the thing. The master, however, who has interspersed the bondage 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 bondage, 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, e.g., "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, tattooing, lace or extremely high heels as trends, to fertilization with criminal images in advertisement, a kind of (pseudo) masochism takes place. A yearning for the fulfillment of secret desires through pain, the wish for the "last kick", albeit with a subconscious 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 time.

Against the backdrop of this phenomenon which, independently of social or cultural status, reaches into all realms of life with knowledge about the moral influence 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 vast 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.

Elizabeth Friedler

http://www.marxists.org/archive/archive/hegel/works/

Epilogue (2007)

The term masochism undoubtedly comes from Graz. Both the literary model and the invention of the term are directly linked with Graz via its hospital, and enjoyed 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 is 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 through he went to Vienna to teach at the university in 1869, he moved back to Graz, where he died in 1906.

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 perversion of the vita sexualis to be discussed below may be called masochism, because the famous novel of 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 quieter about their part in the business, however, and that of masochism in 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 theory of composing his popular opera on the mechanics of love Cool for fun, 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 introduction and transform the name of the event; 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 Gabriela Jeste, and in organizing the "Masomania" by co-curator Dr Christian Steine, Dr Elizabeth Friedler 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 and 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 Laiden Fremden. Masochismus und Geschlechterverhältnisse (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 had laid the foundations of changes in the culture. Freud called masochism, sexual perversion and "imperturbable" of all "perversionen. According to him, masochism takes three forms: 1. as an attitude to life, as moral masochism, which in the form of neuroses as the determinants focuses on 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 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, Ruth 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
Peter Hebel

The exhibition, symposium and series of events will bear witness to the change from an ango-
risten individual drive condition treated at a perversion under the name of masochism to a pleasure-dominated social structure that has become axiomatic of the turbocap-
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Neil Burch
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Burch has taught at institutions including the Royal College of Art and the State School in London, the Institut des Arts de Diffusion 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 San Diego; from 1993 till 2000 he held a professorship in Lille III.


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