The lost object and the act of creation

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Abstract

Taking as point of departure Freud’s Leonardo-study, I will proceed into a discussion of Freud’s thesis, saying that the artist recreated the image of his mother’s smile and put it into the enigmatic smile of Mona Lisa del Gioconda and other of his famous painted figures. I will challenge Freud and with the words of Paul Ricoeur propose, that the mother’s smile is to be found nowhere than on the painter’s canvas. According to Ricoeur, what we see is the symbolized absence of Leonardo’s childhood memory. To elaborate this statement I shall continue, taking up the term of sublimation and introduce a supplement to Freud’s way of using this term by adding Laplanche idea of inspiration as a corollary to that of sublimation. Further, I will refer to Lacan’s definition of sublimation and his re-interpretation of Leonardo’s paintings and end up by challenging the traditional definition of the so-called applied analysis.