

## **Procesos creativos en el arte para la resignificación de la identidad: una aproximación psicoanalítica**

***Creation art processes for the resignification of identity:  
a psychoanalytic approach***

***Processos criativos em arte para a ressignificação da identidade: uma  
abordagem psicanalítica***

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### **Resumen**

En el presente texto se muestran algunas conceptualizaciones teóricas sobre los procesos de creación en el arte y sus relaciones con la configuración de la identidad. Para esto, se ha tomado como referencia la tesis doctoral de Aguilar (2016), titulada *Procesos creativos y transformaciones subjetivas. La resignificación de la identidad a través de la experiencia artística dirigida*, la cual tuvo como objetivo dar a conocer, por medio de la tradición psicoanalítica, la función que realizan los procesos de creación en el arte en la configuración de sí misma a partir de sus respectivos análisis y relaciones. En tal sentido, los criterios metodológicos de la presente investigación consistieron en indagar mediante la deducción lógica en los campos de la psicología, así como en algunos estudios del arte y la educación artística, aquellos elementos que dieran cuenta de manera específica de dichos fenómenos humanos y cómo estos se pudieran relacionar entre sí. De esta manera, se dedujo que el paradigma psicoanalítico ofrece la posibilidad de comprender, explicar y articular tanto procesos humanos como artísticos. En concreto, la estrategia empleada consistió en revisar de manera exhaustiva la bibliografía de Freud, Lacan, Laplanche y Pontalis, quienes aportaron múltiples elementos teórico-metodológicos para la comprensión de procesos

humanos relacionados, por ejemplo, con la formación de la identidad y la creación, definidos en términos de fenómenos de sublimación. Mediante este análisis, en síntesis, se determinó que ambos comparten las mismas pautas, por lo que es posible recomendar una práctica de la experiencia artística como una propuesta de intervención para resignificar la identidad.

**Palabras clave:** proceso creativo, proceso simbólico, resignificación de la identidad, sublimación.

### **Abstract**

This text shows some theoretical conceptualizations about creation art processes and its relationships with the configuration of identity. For this, the doctoral thesis of Aguilar (2016), entitled *Creative Processes and Subjective Transformations. The resignification of identity through directed artistic experience*, has been taken as reference, which aimed to make known, through the psychoanalytic tradition, the function performed by the processes of creation in art in the configuration of itself from their respective analyzes and relationships. In this sense, the methodological criteria for realize this research consisted in investigating through logical deduction, in the fields of psychology, some art studies and artistic education those elements that specifically account for these human phenomena and that could relate to each other. In this way, it was deduced that the psychoanalytic paradigm offers the possibility of understanding, explaining and articulating both human and artistic processes. In particular, the strategy employed consisted in exhaustively reviewing the bibliography of Freud, Lacan, Laplanche and Pontalis, who contributed multiple theoretical-methodological elements for the understanding of human processes related, for example, with the formation of identity and creation, defined in terms of sublimation phenomena. Through this analysis, in summary, it was determined that both share the same guidelines, so it is possible to recommend a practice of the artistic experience as an intervention proposal to resignify the identity.

**Keywords:** creative process, symbolic process, resignification of identity, sublimation.

## Resumo

O presente texto mostra algumas conceituações teóricas sobre os processos de criação na arte e suas relações com a configuração da identidade. Para isso, a tese de doutorado de Aguilar (2016), intitulada Processos Criativos e Transformações Subjetivas, foi tomada como referência. A ressignificação da identidade através da experiência artística dirigida, que objetivou dar a conhecer, através da tradição psicanalítica, a função desempenhada pelos processos de criação na arte na configuração de si baseada em suas respectivas análises e relações. Nesse sentido, os critérios metodológicos da presente investigação consistiram em investigar, por meio da dedução lógica nos campos da psicologia, bem como em alguns estudos de arte e educação artística, os elementos que explicam especificamente tais fenômenos humanos e sociais. como eles poderiam se relacionar entre si Desse modo, deduziu-se que o paradigma psicanalítico oferece a possibilidade de compreender, explicar e articular processos humanos e artísticos. Em particular, a estratégia utilizada foi a revisão exaustiva da bibliografia de Freud, Lacan, Laplanche e Pontalis, que contribuíram com múltiplos elementos teórico-metodológicos para a compreensão dos processos humanos relacionados, por exemplo, à formação da identidade e da criação. , definido em termos de fenômenos de sublimação. Através desta análise, em resumo, foi determinado que ambos compartilham as mesmas diretrizes, por isso é possível recomendar uma prática da experiência artística como uma proposta de intervenção para ressignificar a identidade.

**Palavras-chave:** processo criativo, processo simbólico, ressignificação de identidade, sublimação.

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## Introduction

The origin of this work, as well as the doctoral thesis entitled *Creative Processes and Subjective Transformations*. The resignification of identity through directed artistic experience (Aguilar, 2016) arose from the following question: is it possible that creative processes in art promote processes for the resignification of identity? he tried to answer by analyzing some theoretical assumptions, as well as through empirical observation gathered in a creativity workshop developed to try to understand the processes of both identity configuration and creative people.

In this document, however, only a documentary approach is offered on the principles that sustain these two processes in order to find common and constant elements among them that allow to systematize their relations. In this sense, the search in the literature was orienting the reflection towards the psychoanalytic framework, since it is a field that possesses a deep and integrating theoretical-methodological understanding about the psychic functions, which can be explained in terms of symbolic processes. For this, different works of Freud (1915a, 1915b, 1920, 1923, 1930) were reviewed in order to delve into issues related to the psychic system, the unconscious and its functions, the psychic structure and other elements that make up the identity.

Likewise, Lacan's reference systems of the I (1954c) corresponding to the real, imaginary and symbolic were examined, where the symbolic gives meaning, and which Lacan (1954a), Laplanche and Pontalis (2004) conceptualized as a dialectical condition and change. In this sense, and following some clues in this regard, it was found that Freud always sought a plausible explanation for the phenomena of transformation, which he achieved with the term sublimation, which he employed since 1895 in letters addressed to Fliess (Laplanche, 2002 ). In fact, later (in 2015) he proposed in pulses and destinies of drive (1915b) some central elements (defined as phases) to understand this concept. That same year, he also wrote a treatise on metapsychology that included studies on the unconscious, repression, the drives, the destinies of drive, among others. This was composed of a text about sublimation, which was destroyed by the author, although the other writings came to be

published in Works on metapsychology. Then, in 1920, in his work *Beyond the Pleasure Principle*, he proposed a new form of drive to which he attributed the possibility of regulating the libidinal energy, which was defined in 1923 in *The Self and the Id* as death drive. In this way, he returned to the subject of sublimation and established links between what he distinguished as the libidinal energy and the psychic apparatus.

Finally, in *The Upset in Culture* in 1930 he again raised sublimation as a mechanism for change, and although his research in this regard remained pending, other authors have been contributing new reflections. For this reason, in this work we have tried to articulate the studies on the processes of configuration of the identity of Freud (1923) and Lacan (1954c), the most significant inquiries about the concept of sublimation of Freud (1915a, 1930) and Laplanche (2002), as well as the contributions of Lacan (1954a, 1954c, 1960a, 1961) and Laplanche and Pontalis (2004) on the processes of symbolization for the analysis and creation of the model of resignification of identity through the processes of creation in art.

This is very significant because, according to the conditions of the current culture, more and more individuals are observed in representative characteristics of fragmented identities, which are immersed in a multiplicity of alternatives that are assumed under conditions of changing immediacy, as well as in emerging communication practices through new technologies or others that are manifested through the exacerbated search of consumption, success and personal fulfillment in a growing dynamic where it becomes less feasible to stop and connect with the essential desire.

In synthesis, the proposal of this work was based on defining a model of intervention legitimized by scientific research, which through the creative processes in art function as devices that allow the contemporary subject to explore creative processes to give rise to the reflection of oneself and the configuration of a more authentic identity.

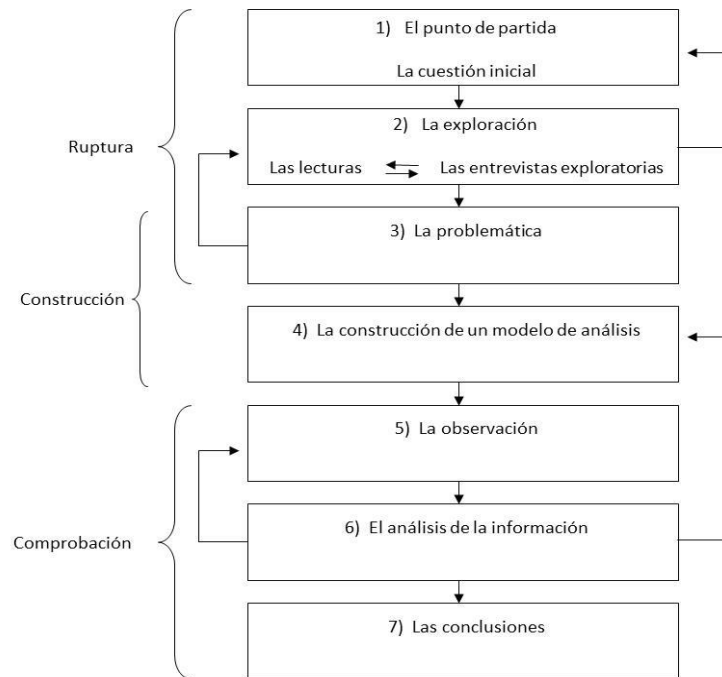
## Method

In the present study, a work method with a qualitative approach was used, taken from the Social Sciences Research Manual of Campenhoudt (2005), in which social research problems are considered globally. In the first stage, called starting point or initial question, the following question was established: is it possible that creative processes in art promote processes for the resignification of identity? This question led to the second phase, called exploration, which consisted in making an inquiry about different theoretical frameworks corresponding to the creative processes in art and the processes of configuration of the identity of the individual being and of the social being.

For this, different positions of psychology were explored (among which humanism, ericksonian psychotherapy and psychoanalysis stand out), as well as concepts about the creative process in modern and contemporary art, and some proposals on artistic education in order to find relationships. All this led to a return to the starting point or initial question, which generated a feedback that served to define the problem as a result of the rupture. This appeared as a result of finding in psychoanalysis a referential framework to respond to both processes, as well as to establish guidelines and elements in common. In this way it was feasible to start working on the problem with different psychoanalytic models, which were articulated among themselves to build the analysis model, which was formed in two parts: the first corresponds to the problematization and theorization of psychoanalytic models; the second consisted in the start-up of a creativity workshop where processes of identity configuration related to creative processes in art were present.

Of these, certain observations were made with which it was possible to analyze the information, articulate the concepts and systematize the proposal to establish it later as a device or intervention model. With all of the above, different conclusions were reached, where it was finally possible to give an account of the resignification of the identity through the directed artistic experience and confirm the initial question (figure 1).

**Figura 1.** Esquema metodológico para abordar y resolver un proyecto de investigación sobre fenómenos humanos



Fuente: Campenhoudt (2005, p. 26)

## Results

The theoretical-methodological framework of psychoanalysis and its relative comprehensions about the psychic system, the psychic structure, the reference systems of the ego, the drive function and the phenomenon of sublimation, as well as its functions and relationships were important to find a symbolic order as common field to create meanings. This synthesis resulted in the construction of a schema (figure 2) as a methodological model to distinguish such relationships, explain the process of sublimation and design creative processes. For these reasons, it became the central element on which each of the sessions of the creativity workshop were built and its objectives realized.

**Figura 2.** Esquema del proceso de sublimación



Fuente: Aguilar (2016)

In these terms, and following the order of the Sublimation Process Scheme, it is important to create a crisis, in terms of reflection, on a topic of interest that presents a dialectical relationship, so that when establishing a goal of work aimed at the solution From this crisis through a goal (that is, the artistic medium), the subject makes possible the resolution of the conflict through the creation of the artistic object or sublimation.

This means that every need for creation or change (desire) implies a crisis that can occur through emptiness or saturation, which manifests itself in the subject as a drive to satisfy his desire; in terms of Lacan (1954c)<sup>1</sup>, this corresponds to reality. This crisis was given by a topic of reflection that had to be resolved through the artistic experience. In this way, what makes possible, constitutes and transforms the subject is the relation that it constructs

<sup>1</sup> Aunque no están incluidos en el esquema, es útil mencionarlos para ampliar la comprensión de esta teorización.



with the object (the narcissistic subject / the self), as well as the form and characteristics of the displacement of the goal (the actions it performs for obtain it) in a space that opens between A and B by these displacements, which, according to Lacan (1954c), is the work of the imagination or the symbolic process (this gives rise to transformation).

In this place, the subject is displaced from the first imprint of the object to look for it in another side, that is, so that between the imprint A and imprint B it is possible to open a symbolic field, which "forms a dialectical structure finished, complete "(Lacan, 1954a, p.15), that is," the relationship that unites the content "(Laplanche and Pontalis, 2004, p.407). This dislocation, through the displacement of the goal that seeks other fields, causes the object (the narcissistic subject / the self) to be installed in a new imprint B. This means the appearance of a new object (the narcissistic subject / yes). (that is, sublimate, symbolize), an effect that Lacan (1960a) deduces as a creative transformation. In this way, the object (the narcissistic subject / the self) is chosen as a subject or as a new object through a series of displacements that are directed towards another higher category, sublimated, by which it is positioned in a condition of creating a new object (in this case artistic) and to create itself as a new subject.

## **Discussion**

### **The processes of identity configuration**

To understand the processes of identity configuration it was necessary to deeply revise the theory of the psychic system and the psychic structure in Freud (1923), as well as the symbolic universe and the three registers of the imaginary in Lacan (1954a, 1954c), since among these a close relationship was observed to explain a symbolic order, which articulates and integrates different functions to make the individual pass through different phases by which he expands self-awareness.

## **The psychic system**

The three levels of the psychic system defined by Freud (1923) were the conscious, the preconscious and the unconscious, which regulate in the individual the interaction with himself in relation to the external reality. For Freud (1923) the conscious is linked to the perception of the present moment, where psychic phenomena can not be sustained permanently; that is, they are and pass quickly, because they can not be again, unless the same conditions arouse them: "For the time being, they are all perceptions that come to us from outside (sensory perceptions); and, from within, what we call sensations and feelings "(Freud, 1923, p.3).

To these ideas, Lacan (1954d) adds that the conscious is that which appears in any moment and space, in the present time, on the surface, as a representation of a sensitive image with meaning: "Consciousness is something that occurs every time we have a surface that can produce what we call an image "(Lacan, 1954d, p.24). He even points out that consciousness is the key to enter a higher order: "It is estimated that everything that is superior implies consciousness" (Lacan, 1954d, p.23).

On the other hand, and regarding the preconscious, Freud (1923) explains that although this is an intermediate state between the conscious and the unconscious, in reality it belongs to the latter because it facilitates the access of contents to the conscience: "We call preconscious a the latent, which is unconscious only descriptively, not in the dynamic sense, and we limit the unconscious name to the dynamically repressed unconscious, so that we now have three terms "(Freud, 1923, p.2).

Freud (1915b) he conceives as the unconscious the broader and more complex place of the psychic system, constituted by the set of agents representing impulses expressed in forms of desire: "The core of the ICC consists of agencies representing the drive that want to discharge their investiture; therefore, in motions of desire "(Freud, 1915b, p.45) In addition, it organizes it in a two-level system that is manifested by latent and temporary acts or by repressed processes. Freud (1915b) attributes to the unconscious functions such as the absence of contradiction, the mobility of primary character, the mobility of goals conditioned

by its force and the timeless processes that do not respond to the demands of reality, so that it is governed by the principles and regulations of pleasure-displeasure.

In this sense, Lacan (1954b) affirms that the identity of the subject is found in the unconscious, and the unconscious is a cause with indefinite characteristics, of discontinuous and vacillating forms, such as splits, ruptures, silence, emptiness (Lacan, 1964); This represents what is not realized, content, stopped and not said, not as an absence of concept, but as the concept of lack, which in Freudian terms belongs to the limits of repression: "Something belonging to the order of what is not" done "(Lacan, 1964, p.10).

Given the above, it can be indicated not only that the psychic system is constituted by various psychic processes, but also that the relationship between the different levels of consciousness where opposing elements are linked arise several symbolic fields, where those that give origin to sublimation and the identity configuration.

### **The soul structure**

From what was pointed out by Freud (1923), in Aguilar (2016), identity was posited as a psychic structure constituted by the relations established between an id, an ego and a superego: "The essence of the soul in an id, an ego and a superego "(Freud, 1923, p.9). In these terms, the id is constituted as representative of the original desire, that is, as a continent of the libidinal energy that is born in the unconscious and is governed by the pleasure principle. The ego, which represents the reality principle, is found as the mediator between the sensations of the id and the perceptions of the external world, in such a way that it becomes the consciousness of the body: "The ego is under the particular influence of the perception "(Freud, 1923, p.9), while the superego gives shape to the self in terms of moral conscience, thereby defining its character:" It participates to a considerable extent in the conformation of the self, and essentially contributes to producing the which is called his character "(Freud, 1923, p.6).

According to Freud (1923), the process of identity configuration takes place permanently, although it is determinant during the first stages of life, since the configuration of the self is an infinite succession of endowed object investitures, that is, it is a constant

mobilization of energy drive from the id and received by the self. This mobilized energy, when materialized in a representation or external object, is primarily about the image of the mother. Freud (1923) defines this mobilized energy as object investiture, which means that in the subject the traces of the experience he had with the mother are imprinted. In this way, they become the filters that define their vision of life, which serves the self to contain the record of all object choices.

To know how a person relates to the object choices or their resistance to them is to understand their character: "The character of the self is a sedimentation of resigned object investments" (Freud, 1923, p.6). Likewise, it is important to indicate that the superego is not only what remains of the first object choices, but also has a strong reactive formation before them, because the process of structuring the superego is formed by identification with parents simultaneously with the decline of Oedipus, which meets the conditions of both prohibition and ideal. In this way, in the process of configuring the structure of the superego, the endowments of an object that originate in the id as erotic impulses are received by the young ego through attention or repression. As a result, the superego conserves the character of the father to a greater or lesser degree; the more intense the Oedipus complex appears and the faster it is repressed, the more rigorous the moral conscience and the unconscious feelings of guilt appear, over the ego.

On the other hand, when the libidinal energy coming from the id, is reoriented and changes its goal, so that the ego, upon undergoing such modification, makes a substitution that our author calls the institution of that object in me. By altering the direction of the erotic drive, he dominates and deepens his relationship with the id at the expense of a great permissiveness against his own experience, for which he seeks to correct the loss of the id and distinguishes himself as an object of love, representing the features of the resigned object. In other words, the institution of object libido in narcissistic libido implies the renunciation of sexual goals, what Freud (1923) distinguished as the principle of sublimation: "Is not this the universal path to sublimation? Will not all sublimation be fulfilled by the mediation of the self, which first changes the libido of the object into a narcissistic libido, and then, perhaps, puts another goal to it (Freud, 1923, p.6).

According to Freud (1923), the first endowments of object resigned -like identifications- permanently imprint and shape the personality in the individual and establish themselves in the superego, so that an ideal of the ego appears as a representative of demands. which are based on the highest values to which an individual aspires. In these terms, when the individual moves within the margins of the ideal of the self, it is found in the moral conscience, so to break it implies not only polarizing the relations between the id and the superego, but also giving rise to conflicts of opinion. opposition between the internal and external world, where the ego registers a great tension, since it is faced with the possibility of expanding its frames of reference or against control and guilt. Thus, the id, by promoting a change of goal, forces the superego to transgress its own limits, which means the possibility of opening up space to sublimation, that is, to the appearance of something new at a higher level.

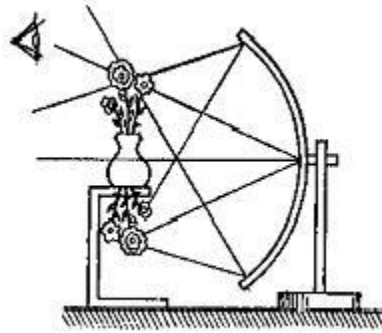
Having explained all the above, it can be said that the psychic functions and the psychic structure, by their relations between opposites, each compose a symbolic field and are articulated with each other.

### **The reference systems of the self**

One of the reference systems of the ego, following the ideas of Lacan (1954c), is reality, which is defined in general terms as "the original chaos" (p.33). With this concept, the aforementioned author refers to the external, unstructured, not assimilated and, therefore, not symbolized by the individual ("that"), although necessary to elaborate, which is made possible through a process linked to the imagination (the imaginary), which is conceived as "the birth of the self" (Lacan, 1954c, p.33). This second reference system of the self is a process that is deeply linked to the forms of perception.

The third component of this reference system is the symbolic, that is, the elaboration that positions the individual through the mediation of the imaginary in front of what is symbolized by what creates meanings, that is, "the positions of the subject" (Lacan, 1954c, p 33). To understand this process, Lacan (1954c) relies on optics to present the following scheme (Figure 3) where a real object, an imaginary object, a concave mirror and an observer are found:

**Figura 3.** Relación entre la percepción y la construcción de la conciencia personal



Fuente: Lacan (1954c, p. 36)

According to Lacan (1954c), the relationships between perception and personal consciousness become visible in the optical images and their particularities, since some are real and refer to concrete objects, while others are subjective (called virtual images), which can be generated from real objects. For this reason, Lacan (1954c) considers that the real object can receive the name of virtual object. This is because each point of real space corresponds to another point in an imaginary space, the fundamental principle of optics without which it would not exist as a phenomenon. In this way, the image we construct of ourselves is like that of the imaginary vase that contains the real bouquet; consequently, we can represent ourselves between the birth of the self and the emergence of the subject, that is, between the imaginary and the symbolic, which defines the subject's positions:

Let's say that the image of the body - if we place it in our scheme - is like the imaginary vase that contains the real bouquet of flowers. This is how we can represent, before the birth of the self and its emergence, the subject (Lacan, 1954c, p. 36).

Therefore, it is necessary to process the perception of the real through the imagination to symbolize and construct meanings, because in this relationship -as in any symbolic relation- the real phenomena coexist simultaneously with the virtual or subjective both in real space and in the imaginary. For this reason, sometimes they are not clearly defined and can be confused, that is why it is fundamental to establish the difference, what it means to

elaborate the reality, that is, to construct the identity and the positions of the subject, which condition their place in the symbolic world. In addition, according to Lacan (1954c), the development and evolution of the subject depend on the extent to which it is inserted into the symbolic world and is finally consolidated by the word.

In other words, although it is true that the goal of psychoanalysis is to bring the subject to the realization of his desire, for Lacan (1954c) this means taking it to the symbolic order. In this sense, it is important to complement the conception that Lacan (1954a) establishes to define the symbolic order, which is referred to as a dialectical structure, completed and complete, which has implicit its own meaning. In other words, "the relationship that unites the content" (Laplanche and Pontalis, 2004, p.407). In this way, and in the future, these conceptualizations have been used to refer to symbolic processes.

### **The drive function**

To deepen the understanding of the processes of creation and their relationships with the configuration of identity, the search was oriented towards the analysis of the patterns that compose them. For this, during the doctoral research, a comparative study was carried out on different ways of creation, so that some conceptual approaches were configured with which the transformation phenomena were explained, a project that allowed analyzing, constructing, applying and intervening creative processes for the construction of the subjects.

To begin with, and with regard to the realization of desire, the drive function was analyzed. In the words of Freud (1915a), the drive can be conceived as a psychic representative of the stimuli that move between the body and the soul, that is, "a border concept between the psychic and the somatic" (Freud, 1915a, p. 29) or an energy born from an inner source of the subject, mobilized by a need, which ceases when it achieves its satisfaction, so that it is only realized when the drive is directed towards a goal: "It would be better if we call 'necessity' to the drive stimulus; What cancels this need is 'satisfaction'. This can only be achieved by a modification, appropriate to the (adequate) goal, of the inner source of stimulus "(Freud, 1915a, p.28).

According to Freud (1915a), the activity of the psychic apparatus is governed by the pleasure principle and is regulated by a succession of events organized according to pleasure-displeasure, so that the stimulus increases when the need arises and decreases when the it satisfies

For Laplanche (2002), on the other hand, the drive is a stimulus that triggers an act, that is, "what starts" (Laplanche, 2002, p.34), whether it happens in the body or in the psychic apparatus. . In this sense, Freud (1915a) attributes four different destinies: "The disorder towards the opposite. The turn towards one's own person. The repression. Sublimation" (Freud, 1915a, p.30), of which only the last one became the object of study of this work, since an attempt was made to explain the approaches to creative processes as transformation devices.

### **Phases of the drive**

For the drives to fulfill their objective, it is necessary that the four phases defined by Freud (1915a): effort, goal, object and source of the drive. In this regard, Freud (1915a) defines the term effort as the amount of energy or psychic force that is put into motion for its realization: "By effort {Drang} a drive is understood as its motor factor, the sum of force or the measure of the demand for work that she represents {repräsentieren} " (Freud, 1915a, p.29). This can not be measured, and corresponds to the dimension of the desire to achieve. According to Laplanche (2002), the effort is "what drives an action" (Laplanche, 2002, p.38).

The goal, on the other hand, is conceived by Freud (1915a) as the ultimate goal of the drive (that in which it is satisfied). This can be achieved through a great diversity of paths through which the desire is realized:

The goal {Ziel} of a drive is in all cases the satisfaction [...]. This ultimate goal remains unchanged for every drive, the paths that lead to it can be diverse, so that for a drive there are multiple goals closer or intermediate, which are combined or swapped each other (Freud, 1915a, p. 29).



On the other hand, Laplanche (2002) broadens the understanding of the meta concept by linking it to a series of actions that are linked together until the latter triggers the release of libidinal energy. In these terms, the goal is not only made by the action, but "is the action" (Laplanche, 2002, p.35) or concerning a series of actions. The concept of goal is fundamental because as an action or series of actions and their respective changes in the trajectory they suppose the sublimation: "This notion of goal is absolutely capital for the theory of sublimation, insofar as this supposes a modification, even a mutation of the goal "(Laplanche, 2002, p.36). In addition, these displacements of the goal are touching different fields, with which the relation of opposites becomes possible.

As for the object, Freud (1915a) considers it as the element in which the goal is realized or achieved, that is, the thing where the pulsional energy is discharged: "The object {Objekt} of the drive is that in or through which can achieve its goal, the most variable in the drive "(Freud, 1915a, p.29), a definition that is complemented by Lacan (1961) by adding that " the object is an imaginary fixing point that gives, under the record that is, satisfaction to a drive "(Lacan, 1961, p.61).

Now, for Laplanche (2002) the reference of this "variable" in Freud (1915a) always means a noun, that is, a specific person or object, an external thing or some part of one's own body; in short, something intangible or materialized reality. In this sense, the psychoanalytic tradition points out that the object that the individual seeks, that is, the "object relation" that he develops is always the same, since it is not determined by the drive, but rather by the background of his history, particularly of the bond with the mother, which defines all his relationships, the complete perception of reality and the development of his personality: "The notion of object relationship appears both as a global concept ('holistic') and as a typifier of evolution of the personality" (Laplanche y Pontalis, 2004, p. 359).

According to Laplanche and Pontalis (2004), the concept object relationship establishes in the individual the links between the object and the goal. Then, in this common place, the drive is conditioned by the object, although it is possible to modify it by changing

the trajectory of the goal and achieving sublimation, which happens when a symbolic field is created.

Finally, the source is "that somatic process, internal to an organ or part of the body, whose stimulus is represented {repräsentiert} in the psychic life by the drive" (Freud, 1915a, p.29). This biological process comes from the need to satisfy desire in two ways: a direct one (located at any point of the body) and another indirect, referred to as a sexual drive: "Any somatic process, even any diffuse modification, any action -including psychic- it can become in a second time, 'source' of the sexual drive "(Laplanche, 2002, p.36)

### **The death drive**

On a permanent basis, as stated by Freud (1920), innumerable impulses occur that seek to perform their function, since all energy has its origin in the impulses implicit in the nature of the individual. However, although not all of them are presented simultaneously in each of the stages of their development, they can only be observed by their goals, by the needs they manifest and by the choice of object. On the other hand, those that are not observable are stuck in lower states, so that when they are not resolved through pleasure they are displaced towards other destinations: "In the soul there is a strong tendency to the pleasure principle, but certain other forces or constellations they contradict it, so that the final result can not always correspond to the tendency to pleasure "(Freud, 1920, p.2).

This type of drive, according to Freud (1923), is oriented towards self-preservation and represents the static state of the inorganic, for what he calls the death drive: "On the basis of theoretical considerations, supported by biology, we assume a death drive, responsible for redirecting the organic living being to the inert state "(Freud, 1923, p.9). In these terms, the death drive is an indifferent and displaceable energy that is active in both the id and the ego, and comes from a narcissistic eros. This, in addition, is important because it involves life impulses that are turned around for themselves, that is, desexualized impulses due to the resignation of an object. In this sense, a mobile libido that works in favor of the pleasure principle is observed because it avoids stasis and facilitates discharges, so they are linked to

work together: "The drives of these two classes are interconnected, intermingled, they are linked" (Freud, 1923, p. 10).

For Lacan (1960b), on the other hand, the death drive is like an energy agent to which scales of intensity and extensity are assigned, which, in relation to the libidinal energy, are located as energy poles by means of which a living organism balances his soul life by performing complementary functions. In the words of Lacan (1960b), "causes that the two poles or terms of the energy equation, in the sense in which there is factor of intensity and factor of extension, become here heterogeneous" (p.129).

Having explained the above, it can be said that the analysis of the pulsional functions and their phases made it possible to construct some conceptualizations with which the phenomenon of sublimation was explained as a creative process, which is always an entity of transformation where the creative process is a subject creation process.

### **The creative process = sublimation**

Taking as reference the approaches of Freud (1923), Aguilar (2016) establishes the sublimation when the displacements of the libidinal energy carry with it changes of goal of the drive and its destinies: "If this displacement energy is desexualized libido, it is licit to call it also sublimated "(Freud, 1923, p.10). In this regard, Laplanche (2002) warns that to understand this theory it is necessary to divert the drive energy from its sexual nature, which implies taking distance from all the phases that characterize it (source, goal and object) and reorienting the libidinal energy to move it to other destinations: "De-modernization would mean separating from its source, its object, its goal and changing them for others" (Laplanche, 2002, p.41).

In fact, although in a certain sense Laplanche (2002) attributes to Freud (1923) some hesitations regarding the change of goal as the only principle of sublimation ["a drive can completely abandon its erotic goal -first attenuate it, then inhibit it and finally to change it by totally different actions- "(Laplanche, 2002, p.41)], the same post-Freudian tradition complemented the theory by articulating the concepts of goal and object, which in this work were tried to distinguish as components of artistic creation. In this sense, the goal is set as an

action with the intention of giving shape to the object defined as an artistic work, where both, by their relationships, create the artistic experience. In addition, retake the concept of object relationship (which is the link between goal and object) is essential to understand the characteristics that acquire the fact or artistic object.

The changes of the goal, therefore, happen simultaneously with the object changes, where each element solves its function in relation to the other. In this way, the goal is no longer the central element, since it is in the interaction with the object that both blur in a symbolic field, which "forms a dialectical structure finished, complete" (Lacan, 1954a, p.15) , that is, "the relationship that unites the content" (Laplanche and Pontalis, 2004, page 407) that gives rise to the appearance of something new: the artistic work, the sublimated.

In this way, and explaining with Lacan (1954c) the processes of symbolization from the reference system of the self, one can understand and account for the phenomenon of sublimation as a symbolic and creative process, since this vision extends the compressions, since this process is done by incorporating the real through the imaginary to generate meanings, that is, the real as that which needs to be resolved through something new and becomes a source of the drive, which seeks through the imaginary -which is the relationship between the goal and the object, that is, the artistic experience - the sublimation or the symbolic process that once concluded "forms a dialectical structure finished, complete" (Lacan, 1954a, p.15). In other words, it is "the relationship that unites the content" (Laplanche, J. and Pontalis, J., 2004, page 407), where the symbolic is synthesis, the resolution of need on another level, sublimation , the artistic object.

Now, to extend this idea, we must take into account the explanation of Lacan (1960a), who says that sublimation is the transformation of the object into something, which gives the object a dignity that it previously lacked, that is, it fixes a new meaning and gives it value: "Sublimation is this: it elevates an object [...] to the dignity of the Thing" (Lacan, 1960a, p.60). The thing in its original state, therefore, constitutes the real, which also deals with the real of the subject and that is the initial real thing that after the process of the imagination becomes significant. Thus, when significant elements are happening, the psychological system of the individual is being built, which is also conditioned by homeostasis and by the pleasure principle. This significant organization, in fact, extends throughout the soul

apparatus. In this way, if the first field of the thing is the real, for the same reasons, due to the imagination, it becomes a symbol, which also involves an effort on the part of the subject to symbolize.

In this effort, the libidinal energy that emerges in the form of a drive from a need must be displaced through the relationship between the goal (action) and the object (subject), to give rise to the thing, that is, the object (subject), which fulfills its function by circumscribing the thing to contain it, present it and validate it.

That said, and following Lacan (1960a), it can be noted that it was possible to determine that all artistic, intellectual or scientific creation is always an attempt to contextualize, make present and legitimize the thing, which also means contextualize, be present and legitimize as a subject.

## Conclusions

From the previous reflections, it can be affirmed that the main contribution of the analysis of this proposal has been the systematization of the sublimation process scheme, which has served to offer a plausible explanation of sublimation. Likewise, it has made it possible to distinguish the relationships and phases between the processes of identity configuration and the creatives in art, which makes it a valid intervention scheme to be oriented towards convenient objectives, since it has the ability to adjust to the design of creation processes in different contexts, as long as human beings are articulated with creatives in art.

On the other hand, it is worth noting that although it is true that independent schemes have been designed to work on specific reflections where it has been necessary to resignify the life experience (for example, interpersonal communication, the management of emotions, grieving processes, prevention of violence or quality of life), it is also that the one used in this work can be considered for future research focused on areas where there are various social problems (eg, addictions, violence or adolescent pregnancy, ie , where it is essential to promote changes in subjectivity).

Likewise, another of the strengths of this research has to do with the theoretical and methodological framework of psychoanalysis, since in addition to being an integrating field, it serves to make visible processes of which other frames have no interest. This allowed us to understand more deeply and precisely the phases, functions and relationships of psychic processes.

In addition, having followed this model of intervention -and contrary to what Freud (1930) pointed out-, it has been established that sublimation is a process susceptible to learning. Therefore, it is important to add that the creative process in art is a transversal element that relates to any opposite.

Now, regarding the limitations of this inquiry, one of the most significant may have been the use of psychoanalytic language, which in many cases is somewhat restricted to facilitate understanding. Likewise, it is worth commenting that although psychoanalysis remains a rigid and deterministic framework, its theory is not limited to the possibilities of the subject, who, although it depends on certain dynamics, is not said dynamics. In fact, and from the understanding of this framework, it has also been noted that many processes of the subject (like other relationships) are no longer directed by the unconscious, but by a self-conscious subject, their own search and their meanings .

Finally, and taking as a basis the reflections presented, the initial research question can be answered, that is, that the creative processes in art promote processes for the resignification of identity, so that always, always, always, creating is be created

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