

EXTRACT: JULIA CALVER

*You said she is alone in the room?*

A tiny note is placed between the clip and the glass of a large clip frame, the glass, chipped in one corner as is traditional.

*And the image? Is it symbolic?*

Not symbolic, no. I'm not sure. Anyway, Symbolism exhausts me. Surrealism nauseates me, unless it is done by a woman...

*I know, yes. So, not something fantastical?*

No, not fantastical. I was thinking of an image suggestive of something else again, that contains or indicates some autonomy; an irresolvable, containing, suggesting only itself.

*Does she read the note?*

I like it in films when characters read and the viewer hears. We get to see them thinking.

*I also like it when cameras 'read' letters...*

The note reads: *'The analyst's answer is momentarily satisfactory (detaching the woman from her family). Sarcastic praise from the analyst when she says that psychoanalysis works on the mind not the soul. The conversation ends here. She avoids reading the sarcasm. The soul is not worked on at all. She is right in this. The preservation of a supernatural truth costs the annihilation of the therapeutic process. Not in this conversation*

*but at the end. Initially she can understand that in relating the actions of others she doesn't remember or cannot say which of them obscures a process of externalisation. A process of externalisation is happening. The jaguar appears in two forms. As a shadow and as a captive. The therapeutic process is broken in two ways by death. The degree of plausibility rests in the approximated materials of the curse which are drawn from the immediate surroundings. These are discharged after use. The escaped jaguar is killed immediately, running into the road. We have always believed in the curse. Given this, it is perhaps not surprising that the resolution is, in some ways, the whole scenario. The figural appearance or manifestation of psychic objects moves through language, disrupting its grammatical properties. This manifestation moves towards abstracted statement via transference to the third person; definite and indefinite articles become obscuring factors in its full realisation; axiomatic material is abstracted or fabulated; variant registers are heard inside units of cohesion.'*

*You never revealed the image in the clip frame...*

A poster. An old, faded blue, a blue as rapturous as the painted garden at the Villa Livia. This blue holds a peacock, its feathers sprayed, beside a beautiful figure, lithe, long limbed and androgynous, staring back out of the painting with absolute indifference.