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Editors' Lair 10

Kurt Jacobsen and David Morgan

Farewells aren't easy, but they can be educational. *Free Associations* founding editor Robert Maxwell Young, commemorated here, was a remarkable and passionate figure whose intellectual breadth spanned philosophy, history, science, psychology, psychoanalysis and, we daresay, much more. Those who knew Bob best as a psychoanalytic psychotherapist will read here of his earlier and yet concomitant interests in the history, sociology and philosophy of science. These interests in science and (Kleinian) psychoanalysis informed and buttressed each other, as readers soon will understand. Bob also believed in changing the world as well as interpreting it (more or less) correctly, as circumstances, inclinations and talent allow. The 'ruthless criticism of everything existing', in his case, always was tempered and guided by an unswerving humane vision.

So we are delighted to assemble in this issue a stirring batch of appreciative essays and commentaries from half a dozen of his former associates. One hardly can gather a savvier group for the purpose than Roger Smith, Les Levidow, Maureen McNeil, Michael Ruse, Karl Figlio and Gary Werskey. A festschrift is in the offing next year, which should double the contributors and the addressing of vital aspects of Bob's impressive work. We of course are dedicated to continuing to run this Journal in Bob's questing and radical spirit.

In addition to the commemorative section, we offer essays of a more philosophical cast than usual with Ryan LaMothe discussing the relevance of Agemben's work for moral and therapeutic guidance, Ahmad Fuad Rahmat considers the nurturing of a 'planetary' Lacanianism, a prospect which will thrill some readers and repel others, Chris Joannidis offers a fascinating probe into how and why we encounter the 'foreign', and Ali Pajoohandeh speculates on the meaning of the subjectivity of time for treatment of patients.

Our film review editor Agnieszka Piotrowska adds: 'this edition's film essay and reviews deal with trauma in its different representations in different film forms. We have a discussion of a post-apocalyptic feature film *I am Mother* (2019) by Jack Black, Rosella Valdre's discusses a documentary about group psychoanalyst Vamik Volkan entitled *Vamik's Room* (2020), Wendy Leeks reviews Netflix's drama series about Sigmund Freud and my own review is about *A Fantastic Woman* (2017), the astonishing Oscar winning film which deals with ugly prejudice but ultimately puts artistic sublimation at its heart. These films are very different from each other but offer an inspirational and aspiration path through traumatic experiences.'

Finally, we are pleased to welcome a new book review editor, Amy Busby of Arizona State University, who will join us in January. We hope to bulk up that section in coming issues.