Abstract: The subject of this study is the mind and behavior of a man, portrayed as a blind photographer in his characterization in the Australian film, "Proof". The hero, Martin, in the Australian movie Proof, paradoxically is searching for proof that his mother lied to him - a belief that he is compelled to hold on to and
that shapes his current reality -- while he also is searching for proof that his mother did not lie to him so that he can relinquish his bitter representation of mother and begin to trust the other. In this film the paradox of a blind photographer prods us to reexamine concepts of seeing and knowing visa-vis inner and outer space, and to study the interplay between psychic and external reality, as well as the interplay between internal and external objects. Questions related to early loss, memory, reconstruction, and mutative factors are discussed in this paper. [This film presents us with a portrait of an adult man who is congenitally blind, castrated at conception - at the moment of mother and father's fantasied passionate sexual union. He is punished due to a whim of fate - here doled out by mother and father in their sexual union - before he even has a self, before he has his own desires.] (omit?)

Through microanalysis of transference between characters, and of my empathic and countertransference reactions, I examine the effects of traumatic loss in this man's life when a young boy, and the defenses he uses. His interpretation and beliefs drive his perceptions and behavior in his adulthood. His blindness - a reality and a metaphor for not knowing; and his use of a camera and photographs for pleasure, safety, reality testing, protection and growth - depending upon the circumstances and person he uses them with, is explored in this study. The nature of memory, of screen memories and defenses against knowing the truth are explored. The same inanimate object (camera and photos) may serve to hold on to a defensive, rigid, sado-masochistic orientation in life when used with one person (Celia), and paradoxically serve to open up doors to new experiences, perceptions, new beliefs about old memories, and a more flexible orientation in the world when used with another person (Andy). Thus, the therapeutic or enhancing qualities of an inanimate object (camera and photos) is facilitated or obstructed by the context and the person with whom the object is used. The implication of this for the
analytic situation will be drawn.

Introduction:

In this paper, the film "Proof" is used to study psychic reality in a 32 year old blind man, as well as to study how it developed in a particular way, and how it changed (how he changed). Unconscious beliefs, perceptions, and behavior are seen as parallel processes, determining both the choice of love object and the way of relating to that object, repeating the internal drama in external relationships. The struggle for growth and development inevitably lead the protagonist to find a person who helps him resume his blocked development. In this paper, I use my experience with the film, "Proof", in much the same way that I use my experience with an analysand. The film affords an avenue to understand the subject's affect and intrapsychic conflict, and how it plays out in seeking safety, pleasure, and power in interpersonal relationships. The keys to sorting out psychic reality from historical reality are the distortions and enactments in the analytic situation between patient and analyst (or in the film between characters in the real relationship). This film also provides clues as to what is healing or curative; specifically, what is therapeutic in the characters' words and experiences with one another, and what is pathological. Needless to say, transference and countertransference provide the route to understanding in the clinical situation. Likewise, transference between characters, and enactments or shared experiences by characters, and countertransference in the viewer, provide the route to understanding and learning about psychic structure and psychic change from the film. Just as analysands teach me and surprise me about what I thought I understood, so too the film, "Proof", taught me new ways of understanding fetish and transitional objects and phenomena, extending Greenacre's views on these two phenomena. Just as
enactments in the clinical experience provide powerful indications of some here-tofore unappreciated developmental or clinical truth and open the way for a new way of experiencing, seeing, listening, and understanding, so too in this film experiences between characters surprise them and allow new ways of seeing, feeling and thinking about the self and about others.

Finally, my way of using films offers new ways of using film offers a new way of teaching psychoanalytic process and concepts. By closely monitoring the film or film clips, all participants involved in this shared material can learn about his or her unique contributions and reactions to the material, as well as study concepts such as fetish, transitional phenomena, screen memories, traumatic loss and intrapsychic effects and factors that facilitate change.

Exploring what is curative

The Australian film, "Proof", directed by Jocelyn Moorehouse, provides an excellent vehicle for exploring psychic change and the healing process. The dialectic between the relationship and the interpretation has been widely discussed, starting with Freud and Ferenczi, and continuing throughout the history of psychoanalysis. This film offers an opportunity to study the impact of: the spoken words, the manner in which they are spoken, and the insights and meanings signified by the words. An examination of this film sheds light on the nature of the relationship and of the interpretation that facilitates the creation of psychic space so that a person is able to see and experience in a new way - and to give up pathological defenses and recover split-off parts of the self so that psychic development resumes.

[ The significance of the camera and photographs as both transitional objects\phenomena and as fetish is discussed. Although Greenacre and others have studied similarities and differences between the two in greater depth, I am not
aware of any previous mention that one object at different times may function as either fetish or transitional object - in part depending on the context and/or person related to its usage. [expand?] [elsewhere?]

**Psychic reality, real relationships and memory**

The manifest content of this film concerns Martin, a blind photographer, camera slung over his shoulder, in his journey in life after the traumatic childhood loss of his mother. Martin, takes photographs with a camera he asked his mother to give him at age 10, when he knew he was going to lose her. He has people describe his photos so that he can recognize them later by a label he prints out in braille. But there is one photograph from his past that he has locked in his safe and shown no one.

At age 32, he lives with his dog, Bill. His beautiful, seductive housekeeper, Celia, is in love with him - is obsessed with him. She is intent on making him need her by attending to his requests and also by putting obstacles in his path and tricking him so that he feels less secure in being independent; he is contemptuous of her and intent on rejecting her and disdaining her sexual advances so that he can have the upper hand.

Flashbacks of himself with his mother depict the harsh inner image of mother and his anger at her that are frozen in his mind's eye since she left him, played out in his relationship with Celia.

What is the meaning of Martin's camera, always hanging on his shoulder? The camera and photographs may be viewed as a fetish that stands for the missing other, (the lost loved object, as well as the endangered phallus) yet also denies that the other is missing - that his mother is dead. Both Bronstein (1991) and Greenacre (1968) discuss the fetish as paradoxically undoing the separation from mother through a concrete substitute, while creating the illusion of being separate and independent. Martin reassures himself of his strength, independence, and
manliness by using the camera. According to Greenacre (1968) "The denial of the actually witnessed injury can be met only by the use of a tangible, visible smellable, and nondestructible part, which is the fetish. As in the case of most defenses, however, the fetish often contains direct or symbolic relics of the originally overwhelming situation." Greenacre further states, "Certainly, there is an increase in sadomasochistic behavior in all perversions." According to Bronstein (1992), Sperling and Bak, the pregenital fetish undoes the separation from mother through clinging to a concrete substitute. Chasseguet-Smirgel (1985) adds that the male child's painful realization of his inadequacies to satisfy his mother are additional causes for the development of such a fetish. "As an omnipotent control is carried out on the fetish, the subject can bring it close up to him just as well as he can reject it, thus mastering all kinds of loss" (p. 88). This film highlights that it is not just inadequate mothering nor the smallness of the child which contribute to the development of such a fetish, but the experience of trauma, deprivation and loss due to fate, such as congenital blindness, absence of a father, and death of a mother.

In the beginning of the film, Martin meets Andy, [who describes himself as the black sheep of his family; his mother thought he was lazy and would never [ amount to anything.]] (exclude?) Martin likes Andy's style, and asks him to describe the photos he takes. Martin's impressive ability to know through smell, sound and touch is his check on whether Andy is telling him the truth. Upon Martin's finding Andy, a new function of the camera and photos becomes possible. They now serve as transitional objects that facilitate both connecting to the other and separating from him. Martin senses something different can happen with Andy and reaches out to him asking for help, using his photographs to initiate a journey guided by this new friend. Andy agrees to describe photographs that Martin takes in the present. The function of the camera changes from that of fetish or talis-
man which magically allays anxiety to transitional object to promote growth through separation/individuation. Greenacre and others delineate the difference between fetish and transitional object. What is new in my analysis of the movie is that the same object can have multiple functions depending in large part on the context and person in which it is employed - whether alone, in the company of Celia or with Andy. This has implications for psychoanalytic technique. How the analyst allows the analysand to use objects, words or experiences is of great importance. The transference may be used either as fetish (Reed) or as a kind of transitional experience that opens up new perspectives and new choices.

In this film, Martin has 2 guides: Andy is honest, open, direct, curious, interested in Martin as a separate person. Celia is devious, manipulative, controlling, infantilizing and overprotective, and possessive. She interprets the photos so as to bind Martin to her and to seduce and attract him. With her the photos are fetish which protect him while he is connecting with the dangerous, bad untrustworthy mother. Celia has her own camera and photos by which she unconsciously possesses and controls Martin. The second guide, Andy, is honest, direct, guileless, emotionally responsive and connected. He is fascinated and comfortable with Martin - not afraid of his angry abrasive manner, nor of his blindness (a metaphor, perhaps, for vulnerability). Andy is amused and enjoys Martin in a way that Martin is not yet able to enjoy himself. When Martin shows his new friend Andy his pictures, his creative products are reflected as marvelous in Andy's admiring eyes. The photographs become transitional objects, in his connection to Andy. They now provide a bridge for both connecting and separating. Winnicott emphasizes the importance of transitional objects and techniques over the years. "Out of these transitional phenomena develop much of what we variously allow and greatly value under the heading of religion and art ...".
Thus Andy offers Martin a new possibility for development and psychic change. Martin's camera and picture taking acquire a new meaning - more in keeping with a transitional object and phenomenon. The camera is mother's eyes - an object that is mother, while at the same time an object that is not-mother, and allows him to be independent. According to Greenacre, "The transitional object, whatever is so chosen, is the tangible symbol of a relationship undergoing change. To some [people] it may be an ingredient of mourning." (Greenacre (1970, p.352). For Martin, the journey with Andy opens up the inner vision to experience sadness at the loss of his mother and to finally mourn.

Although Greenacre describes a continuum from fetish to transitional object, she clearly separates the two phenomena. In my view, this film demonstrates that the same object(s) - in this case the camera and photographs - can acquire new functions in the course of development - and may for a period of time - even shift back and forth between these two functions - in this case that of fetish and that of transitional object. When it is fetish (with Celia), the individual is a victim in a hostile world, rejecting reality and projecting pain; when it is the transitional object (with Andy) he is containing and working over painful reality and feelings of loss. He is the agent of his own life and resumes his capacity for play, for illusion, and for creativity. The fetish helps to maintain the status quo equilibrium, the developmental arrest, and is associated with concrete thinking; the transitional object helps to destabilize, promote emotional development and separation/individuation. It also facilitates the development of symbolic thinking.

Martin had a very special attachment to his mother - she was his eyes, interpreting the world to him. When he was 10, she died; but he consciously believed that she abandoned him due to her shame and anger over his blindness, and unconsciously because of his desire for her and anger at her. In several flashbacks he remembers her. In the first flashback, we see Martin as a little boy coming
upon his mother who is sleeping. He touches her face, her neck, her chest, her breasts ... and he remembers her awakening and harshly saying, "Martin, what are you doing? I've told you, you can't touch people whenever you want. Fingers are not the same as eyes. It's rude."

Martin's housekeeper, Celia, is paradoxically scheming, calculating, seductive, and nurturing. She catches Martin off-guard by appearing when not expected, and by placing obstacles in his path so that he will trip. Still, he feels he has the upper hand because she loves him, and he deprives her of the sexual, romantic relationship she desires with him. The flashback of mother's sexual rejection occurs in association to his putting his hand over Celia's eyes so that she could not see the combination to his safe when he opens it to pay her. Touching Celia and covering her eyes reminds him of not being able to enjoy touching or gazing upon his mother. The oedipal prohibition simultaneously becomes the barrier to knowing his own desire - desire which at age 32 he disavows. Clearly the phallic meaning of fingers, and blindness as castration play a part in Martin's psychic structure, and in this context the camera may be seen as a fetish which reassures that he can see, penetrate and take the object he chooses to focus on (no pun intended). Although this is no doubt a factor, primary in this man's life are his issues with traumatic loss and separation/individuation.

Thus, we see Martin in the present with Celia in a sado-masochistic relationship in which Martin is enacting his belief of his relationship with mother - his psychic reality. This relationship represents a constant oscillation between nurturance and caring and punishment and torturing, each role being alternately taken by Celia and Martin. Although he uses Celia to describe his pictures (before meeting Andy) he does not trust that she is telling him the truth - just as he knows that she puts obstacles in his path to humiliate him and make him feel helpless and dependent upon her. Because he does not trust her description of the pho-
tos, her version of reality, her words and interpretation of the photos are not avenues of exploration or illumination, both emotionally and intellectually, but rather vehicles that prove he is independent and safe from Celia, while still needing her. His attachment to Celia is one of disavowal and alienation rather than one of warmth, nurturance and fun. Such an attachment to Celia precludes growth and joy; such an attachment to an analyst results in a negative therapeutic effect.

The next flashback shows Martin as a young boy listening to mother describing what's beyond the glass window, overlooking the garden. Mother tells him that in the garden there is a man raking leaves. Martin says he cannot hear leaves being raked and angrily insists: "He is not there, he was never there." Mother says: "Why would I lie to you?" and Martin replies "Because you can." (The implication here is that people cannot be trusted. If you are blind, you are at the mercy of the person who describes the visual world to you.) This flashback occurs in association with the scene in which he asks his new friend, Andy, to describe the photos he takes. After Andy agrees to do this on a regular basis, Martin warns: "You must never lie to me, Andy." Andy responds, "Why would I lie to you?"

The third flashback occurs after Celia blackmails him by taking a photo of him while he is on the toilet. She thereby forces him to spend an evening with her and surprises him by taking him to a symphony concert with her. During the concert, he is deeply moved; he takes off his glasses, and puts his hand on his chest to feel his own heartbeat. At this moment, he can use his other senses, let himself know profoundly and creatively, rather than in a rigid, controlling, guarded and magical way through his photos as fetish and his sado-masochistic orientation. Celia takes him home, feeds him his favorite foods and starts to make love to him. He panics and blurts out "You're not the only one, and runs out of her house." He goes home and weeps, and spontaneously recalls his mother (who was clearly the
only one) telling him that she's going to die: "I'll be sick and won't be able to look after you. I won't be able to describe the garden anymore. You have to live with Grandma." And Martin answers angrily: "You don't want to see me anymore. You're going to die to get away from me. You're ashamed of me. You're not telling the truth. You never do. I don't believe you.," and the scene shifts to Martin as an angry little boy, tapping the coffin and saying: "It's hollow" (empty). No doubt a life without her was hollow and unbearable. So he was convinced she had lied to him and was still alive. Arlow (1966) discussed the defenses of depersonalization and derealization as appearing when the person is confronted by a danger he cannot master. "By a process of denial in fantasy, and displacement, the individual is reassured that the danger is not real; besides it is not happening to me." As Wolfenstein (1969) states, "For immature individuals the loss of a parent is also an intolerable injury to their fantasied omnipotence....I interpret the repeated self-induced suffering of further losses as an unsuccessful effort to reassert this omnipotence. The compounding of narcissistic injury with object loss makes it more difficult to become reconciled to the loss."

The narcissistic injury of his blindness, the overdependence on his mother as his eyes, his rage at her for his blindness, the shameful discovery and painful rejection by his mother when he tried to explore, understand and enjoy her body with his hands, and her leaving him forever by dying resulted in his clinging to his omnipotence, denying the reality of her death, developing a sado-masochistic orientation to life, and denying both her and his own helplessness in the face of her tragic illness and his blindness. He called her a liar, and interpreted her loving acts as hateful ones - believing her grooming his hair meant she was ashamed to be seen in public with him at the barbers. He lied to himself; his psychic reality was thus formed. The narcissistic Celia perpetuated Martin’s overdependence. Andy respected and had faith in Martin's ability to be independent, and he used the pho-
tos to foster this. The implication for a therapeutic analytic stance recognizes the humiliation of adults seeking help and becoming dependent as a child on the analyst, and the need to be helped to maintain one's independent power while still asking for help. This is Andy's forte as enabler.

Although with Andy trust was developing, Martin still resisted some of Andy's interpretation. Thus when Andy spontaneously described a photo he saw on Martin's mantelpiece as depicting Martin's mother, looking quite pale, sitting on a park bench, her arm around his shoulder, he could not revise his belief that his mother was ashamed to be seen in public with him. Martin could not yet use Andy’s interpretation to revise his beliefs about mother - could not yet change his psychic reality about his mother and himself in relation to her. Nor did Andy insist on it. He was still not strong enough to accept and mourn their love for each other, as well as his profound loss. He still clung to the unconscious belief of the rejecting mother - which paradoxically embedded a magical hope that his mother is still alive, and not really gone forever. Through this belief, he could preserve his magical omnipotence - i.e. it was both his fault that his mother left him, and his mother is always with him in hatred. Martin's inability to use interpretations until he was ready is similar to what happens in the analytic situation.

In some ways, time stopped for Martin after mother's death, and his heart became frozen. The reality of mother's death was unthinkable, and he denied it. According to Loewald (1980), when the lost object is not mourned, internalization does not occur, and external substitutes are sought. This film demonstrates that the nature of the substitutes reflect the psychic reality of the subject. Martin's internal self-mother relationship, is externalized in his substitute relationship with Celia, his use of he camera as fetish, and his turning passive into active. Instead of desiring and enjoying touching Celia's breasts, as had been his wish with mother, he rejects Celia's invitation for sexual pleasure, feeling powerful and pitying her,
the one who desires and is frustrated and deprived. Martin's psychic reality of mother as being at once nurturing, cold, controlling, seductive, deceptive, and cruel is enacted in his relationship with Celia.

With Celia, Martin turned passive into active - instead of desiring and enjoying touching her breasts, as had been his wish with mother, he rejects Celia's invitation for sexual pleasure, feeling powerful and pitying her, the one who desires and is frustrated and deprived.

**Andy and Martin**

From the start, Andy responded to Martin from his own perspective, but could also recognize that Martin could have a different perspective, a different psychic reality. Andy is nurturing, yet separate, and creatively opens up new horizons for Martin without guilt. Celia also opens up new horizons for Martin, but with humiliation, trickery and strings attached. Andy really enjoys Martin and is amused by him. Celia is obsessed with him. She is constricted by a theory of the needy, helpless Martin, whereas Andy treats him like a regular guy. Yet, Celia's awakening his senses and sensual pleasure, along with Andy's friendship and words were no doubt instrumental in his getting in touch with his grief and bereavement.

After observing Martin accidentally bump into crates which fall on a cat, Andy accused Martin of killing the cat -- a metaphor for Andy's intuitive insight into Martin's rage, and his own depressive, negative orientation in life. Martin then expressed his tenderness and faith by taking the cat into his arms, saying "He's not dead." Although for Andy, the cat was dead, he could also understand that to Martin the cat was alive -- that they had different perceptions. They went together to the veterinarian to find out which it was. Martin took photographs in the waiting room and asked Andy to help him angle the camera so he could capture the
images he sought. The next day, he went to Andy, asking him to describe the photos, photos which amazingly captured both the characters of the people, their pets, and their relationship to each other in a humorous way. Andy's words about the present events and photos penetrated and pleased Martin, since there was also room for Martin's words to be heard. Words in a social context create new meaning (Vigotsky), whereas words with no listeners keep the speaker stuck and trapped in a closed system. The camera and photos, as transitional objects, open doors for separation and connectedness. Eventually, the dialogue between Andy and Martin, and the experiences they shared opened up new insights and allowed for a revision of old inner pictures. This became possible both through transference enactments, the real relationship, and words describing present and past pictures (i.e. interpretations).

Andy is truly interested in learning more about Martin. Without fear, he says what others only think "That's weird. A blind photographer. Don't get me wrong; it's good you're doing something creative." Martin explains that his mother gave him the camera when he was 10 years old. Empathically, Andy replies - "That was cruel of her", and Martin corrects him, saying that he asked his mother for the camera, thinking it would help him to see. However, it is not until much later that Martin can use the information that he gave to Andy as proof that his mother was not cruel. Although he told Andy - no, don't think my mother was cruel - he himself could not believe otherwise - the words and the beliefs and emotions were not concordant. Similarly, he could not take in Andy's interpretation of the picture of himself and mother in the park - still insisting that mother cut his hair to avoid being seen in public with him. This is similar to the analytic situation in which the analysand relates memories before being able to integrate them into a meaningful emotional context, and hears interpretations before being able to consciously benefit from them. The analyst, Andy, serves as a container,
keeping the words of Martin, the secrets not yet recognized consciously for future shared discovery. He hears the resistance and accepts it, recognizing that Martin cannot yet see differently.

Martin tells Andy "I took my first picture when I was 10....just a garden visible from one of the windows in our flat, but the most important photo I've ever taken. Every morning and every afternoon my mother would describe this garden to me. I saw the seasons come and go through her eyes. I would question her so thoroughly, trying to catch her in a lie. I never did, but by taking the photo I knew that I could one day." To Andy's question as to why his mother would lie to him, Martin replied: "To punish me for being blind."

Andy initiates Martin to moving pictures in a drive-in movie theater. Martin leaves his own camera and still photos at home, trusting Andy to give him truthful descriptions of the pictures and the action on the screen. The movie within the movie provides a means for Martin to refind fantasy and lively passions of desire and rage. Andy like the good-enough analyst has created a space that is safe for Martin to express his murderous rage at the beautiful, seductive, sexual woman - the mother who - in Andy's case was critical and demeaning, and in Martin's case, who deprived him of eyesight to enjoy looking at her, and of physically enjoying touching her, and who he was so unbearably dependent upon and desirous of, and who abandoned him when he was 10 by dying. Andy describes an attractive woman on the screen who is bare breasted with perky nipples and about to be attacked by a man with a knife. Martin confides in Andy, "If you analyze your feelings, you really want the killer to get the girl," and the two men bond around desire and rage at the sexual woman. This may be seen as a beginning in the process of separation from the tabu oedipal mother, a task of adolescence neither man had completed before this. Just before the cut to this scene, Martin was telling Andy that he hates Celia, but keeps her on and rejects her so that he can have pity
on her. He is stuck, so far unable to let go of his attachment through hate, and enacting it in his relationship with Celia.

The awakening of Martin's adolescent curiosity about the world and growing interest in his own sexuality and masculine identity is suggested when he is alone in the car in the drive-in, after Andy leaves to buy some food. He slides over to the driver's seat, finds condoms in Andy's car, and holds them up to the side window, reminiscent of his holding up his hands to the window pane when he was a child. Once again in this film, the window glass with hands up against it is portrayed as something interesting yet frustrating and puzzling to Martin. What does it represent? The incest barrier? Or the barrier that he feels between his inner true self and the external world that he feels shut out of. Glass can be seen through, but if vision is not possible, then it represents a barrier that protects but also limits. His explorations are observed by the man in the next car, who threateningly calls Martin a fag. Martin's question, "Are you addressing me?" is heard as "Are you undressing me?" Clearly, not only gestures, but also words are misinterpreted based on the psychic reality of the subject. In this case, the stranger projects his homosexual desires onto Martin. Further bonding between Andy and Martin occurs when Andy risks his own safety to defend Martin. Here the guide/friend/therapeutic agent introduces him into an exciting, dangerous world, separates from him in order to nourish him, attacks his attackers, and invites him to stay in the driver's seat and be in control of the phallic vehicle as they drive away and escape from their attackers. The paradoxical role of Andy is strikingly clear in this vignette, and analogous to the paradoxical role of the analyst. They crash, and Martin fabricates a story to the police that the accident made him blind, When the doctor discovers that Martin's blindness is congenital, and wonders how he could be driving, he tells her: "I forgot." The two men laugh hilariously afterwards about this escapade, and about their lies. At this moment the concept of ly-
ing is beginning to shift in Martin's psyche - occupying a more flexible, benign, playful space. The new experience in the drive-in movie theater and in the driver's seat in the car with Andy pave the way for a new way of seeing himself. That is as someone who can and does lie for fun and protection, and someone who can forget that he is blind (i.e. vulnerable) and can sit in the driver's seat with pleasure. The new experiences may best be understood as "informative experiences", as described by Judith Chused (1996). In this paper, she asserts and demonstrates that before a patient can use an interpretation for psychic change, his perceptual frame must change - a process that is rarely initiated by the verbal content of an interpretation alone. Instead, alterations in perception usually require experiences which are discordant with expectations. Renik has written that enactments are indeed necessary ingredients of any therapeutic change.

Thus Andy's fighting the humilators of Martin resulted in their both surviving the trauma and danger of male aggressiveness. It was a step in Martin's being freed from being a victim. They both become joyful and victorious, playfully joking about their adventure, their illusions, and their lies to the authorities.

The relationship of Andy and Martin develops poignantly. Martin tells Andy he trusts him, and Andy says, "Maybe you shouldn't. I'm not good at responsibility. My boss, my parents think I'm useless......If you could see me you'd agree! - i.e. that I too am handicapped. The implication here is that Martin's blindness prevents Martin from seeing the truth about Andy. Martin sees Andy as competent, strong, spontaneous, gentle, fun and protective; Andy sees Martin as powerful, accomplished, competent, vulnerable, curious, better than him. They both are also not frightened by each other's flaws and vulnerabilities. Like the good enough mother, and the good enough analyst, they are able to take in each other's spontaneous gestures, give them reality and meaning through spoken words, and make sense of them. Martin, for the first time in this film can laugh. In the
absence of the camera as fetish, the process of internalization and symbolization is here evident. The two men play and enjoy an illusion they have created. They become open to new ideas and experiences. Psychic space has opened up within each of them and between them so that psychic reality can be changed. Through both a new experience and words spoken in a safe relationship this became possible. I see this as parallel to the psychoanalytic situation. The analyst in the course of opening up potential space for play between and within each participant in the analytic journey is herself changed in the process and by the process, even though, as was the case with Andy, the focus is primarily in understanding and helping the analysand. The analysand is also relatively "blind" to some of the weaknesses of the analyst, and in the transference, the analyst can grow as well.

The blissful union between Martin and Andy is shattered soon afterwards when Martin discovers that Andy lied to him to protect Celia. He goes home to find Celia and Andy making love, and enraged, he kicks them both out. The fantasy that he is the only loved one for both Andy and Celia has been painfully disappointed. Just as in analysis, the analyst must frustrate oedipal yearnings. Martin is betrayed and lied to by both Celia and Andy. The symbiotic tie with mother as portrayed in his memories and enacted with Celia is jarred. They are now three. At that point in the movie, he was able to let in the experience of desire for his mother, he could also let in the awareness and sadness about losing her. This is portrayed by a visit to the cemetery the following day, under the true light of a clear blue sky. He finds out that indeed his mother is buried there; she did not lie; she did die in the year that he was 10. Martin's facing his mother's death, and mourning her and his own helplessness and rage enable him to revise his memories and inner representations of self and mother. He now can say goodbye to Celia, the sadistic imago of his mother, and masochistic representation of himself. He becomes tender and gentle with Celia, yet strong, apologizing for tormenting her
for so long. "I knew how you felt about me. It was wrong of me to exploit your feelings.” He lets her go with compassion and firmness. This is an important clue that his psychic reality has undergone significant changes.

Andy returns after a period of estrangement to tell Martin he has changed - he is now more industrious, working 2 shifts and saving money to start a mail order business. The analogy of the analyst as well as the analysand growing as a result of the psychoanalytic process is drawn. Andy's growth resulted from his interest and curiosity about Martin, who impressed him as a fighter determined to get what he wants, who was handicapped yet struggling to be heard and appreciated; a fiercely independent man who was making his way in the world. Andy could see beyond Martin's bitterness to his life force (although Andy thought the cat to be dead, Martin saw he was alive and took him to the vet). Andy appreciated Martin’s humor and intelligence, as well as his enjoyment of literature and music. In his interaction with Martin, Andy discovered untapped strengths within himself to communicate and be taken in, since Martin appreciated his style - describing it as simple and direct. Andy felt recognized by Martin who did not judge or stereotype him. Andy was inspired to give more to Martin than he was initially asked to do - to open up discussion about conflict and contradiction, to enter into new territory, at once thrilling emotionally, nurturing, dangerous and potentially painful. He risked being both assertive and yielding with Martin. Through this journey with Martin, he too found a true self that had been locked away. So, too, the analyst finds new ways of being heard, seen and experienced that reciprocally lead to new ways of being in the journey with their analysands. For it is impossible for the analyst to impact upon the analysand without the reciprocal impact upon the analyst. As Andre Green (source not remembered) poetically said, no analysis is meaningful without both the analyst and the analysand at some point crying.
The difference between an analytic relationship and a movie is, of course, that in the latter the character representing the therapeutic role is in sharper and more dramatic focus. Although there are always enactments in analysis itself, they are on a much subtler level. Through Andy's journey with Martin, he learns to use words, to question, to revise, to connect, bridge and interpret—while at the same time allowing space for Martin's defenses, and time for his ego to strengthen. Through this journey, Andy's ego became stronger as well. Furthermore, Andy's own oedipal resolution is portrayed through his enactment of desire and betrayal with Celia, a woman like his mother, who does not value him in his own right—only caring for Martin. This is shown in the movie when he goes to Celia's apartment and is horrified to see that her walls are lined with photographs that she has taken of Martin. He walks out on her. Martin's anger and rejection of him (in the context of their loving relationship), and Andy's ability to reject Celia once he learns he is not loved by her—enable him to separate and grow stronger.

Upon Andy's return, Martin takes off his glasses to intimately communicate with Andy, and berates him for lying to him. "You can't know how important truth is to me." Andy, in a moving speech replies: "Shit—everybody lies, but not all the time, and that's the point. I lied to you about Celia. That was the only time." Martin asks: "How can I believe you?" "You can't" says Andy: "You tell the truth, Martin. Your whole life's the truth." With this statement, Andy confronts an important truth about Martin. As Winnicott (1960) states, "These recognitions of important fact, made clear at the right moments, pave the way for communication with the true self." (p.152) Absolute certainty and absolute trust are never possible in reality. Learning to mourn and forgive failures in self and loved ones are therapeutic.

At that moment, it seems very likely that Martin was able to question if he had lied to himself for the last 22 years, secreting away his treasured connection to his
mother and the father within her. For twenty years he kept his secret - the picture he took of the garden which could some day either prove or disprove that his mother lied to him about the presence of a man in the garden. Through the continued words and relationship with Andy, the trust had been built up, destroyed and then repaired. He was at last able to tolerate knowing the truth, including his own defensive need to lie to himself. He unlocks the cherished secret - the photo of the garden that he has kept hidden in his safe since he was 10, and shows it to Andy. Andy describes a kind, old man in the garden -- the final proof that mother was not a liar. The implication here is that even someone like Martin who has such acute hearing, can tune out sounds such as the man raking in the garden, either out of anxiety or desire. Up until now, Martin had refused to believe the reality of a man in the garden, perhaps wanting to believe that he was the only man in mother's eyes, and also that mother was not missed because she was a liar.

Why did Martin keep the important photograph secret all these years? Kahn (1983) discusses one function of a secret. His patient, Carolyn, buried (hid) the candlesticks, associated with a happy time with mother, after she lost her special connection with mother. She became detached, as if the happy connection to herself as well was also buried. According to Kahn, she had absented herself into a secret when her ongoing life with her mother broke down. She gradually recovered this part of herself during her analysis and could dig up the candlesticks. Perhaps Martin absented his loving connection with his mother in his secret when he lost her - but could later share the secret with a new love object who both nurtured him, understood him, cared about him, failed him and returned wanting to share the positive impact that Martin had on his life. Martin perhaps could not remember his mother's enjoyment of him - the positive impact he had on her life, but could only remember how dependent he was on her when she left.
him. Perhaps Martin's secret was his way of creating a potential space - a kind of bank account to draw on at some unknown future date when it could be used. According to Kahn "..... a person can hide himself into symptoms or he can absent himself into a secret. Here, the secret provides a potential space where an absence is sustained in suspended animation. The secret carries the hope that one day the person will be able to emerge out of it, be found and met, and then become a whole person, sharing life with others" (p.105). "Clinically, it is only if we succeed in gradually creating an atmosphere of mutuality with these patients that they can share their secret with us. This sharing of the experience amounts to that 'experience of mutuality' that is the essence of the mother's capability to adapt to the baby's need. What had enabled Carolyn to share her secret was my capacity to contain and hold all the confusion and risk her behavior perpetrated inside and outside the analysis over the first eight months......"(p106). What had enabled Martin to share his secret was Andy's capacity to contain and hold all the confusion in communication and behavior in his relationship with Martin. Andy had succeeded in creating an atmosphere of mutuality and authentic respect for Martin as a separate person. Moreover, he truly enjoyed Martin.

Through Andy's and Celia's help, including Andy's finding a lovable mother in Celia, Martin refinds his loving trust in his mother. He can begin to accept that she had another man in her life, represented in Martin's psychic reality by the gardener, and to accept that she did die. Upon relinquishing his omnipotent quest for perfect loyalty, truth, and control, he experiences profound sadness. He now recovers a memory of himself at 10, being alone in the room overlooking the garden. He is touching the pane of glass. It is raining outside, but birds are singing. There is once again life and the possibility of joy as well as profound sorrow.

Conclusion
Martin's sado-masochistic orientation to life had provided a defense both against accepting his losses and mourning them, as well as facing his desire for, and rage at his mother. The sadomasochism was a magical solution that froze his emotional development, and deprived him of the real pleasures of sex and love. The camera and photos functioned at different times as fetish or transitional objects and phenomena. With Celia, the photos and camera served as a fetish, protecting him by freezing time, and providing a means of both showing and protecting himself when in the company of her who he needed, but did not trust. With Andy he used his photos as transitional objects for connecting and separating, and to learn to trust. By the end of the movie, Martin's psychic reality had changed; he could finally see, enabled by Andy's entrance into his life -- which created two dyadic relationships and a triangle. Both Andy's words and his experiences with Andy (enactments) organize Martin's inner and outer reality. Martin develops compassion for himself and Celia. Andy reflected, clarified and interpreted Martin's world of photographs, as well as introduced him into new experiences. His self expressions facilitated Martin's identifying with him as well as separating from him. Martin is then able to let go of Celia, the hateful representation of mother and self, marking an important step in mourning his loss and reconstructing his past. His love with Celia was an entrapping sado-masochistic bondage. His bond with Andy was both loving and competitive, expanding each other's worlds. After first experiencing adventure and joyful illusion with Andy, as well as revealing interpretations of his photos and his relationship with his mother, and then betrayal and disillusionment with Andy Martin began to relinquish his omnipotence. His brittle defenses had lifted, and hope and a future were refound. He now had the ego strength to both refind his love for his mother, and to mourn her loss and to separate from her.
References


RENIK, O.,


VIGOTSKY, L.S. (1934), Thought and Speech, in Language and Thought, Chapter VII, Moscow, USSR: Grosisdat.