

Abstract: **Title: Does the (Fantastic) transwoman exist?**

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In this paper I use the contemporary film “a fantastic Woman” as emblematic of the state of discourse surrounding transsexuality. I suggest that the doer and done to structure of the film repeats the very trauma it tries to prevent through ideality and in the process erases (trans) subjectivity. This presents a dilemma that also belongs to psychoanalysis: Can we tell a story of unintelligibility that does not reproduce normativity? The film, I suggest, can be used as grounds for thinking about therapeutic pedagogy oriented by understanding phantasies of sexuality (hetero, homo or trans). Can we enter conflicts that are at stake in certain kinds of presentations, in ways that are not overplayed with our own moral horror? The broader question addressed in this discussion is ‘from where does the analyst think?’

Bio:

Oren Gozlan, Psy.D. C. Psych, ABPP, is a clinical psychologist and a psychoanalyst. His recently published book "*Transsexuality and the Art of Transitioning: A Lacanian Approach*" has won the American Academy & Board of Psychoanalysis' annual book prize for books published in 2015. He is also the winner of the 2016 Symonds Prize from the Studies of Gender and Sexuality Journal for his paper “The Transsexual turn: Uncanniness at Wellesley College. He edited a collection in 2018 titled “*In Transition: Current Critical Debates in the Field of Transsexual Studies*.”