

the thing. The master, however, who has interposed the bondsman between it and himself, thereby relates himself merely to the dependence of the thing, and enjoys it without qualification and without reserve. The aspect of its independence he leaves to the bondsman, who labours upon it." (ibid, p. 133)

The yearning for suffering and the development of the dominant is enjoyed until the point is reached at which the suffering seems no longer justified and the contract ends.

The media have achieved the latest climax of satisfaction through submission with the invention of reality-shows, stretching from *Big Brother* to public "apology shows" to *Pop Idol*.

In films like *Crash* (David Cronenberg), *Fight Club* (David Fincher) or *Femme Fatale* (Brian de Palma), scenes of submission, destruction and auto-eroticism are placed before a wide audience without the term of masochism being mentioned.

From the gym and on to bungee-jumping, body building, mass marathon events to fashion, promoting piercing, tattoos, lacing or extremely high heels as trends, to flirtation with criminal images in advertisement, a kind of (pseudo) masochism takes place. A yearning for the fulfilment of secret desires through pain, the wish for the "last kick", albeit with a sub-conscious acknowledgement of the impossibility of satisfying these yearnings and desires.

The tabooing of the topic results from this subconscious knowledge, making Leopold von Sacher-Masoch at the same time one of the most topical personalities of our times.

Against the backdrop of this phenomenon which, independently of social or cultural status, reaches into all realms of life with knowledge about mutual influences between all types of art, philosophy, sociology, religion, politics, business, fashion, advertising etc, the Sacher-Masoch Festival addresses the topic in as diverse a way as possible through the exhibition "Phantom of Desire. Visions of Masochism in Art", the symposium "Rhetorics and Scenarios" and the event series "Masomania".

Whereas in the symposium, the latest scientific knowledge shall be presented and discussed from a great variety of approaches, "Masomania" will provide for aspects related to performance, literature, music and cultural-theory.

All these events aim to offer an insight into a worldwide phenomenon in the most diverse realms. The topic of masochism will be lifted out of the taboo zone and brought to the people's consciousness.

In the context of this festival, with the numerous new editions and re-editions on the personality of Sacher-Masoch and masochism, just as Paris is the centre for research on de Sade, Graz could advance to become the centre for research on Sacher-Masoch.

Elisabeth Fiedler

1 <http://www.marxists.org/reference/archive/hegel/works/>

## Epilogue (2007)

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The term masochism undoubtedly comes from Graz. Both the literary model and the invention of the term are directly linked with Graz via their originators. Born in Lvov, Galicia (now Lviv, Ukraine) in 1836, Leopold von Sacher-Masoch worked and lived in Graz from 1854 to 1873, with only minor interruptions. Here in 1869 he wrote his famous novel *Venus in Furs*. This was the book that Richard Freiherr von Krafft-Ebing used to describe and define the term masochism. Born in Mannheim in 1840, Krafft-Ebing held the chair in psychiatry at the Karl Franzens University in Graz, and though he went to Vienna to teach at the university in 1889, he moved back to Graz, where he died in 1902. Krafft-Ebing is considered as one of the founders of the sexual sciences, and his standard work on the subject *Psychopathia sexualis* (or in the 1890 edition *Neue Forschungen auf dem Gebiet der Psychopathia sexualis*) has been constantly printed and reprinted in many languages. It makes frequent reference to Masoch and his novel, e.g.: "The perversions of the vita sexualis to be discussed below may be called masochism, because the famous novelist Sacher-Masoch made these particular kinds of sexual perversion a favourite subject in many of his novels, especially in the well-known *Venus in Furs*. This masochism is a counterpart to the sadism named after the behaviour made famous by the Frenchman." Masochism is thus an invention of 19th-century psychiatric nomenclature, and its progenitors were Sacher-Masoch and Krafft-Ebing. Starting from its birthplace Graz, the concept of masochism has been spread all over the world. Graz and Austria have kept rather quiet about their part in the business, however, and that masochism is an Austrian product is as little known in both Graz and Austria generally as it is in the world at large.

Yet it was foreshadowed in Mozart. While in the throes of composing his popular opera on the mechanisms of love *Così fan tutte*, he wrote to his wife Constanze on 30 September 1790: "It's all cold for me - ice cold", thus anticipating in outline the whole subject of masochistic phantasms and cool dissociation. Evidently Austria could not overcome and work off a historical traumatic experience, an original traumatic wound, a traumatic ur-scene that permanently scarred its development and dealt it a pathological blow, so that, while it may have given birth to masochism as a symptom and a concept, it never wanted or allowed it to impinge on its consciousness. This rejection and repression of original subjugation is itself a symptom of masochism, and Graz may thus be justly called the capital of masochism and Austria rightly described as the masochist nation.

In short, it is reason enough for the management of the Neue Galerie to rewrite this unproductive and traumatic tale at the historic moment when Graz becomes cultural capital of Europe in 2003 and shine a European spotlight on the origins of masochism in Graz.

The Sacher-Masoch Festival, conceived by the Neue Galerie, consists of an exhibition ("Phantom of Desire. Visions of Masochism in Art"), a symposium ("Rhetorics and Scenarios") and a series of concerts, lectures and performances collectively called "Masomania". In planning the symposium, I was given much academic support by Dr Ingrid Spörk, Dr Peter Deutschmann and Dr Gabriele Jutz, and in organising the "Masomania" by co-curators Dr Christa Steinle, Dr Elisabeth Fiedler and Dr Michael Farin.

The essays and papers in this volume derive mainly from the speakers at the symposium. The aim is to show the concept of masochism's current state of development, thereby mapping out the whole syndrome (or symptom complex).

In the first half of the 20th century, theoretical writers from Ivan Bloch to Sigmund Freud looked primarily at the clinical aspects of masochism as an individual compulsive condition. With Theodor Reik's definitive work *Aus Leiden Freuden. Masochismus und Gesellschaft* of 1940 (*Masochism in Modern Man*, New York 1941) a change took place, with more emphasis on the cultural and theoretical forms and social structures of masochism. This was possible on the basis of Freud's approach, which itself had undergone manifold changes. Freud called masochism one of the most common and important of all perversions. According to him, masochism takes three forms: 1. as an attitude to life, as moral masochism, which in the form of neuroses as the determining factors is not restricted to individuals but can permeate the life of social groups, nations and religious communities, 2. as an expression of female nature, as feminine masochism, which is typified by quasi-female characteristics, and 3. as a characteristic of sexual arousal, as erogenous masochism, sexual excitement connected with areas of the body that we call erogenous zones, and particular strata of the body which also permit sexual excitement as a by-product even during pain and aversion. To these three, Reik added "social masochism", and endeavoured to build a bridge between masochism as a sexual perversion or compulsion and an attitude to life imposing submissive and suffering behaviour on the ego. The name of this bridge in his theory is the feeling of guilt, because culture forces all of us to suppress aggressive drives, and as they

are suppressed, so the unconscious guilt feeling grows. The exaggerated feeling of guilt about our own aggressive thoughts and power-hungry pleasures gives rise to a need for punishment, and thereby a readiness for suffering and aversion. Privations and sacrifices, asceticism and martyrdom accompany the development of every cultured person as a masochistic fantasy in the conflict between the demands of our drives and social expectations. In 1967, Gilles Deleuze's ground-breaking work *Présentation de Sacher-Masoch. Le froid et le cruel (Coldness and Cruelty)* appeared, presenting a different Sacher-Masoch, in which the complementarity of sadism and masochism was rigorously contested for the first time.

The present essays either set out to differentiate the clinical aspects of masochism (Franz Kaltenbeck, Torben Lohmüller) or – here lies the main aspect of the selection – cultural and aesthetic aspects (as for example in the texts by Peter Gorsen, Nick Mansfield, Norman Bryson, Ingrid Spörk and Barbara Vinken), which have found their main domain particularly in film (see the contributions by Noel Burch, Gaylyn Studlar, Steven Shaviro and Hans Schmid). The selection of essays and texts (on artists) thus shows the phenomenon of masochism not only as the suffering self and a strategy for generating pleasure from suffering. Most contributions in fact tend to show the extraordinary power of the masochistic phantasm in art and culture, fashion and the mass media. Both in contemporary fashion and the ideal physiques achieved through specific physical cults (e.g. body building), it is evident how universal pleasure in torment is a pre-condition for attaining the socially-conditioned ideal self, thereby allowing the ego qua authority to subject the id to the social superego. The fantasies visualised in art and culture and the mass media reveal a contemporary society that is profoundly masochistically structured. The unconscious is, as Lacan has shown, structured as language. Deleuze and Guattari have clarified this concept with their assertion that the unconscious is structured like a machine. This mechanistic aspect is revealed as a masochistic engine in all contemporary society. Most fantasies in contemporary fashion and the mass media, from the fascination with telematic pornography to the flood of Benetton advertising posters, are masochistic in origin. The expression "fashion victim" shows clearly that willing sacrifices are made in the high-performance society to keep up with the competition, and that the consumer is a "willing victim" of consumer culture, to borrow a title from Lydia Lunch's music performance in the "Masomania" events. Masochism is thus a suppressed term, a taboo that indicates a repressed central mechanism of society.

The exhibition, symposium and series of events will bear witness to the change from an angst-ridden individual drive condition treated as a perversion under the name of masochism to a pleasure-dominated social structure that has become axiomatic of the turbo-capitalist high-performance society with all its totalitarian aspects.

Peter Weibel

## Biographies of the Authors

### Isabelle Azoulay

Sociologist, author, Germany.  
Born in 1961, grew up in Paris, lives in Berlin.  
PhD on images of violence in the sexual fantasies of women, studies on de Sade and the figure of the libertine, lectures and essays on sexual studies, feminism and erotic art.  
Publications a.o.: *Phantastische Abgründe*, Frankfurt am Main 1996.

### Ghyslaine Badezet

is curator and responsible for "service culturel et pédagogique" at the Maison Européenne de la Photographie, Paris. She holds a diploma in art history at the University of Paris-VIII.

### Karin Bang

Born in 1950 in Viborg, Denmark.  
Studied literature and graduated in 1998 from the University of Copenhagen, Denmark. Her research concentrations are: changing cultural relations between Austria and Scandinavia and Austrian translators of Scandinavian literature around 1900.

### Bazon Brock

Cultural theoretician, Germany.  
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Publications a.o.: *Der Barbar als Kulturheld* (DuMont-Verlag, Köln 2002), *Kunst und Krieg* (Fink Verlag, München 2002); *Die Welt zu Deinen Füßen*, 1999; *Ästhetik gegen erzwungene Unmittelbarkeit*, 1986. Since 12 years exhibitions, action teachings, TV on the topic of cultural barbarism, art and war, culture and strategy.

### Norman Bryson

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Chair (since 1998), History and Theory of Art Department, The Slade School of Fine Art, University College London; UK. Visiting faculty member at Goldsmiths College, the Jan van Eyck Academy in Maastricht, and Art Center College of Design in Pasadena, California. From 1990 to 1998 he was Professor of Art History at Harvard University, Cambridge, USA.  
Publications a.o.: *Tradition and Desire: From David to Delacroix*. Cambridge Studies in French, Cambridge & New York 1984; *Vision and Painting: The Logic of Gaze*. New Haven, London 1983.

### Noël Burch

Author, filmmaker, cultural theoretician, USA/France.  
Born in San Francisco in 1932, living in France since 1951. In the 1950s he worked as an assistant director for Preston Sturges and Michel Fano. From the 1960s onward he has worked as an author, film maker and theorist. Co-founder of the "Institut de Formation Cinématographique" (with J.-A. Fieschi and D. Mancier).  
Burch has taught at institutions including the Royal College of Art and the Slade School in London, the Institut des Arts de Diffusions in Brussels, the NY University/Department of Cinema Studies and the Ohio State University/Department of Photography and Cinema. Visiting professorships at the Paris III and Paris VIII Universities, and at the University of California Santa Barbara; from 1993 till 2000 he held a professorship in Lille III.  
Publications a.o.: *Praxis du cinéma*, Gallimard 1969, (Folio Collection). *To the Distant Observer, Form and Meaning in the Japanese Cinema*, London: Scolar Press, and Berkeley: University of California Press, 1979. *La Lucarne de l'infini*, Editions Nathan, 1991.

### Georges Didi-Huberman

Philosopher, author, art historian, France.  
Teaches at EHESS in Paris. Numerous texts on the history and theory of images.  
Publications a.o.: *L'Image survivante*, Editions de Minuit, Paris 2002; *Ninfa moderna: Essai sur le drapé tombé*, Gallimard, Paris, 2002; *Courier Venus*, Gallimard, Paris 1999; *Fra Angelico: Dissemblance and Figuration*, Univ. of Chicago Press, 1995; *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière*, MIT Press, 2003.

### Hans-Jürgen Döpp

Born in 1940, Germany.  
Studied sociology and pedagogy, professor in Frankfurt/Main. His important collection of erotic art was assembled during the years from various European countries.  
Publications a.o.: Hans-Jürgen Döpp, Ulrich Klever, *Erotica. Originelle erotische Sammelobjekte von Kunst bis Kitsch*, Heyne, 1984; Isabelle Azoulay, Peter Gorsen, Hans-Jürgen Döpp a.o. (eds.), *Erotic Art from the 17th Century to the 20th Century. The Döpp Collection*, Edition Stemmlé, 1999.

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Publications: *The Russian Flagellant. Sects, Literature and Revolution [in Russian]* (Moskau: New Literary Review, 1998), *Eros of the Impossible. The History of Psychoanalysis in Russia* (Boulder - Oxford: Westview, HarperCollins, 1997).

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Researcher in comparative literature, author, Germany.  
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Publications a.o.: *Fasching als Logik. Über Salomo Friedlaender/Myrtona (1996)*, *Editions of letters: Weltada Huelsenbeck (1996)*, *Land meiner Mörder. Land meiner Sprache. Die Schriftstellerin Grete Weil (1998)*, *Pfeifen. Erinnerungen und Abrechnungen (1999)*, both with Herbert Kapfer and *Leopold von Sacher-Masoch (2003)*; *Leopold von Sacher-Masoch: Briefe und Dokumente (2003)*, with Michael Farin).

### Michael Farin

Researcher in comparative literature, Germany.  
Born in 1953, lives in Munich.  
Proprietor of the Belleville publishing company in Munich, division head in Munich's Kulturreferat (1984-1988), curator of *POLIZEIREPORT 1999-1999* (Munich City Museum). Since 1980, he has written and arranged many radio plays and created features for the broadcasting companies BR, HR, WDR, Deutschlandfunk, and others. He produced Yukio Mishima's *Mein Freund Hitler* at the Bayerisches Staatsschauspiel theatre. He has published works about Leopold von Sacher-Masoch and editions of various writings by Sacher-Masoch, the Marquis de Sade, and others.

### Rita Felski

Researcher in comparative literature, Australia/USA.  
Born in 1956; Nationality: British/Australian, lives in the USA.