty Joseph, Jean Laplanche, and Thomas Ogden, the Sigmund Committee may know that she is in good company, but we know what fitting company it is. What better way to end the year than recognizing Rosemary's

decades of innovative work, generosity, and good humor.

As a first year class of candidates winds its way through training and we welcome three new members into our Society, WNEPS is poised for an even livelier year to come. We begin by hosting the Southeast Regional Child Analytic Conference, followed by seven outstanding scientific meetings, a joint conference with CSPP in November, and a Symposium in April. We should all rest, read fiction, and hydrate for September's arrival. Elizabeth Wilson, as President, will be as dedicated and thoughtful as she always is and will work closely with Stan Possick as Vice President, Carole Goldberg as Treasurer, and Christine Desmond as Secretary. The Society is in very good hands.



In Celebration: Rosemary Balsam, MD Introduction by Sybil Houlding, LCSW

*Associate Clinical Professor of Psychiatry
Rosemary Balsam has been awarded The Sigmund Award. Dr. Balsam becomes the first woman in the United States to receive the prestigious award.*

The committee decided to honor Dr. Balsam's radical work refocusing psychoanalytic theory on the female body. Her book, Women's Body in Psychoanalysis, explored questions of female biological awareness with particular emphasis on child-bearing, sexual symbolism, intergenerational trauma, and the complexities of gender. While the female body has been largely overlooked, Dr. Balsam showed that retracing its attributes is critical to our understanding of mental development. The totality of her work has now been recognized as constituting a major original contribution to psychoanalytic theory.

Associations asked Rosemary for her reaction to receiving the Sigmund Award. Below is her response:

"I have to say that to receive this award is a rather mind-blowing experience! Of course I was aware that I was up for it in 2018, as Warren Poland had called me in the Spring and said, "The deadline is here for the Sigmund – it's time for us to go for it!" I will forever be thrilled that he provided the nudge of

nominating me. He happens to like my writing very much, has been one of those blessed “great readers” of my papers, has worked with me closely in editorial jobs, and has always been very encouraging. As has my husband Paul. But one never thinks that such an honor can actually happen. And I noticed, too, on looking at a list of previous awardees, that the US had never given it to a woman. 2018 was the turn for North America, in a cycle that circled each year from Europe to S. America. (As of 2019, it will be an international award given every year, with no turn-taking.) The ‘no women’ feature says something – not about the many deserving women who have gone before me – but about the narrower cultural ethos in psychoanalytic scholarship in the US. There have been many European and S. American women awardees, but not here. So that made it all an even bigger and more gratifying experience – that I can valuably break that glass ceiling for the younger ones coming along!



I also am thrilled that my focus on highlighting—not just generic “women”—but the specifically different female body as female and not male, while preserving Freudian theory and raising the many new questions of dealing with ‘otherness’ that this shift entails, including challenging biological essentialism—has been deemed important enough for the field to honor in this way.

I have had many companions along the way who are interested in the life of women especially, and I owe all their work a big debt of

gratitude. I feel that the prize is (only the first, hopefully) for all of us – I mention in particular, Nancy Chodorow, Nancy Kulish (and Deanna Holtzman who has passed away), Dianne Elise, Joan Raphael-Leff, Malkah Notman, and our own dear colleagues and candidates, plus the early book that Lynn Reiser was involved in creating, and that began to open our eyes more widely: *Female Psychology: An Annotated Bibliography* edited by Shuker and Levinson.

Lastly, in appreciating what it means to me, I am tremendously honored to be joined with the previous awardees from our Western New England Institute: Hans Loewald (1991), Roy Schafer (1994), Al Solnit (1997), and Sid Blatt

(2006). Especially Roy and Hans were my beloved teachers, and it is sad that the last thing I’ve penned is an obituary co-authored for Roy, who is one of the extraordinarily few men who ever wrote a paper directly challenging Freud’s views of female development.”



Peregrinations

(Please submit news of your arc so we may know where to find you.)



David Carlson, MD

In November 2018, the Yale Department of Psychiatry awarded David Carlson the Outstanding Faculty Award. As Department Chair John Krystal, MD mentioned, David “has been guiding residents and garnering accolades for the 60 years since he began medical and psychiatric training here.”

Anne Dailey, JD

Professor Anne Dailey’s book, Law and the Unconscious: A Psychoanalytic Perspective (Yale Press), has been awarded 3 prizes: The American Board and Academy of Psychoanalysis 2018 Book Award, The American Psychoanalytic Association’s 2018 Courage to Dream Book Prize, and the University of Connecticut’s 2018 Sharon Harris Book Award. Anne is the Evangeline Starr Professor at UConn School of Law.

Nancy Kuhl

In May 2019, the Biographers International Organization (BIO) awarded Beinecke curator and WNEIP Research Fellow Nancy Kuhl the 2019 Biblio Award for Extraordinary Service to Biographers, which honors a librarian or archivist “who has made an exceptional contribution to the craft of biography.” Nancy is a curator of the Yale Collection of American Literature.

Kay Long, PhD

In 2018, Kay Long co-edited with Penelope Garvey the book: The Klein Tradition: Lines of Development. Evolution of Theory and Practice over the Decades, published by Routledge.

Norka Malberg, PsyD

Recent Publications

Greenberg, L.E.; Malberg, N.T. & Tompkins, M.A., (2019) Working With Emotion in Psychodynamic, Cognitive Behavior, and Emotion-Focused Psychotherapy, APA Books.

Malberg, N. (2019) Psychodynamic Intervention in an Inpatient Medical Setting. In: Ogrodniczuk, J. & Kealy, D. Contemporary Psychodynamic Psychotherapy. Elsevier: New York.

Recent Presentations

March 1, 2019: Plenary Presentation: Applications of Attachment Theory to Clinical Practice with High Risk Adolescents and the Systems Supporting them, Fundacion Xilema, Pamplona, Spain

March 15, 2019: Outreach Annual Lecture: On Play and Relationships in the Context of Growth and Development, Oklahoma Psychoanalytic Psychology Association, Oklahoma City.

April 5, 2019: Keynote Plenary. Division 39- Psychoanalytic Psychology, American Psychological Association, Spring Meeting, Philadelphia.

April 25-27, 2019: Workshop: Mentalization Based Therapy for Children, Rutgers University, New Jersey.

May 27-29, 2019: Plenary and Workshop: Mentalization Based Therapy for Children, Mentalization Institute/Association of Child Psychoanalysis, Oslo, Norway.

June 28-29, 2019: Introduction to MBT and its applications to work with high risk families in the community, INTRESS Foundation, Barcelona, Spain.

Scientific Meeting April 28, 2018

Lois Oppenheim, Ph.D.

“A psychoanalytic consideration of form and formlessness in the work of Agnes Martin“

Discussant: Nancy Olson, M.D.

Reviewed by Linda Cummings, MSW, MFA

“How” one writes psychoanalytically about literature or visual art has concerned Dr. Oppenheim for years. Considering the paintings of Martin, Oppenheim openly challenges us to question the “why” – “why does it matter to know the psychobiography of the artist?” Her paper is an extensive exploration of the personal nature of creative apperception – for both artist and viewer – and why writing psychobiographically forecloses essential aspects of the aesthetic experience for the viewer. Oppenheim poignantly shares “...those of us writing on the literary or visual arts have also to tolerate contradiction — ideas, images, and incongruities of all kinds — and maintain in suspension the kind of logical reasoning, the pathologizing, that risks leading to what Jacobs calls premature closure.”

Oppenheim opens with a “somewhat paradoxical conclusion: it is precisely the relationship between writing from a psychoanalytic perspective and psychoanalysis itself that interferes with the transmission of psychoanalytic knowledge as such.”

She cites Forrester’s claim that “[F]rom one point of view, all psychoanalytic writing is exemplary of a failure. Psychoanalytic writing fails to transmit psychoanalytic knowledge because it is always a symptom.”

Noting the well-documented fact that Martin was hospitalized several times for schizophrenia, Oppenheim wonders if that fact is relevant to the viewer’s experience of her work. “Might our viewing experience be in some way enhanced by our knowledge of her mental illness or, conversely, might that knowledge constitute some impediment to a deep resonance with it? “

Concluding that no, such knowledge does not enhance the viewer’s experience, Oppenheim questions what artists and viewers alike need from the aesthetic encounter. She posits, “Aesthetic experience is always necessarily personally relevant. But the personal relevance is of interest not only for

what the mind has to tell us about art, but what art has to tell us about the workings of the mind.” Supporting her central argument Oppenheim investigates the writing of an impressive range of thinkers, namely, Freud, Jacobs, Forrester, Garelli, Beckett, Sontag, Kandel, Damasio, Princenthal, Giacommetti, and Martin herself.

Offering a vignette of personal correspondence with a writer, Oppenheim “... illustrate(s) just how psychically determined our reading and viewing of art may be...” and addresses dangers associated with “the failure to remain cognizant of such determination”. She outlines blind spots in “two very fundamental presuppositions that have long provided the point of departure for much of the psychoanalytic writing about art...the notion that art in some way represents a reality outside itself and ...the quasi-antithetical idea that the primary objective of art is reparative of early object relations.” Implicit in her critique of reading art as representation and/or reparation is a call to reexamine what constitutes an aesthetic image and aesthetic experience. Oppenheim urges an approach to writing that will enhance “the perception of states of being, as opposed to cognition of them, engage viewers and thereby involve them in the very process of creation itself.”

Projecting an image of Martin’s painting entitled “Loving Love,” (1999) she explains Martin’s “imageless images” as paintings “meant to focus the gaze inward, and return the aesthetic encounter back to the viewer.” By focusing on the “primordial constitution of the image: its experiential essence,” Oppenheim skillfully argues that the image is not representative of something outside itself, but instead “gives rise to an apperception of something within the self”. The viewer’s conscious contact with a given artwork, and endeavor to articulate their own apperception of something within the self is “of far greater significance...than speculation on what reparative needs in the artist may...have provoked the work at hand.”

Oppenheim likened beholding Martin’s painting as “analogous to what occurs in the consulting room where insight is precisely an increased awareness of contextualization as the determining feature of meaning. “ For Martin, she notes, “ art...has its source in inspiration, in the revelations that came to her

when she closed herself off to the world, when solitude provided the means for her to open herself to the reverie-like activity not unlike the free association that occurs in the consulting room.” Oppenheim cites Garelli’s “compelling demonstration that in revealing, the work of art reveals itself as revelatory” and underscores the need for reverie: “...this is the place, the internal space, in which form yields to formlessness, the stasis of the imaging to the activity of imagining.”

Accordingly, what the viewer experiences, and “sees” is not tied to the actual object, image or words. Instead, meaning lies somewhere between the work of art and the gaze of the person who beholds it. The viewer becomes an active part of the existence of the artwork by allowing the art to perform its work of expanding one’s conscious perception.

Oppenheim’s paper challenges us to conceive an expanded meaning of aesthetic experience, an aesthetic image and by extension, a way of writing about the artwork that awakens in the viewer the apperception of emotional responses inherent in the creative process itself. Even if, as Forrester claims, writing about art from a psychoanalytic perspective is a failure, Oppenheim concludes, it is “the recognition of this failure that itself constitutes a measure of its success.”

Dr. Olson’s discussion of

Oppenheim’s paper is an artwork in itself.

She tells us, but more importantly, shows us that central to writing about art is finding a way to do so that emphasizes Dr. Oppenheim’s call to locate “what art can teach us about the mind” by “tolerating the ambiguity and multiple determination of the feeling states constitutive of the aesthetic experience and, indeed, of the artwork itself.”

Olson knits together strands of Oppenheim’s analysis and clues she found in the painting and writings of Martin “... a creature who covers her tracks.” Olson follows the scent of Martin’s creative inspiration through her love of sailing and swimming, Eastern Philosophy, her published writings and deep affinity for the expanse of nature. Given Olson’s significant contributions to our understanding of the role of images in psychoanalytic thought, she offers a personal and studied look at Martin’s paintings, highlighting both the beauty and terror implicit in Oppenheim’s observation that Martin “kept her mind empty and chose not

to live in the zone of depression that lies “below the line.”

Olson develops the term “aesthetic countertransference” in response to what Oppenheim cautions as a lack of awareness leading to “interpretations motivated by a desire to avoid uncertainty and prioritize theories over experience.” Recognizing lines as a form of transference, Olson muses that in Martin’s paintings, “feelings experienced in landscape may carry over into abstract compositions”. Quoting Martin’s biographer, Princenthal (2015), Olson references the teachings of art historian “John Dewey, whose philosophy of art and education was ‘in the air’ at Teachers College where Martin studied in the 1940’s and 50’s.” Dewey taught that “lines carry over the meaning of the objects of which they have been constituent parts,” noting these concepts likely found their way into Martin’s consciousness and art practice.

Navigating the penumbra between Oppenheim’s challenge to “see without knowing what is seen” and Martin’s demand to engage the viewer’s direct response, Olson weaves Martin’s own words with key psychoanalytic theories of mind. Quoting from Martin’s *Beauty is the Mystery of Life: (1973)*

The artist must listen to... surrender to his own mind. There is so much writing about art that it is mistaken for an intellectual pursuit. Our emotional life is really dominant over our intellectual life, but we do not realize it. Composition is an absolute mystery. It is dictated by the mind.

Olson terms Martin’s art a form of “creative reconciliation.” Through the lens of the relation of objects and space, Olson refers to Balint’s friendly expanses (1955), Lewin’s dream screen (1946), the oceanic feeling described by Freud (1930) and the understanding of creativity as a restoration of unity essential to maturation in Loewald’s *Ego and Reality* (1951). Olson theorizes, “Martin’s paintings offer the viewer an occasion for creative reconciliation. An experience is re-presented to us, transformed by her inspiration.”

Echoing Martin’s love of poetry, Olson concludes with a metaphor that captures Wordsworth’s effect upon the artist: “Martin paints the flash upon her inward eye to help us

have our own.” With numerous parallels between the creative process and the “working through” process of psychoanalysis, Oppenheim and Olson both articulate a laser-sharp focus on form and embrace the mysterious formlessness inherent to works of art.

To Oppenheim’s penetrating question *why* write psychoanalytically about art, Olson offers a passionate and poetic response illustrating *how* “psychoanalysis and works of art can enlighten one another while avoiding the plunge into pathography or wild art history”. Their combined contributions expertly illuminate Martin’s creative process and accomplish what Olson notes Martin ardently wanted: that her viewers “get what they need from a painting”. We all benefit greatly from their insights and complementary effort to expand our scope of creative apperception.

December 14th

Judith Kantrowitz, PhD
The Analyst: Enabled and Disabled By What's Personal
 Discussant: Jennifer Myer, MD

January 25th

Christopher Lovett, PhD
The Erotics of the Container
 Discussant: TBA

March 14th

Madelon Sprengnether, PhD
From Freud's Mourning to Mourning Freud
 Discussant: Sybil Houlding, MSW

April 4th

Katie Gentile, PhD
Kittens in the Clinical Space: Disrupting Transgenerational Trauma Through Witnessing Animal Subjectivity
 Discussant: Debra Nudel, PhD

May 30th

Jack Foehl, PhD
Lived-Depth: Dimensionality and Thirdness in Psychoanalytic Process
 Discussant: Lyn Yonack



Scientific Meetings 2019—2020

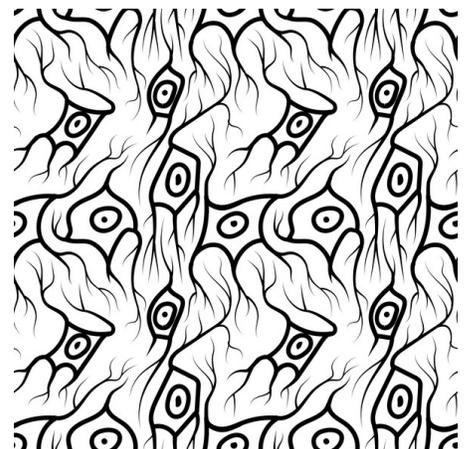
**Western New England
 Psychoanalytic Society
 255 Bradley Street, New Haven, CT
 4-6 pm**

October 12th

Anne Dailey, JD
Willful Blindness: Thinking Psychoanalytically About the Legacy of Slavery
 Discussant: Linda Mayes, MD

November 16th

Sandra Hershberg, MD
A Female Gaze In/On the Female Body in Art & Psychoanalysis: How Does the Work of Artist Paula Modersohn-Becker Challenge Embedded Misogyny?
 Discussant: Rosemary Balsam, MD



Neurons

In Memoriam: Dori Laub, MD

By Elizabeth Brett, PhD

Dr. Dori Laub, 81, died at Yale New Haven Hospital on Saturday, June 23, 2018. Dr. Laub arrived at Yale as a fourth year resident in 1969 and became a Clinical Professor of Psychiatry in a career of almost 50 years. Dr. Laub received his medical training at the Hadassah Medical School at Hebrew University in Jerusalem and his M.A. in Clinical Psychology at Bar Ilan University in Ramat Gan, Israel. In 1966, he emigrated to the United States where he trained as a second year resident at Boston City Hospital followed by two years as a Fellow at the Austen Riggs Center, Stockbridge, Massachusetts. In 1979, he completed his psychoanalytic training at the Western New England Institute for Psychoanalysis. In the Department of Psychiatry, Dr. Laub worked at the Connecticut Mental Health Center. At the Yale University MacMillan Center for International and Area Studies, he was Acting Director of the Genocide Studies Program from 2000 to 2003 and Deputy Director of Trauma Studies beginning in 2001.

Dr. Laub was born in Cernauti, Romania on June 8, 1937. As a result of the Romanian alliance with Germany and persecution of Jews, in 1942 he and his parents were deported to a camp, Cariera de Piatra and later Obodovka, a prison village, in Transnistria, Romanian-occupied Ukraine. His father disappeared during a German raid prior to liberation by the Soviets. Following the liberation, he and his mother were reunited with his grandparents who had survived in Cernauti. He emigrated to Israel in 1950. As a young adult, Dr. Laub did

not regard his early experiences as significant; but during his analysis, when he characterized a conversation in the camp with a young girl about whether they could eat grass as a pastoral scene occurring in a meadow, his analyst remarked that after the war women prisoners from a camp had sworn they had been served breakfast in bed by German

guards. Dr. Laub realized this was an example of denial. Thus began Dr. Laub's interest in the denial and recovery of traumatic memories. In 1973, Dr. Laub volunteered as a psychiatrist during the Yom Kippur War. Many of the most severe psychiatric casualties were children of Holocaust Survivors. Realizing the power of unremembered and unmetabolized experience to cripple lives across generations, he dedicated himself to the study of Holocaust survivors.

Building on a tradition of pioneering

psychoanalytic investigations of trauma by Abram Kardiner, William Niederland and Henry Krystal, Dr. Laub made his own significant contributions through his scholarship, research and preservation/documentation work. Dr. Laub is the author of over 30 articles and numerous book chapters on the knowing and representation of trauma, nine co-authored with Nanette Auerhahn, Ph.D. He is the co-author with Shoshana Felman, Ph.D., of Testimony: Crises of Witnessing in Literature, Psychoanalysis and History. His writing deepened and extended previous ways of understanding trauma as well as expanded techniques for helping trauma survivors. He has been a guiding figure in the field of massive psychic trauma studies.

Having been approached by Laurel Vlock, a television producer, to provide an



Photo by Lauri Robertson, PhD, MD

interview about his Holocaust experiences, Dr. Laub agreed on the condition that other testimonies be recorded. He and Ms. Vlock were quickly inundated by survivors wanting to speak. They raised money, organized a procedure for taking testimonies and co-founded the Fortunoff Yale Video Archive for Holocaust Testimonies. There are now over 4,500 testimonies recorded at Yale and affiliated projects in Europe, North and South America and Israel. The Archive has made possible numerous award-winning educational materials, books, and documentaries about the Holocaust and events such as the Cambodian genocide, the internment of Japanese-Americans during World War II, and ethnic cleansing in the former Yugoslavia.

In a related project, Dr. Laub recorded testimonies of psychiatrically hospitalized Holocaust survivors in Israel. There was strong resistance to this study based on predictions that the patients would not speak and would grow disorganized. Dr. Laub found that the patient's Holocaust experiences had been overlooked in their treatments, that the patients wanted to speak even when it was difficult for them to do so and that it did not lead to increased disorganization.

Dr. Laub's clinical experience included many years of work at the Connecticut Valley Hospital in Middletown, Connecticut. In his private practice, he worked primarily with victims of massive trauma as well as their children.

Dr. Laub is an Honoree of Yad Vashem-Jerusalem. He worked with many international collaborators and lectured around the world about trauma.

Dr. Laub was the devoted husband of the late Johanna Bodenstab and beloved father of Miri Goldman and Avi Laub. He has five grandchildren: Joshua, Rachel and Rebecca Goldman, and Charlotte and Ethan Laub. (Contributions may be sent to the Fortunoff Yale Video Archive for Holocaust Testimonies, Yale University Library, PO Box 208240, New Haven, CT 06520-8240.)



The following two remembrances of Dori were read at the Institute in December 2018 during his memorial.

Nancy Olson, MD:

Dori... what comes to mind is that beautiful voice, those bear hugs, and a feeling they conveyed of his essential warmth and decency. I met Dori, and later Johanna, at the Muriel Gardiner Program for Psychoanalysis and the Humanities. Lauri Robertson and I were enthusiastic residents in psychiatry. Along with Steve Weine, we petitioned Al Solnit for permission to attend the meetings. It was there I first heard Dori speak on his work with the holocaust archive. Later, when I became Coordinator of the Gardiner, it was my pleasure to invite Johanna to share her dissertation research in a Gardiner presentation.

At the risk of sounding like Bridget from *Bridget Jones' Diary*, I sometimes allowed the love story of Dori and Johanna to distract me from their noble work on trauma and the holocaust. In memory of their love and work, I'd like to read a poem Johanna read at their wedding.

Corona, by Paul Celan

Autumn eats its leaf out of my hand: we are friends.
From the nuts we shell time and we teach it to walk:
then time returns to the shell.

In the mirror it's Sunday,
in dream there is room for sleeping,
our mouths speak the truth.

My eye moves down to the sex of my loved one:
we look at each other,
we exchange dark words,
we love each other like poppy and recollection,
we sleep like wine in the conches,
like the sea in the moon's blood ray.

We stand by the window embracing, and
 people look up from the street:
 it is time they knew!
 It is time the stone made an effort to flower,
 time unrest had a beating heart.
 It is time it were time.

It is time.



Lauri Robertson, PhD, MD:

Dori, and then Johanna were dear friends. Dori had supervised me when I was a resident, and encouraged me to join the staff at Connecticut Valley Hospital, where he was then the Director of Residency Training.

Beyond Dori's kindness, generosity, and 'gravitas', I was always impressed with his energy, indefatigable optimism, and fearlessness. Perhaps, with all he'd known in his lifetime, there was nothing left to be afraid of.

He had a particular way of using the word *possible* as a noun – "the possible". When he first met Johanna, who came to interview him for a program on the Holocaust, they might have seemed like an improbable match. She was a non-Jewish, German woman, in theater and broadcasting, nearly a quarter of a century younger, and a foot taller than Dori. Days later, however, he was telling me about *the possible*. They could not have been more perfect for each other. It was an exceptionally cruel twist of fate that he lost her to cancer in 2015.

Dori was worldly in a way that I think is impossible for most of us to understand. He would say, at times, "I am not American." It was not to disparage the virtues of America, but

suggested an expansiveness of vision, wrought of both history and imagination. Each of these is, of course, intrinsic to psychoanalysis. Parenthetically, Dori's fearlessness extended to patients many of us might have 'lemon dropped'.

Dori could also be frank, and funny. Once, when he and Johanna came to dinner, and I'd made beef borscht, he tasted it and said, deadpan, "The dialectic between sweet and sour is not quite right." Perhaps it's never right. I miss them both terribly.



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