

## ***Analisi Collettiva* and art: elements of creativity and originality in the relationship with a hundreds and thousands of people.**

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Considering art as a capacity to act based on cognitive experiences in order to carry out a human activity according to techniques and styles that vary in virtue of the historical, cultural, aesthetical context, the authors will introduce the complex proposition that Massimo Fagioli elaborated about the subject, both within his theoretical articulated path and research as well as during his therapeutic group practice, known as *Analisi Collettiva*.

Art in Fagiolian thought acquires a specific meaning by configuring itself like a form of communication in the context of inter-human relationships, having a subject, an object, an intention and purpose (Bologna 1980); the artists may not have a clear awareness of the cause for which the exigence to create is born, may not exactly know the object they're addressing and finally may not have a clear purpose with respect to the outcomes of the path their work will have. However, the creative activity as a praxis is so derived from and actuated with non-conscious fantasy that it allows the transmission of, without any type of personal or social destruction, a new content, including the possibilities of separation and refusal regarding a previous normative condition.

According to the authors, Massimo Fagioli who had previously been a psychiatrist, theoretician and author of numerous books, in his psychiatric group practice realized an original and refined expression of his own creative capability. This occurred during the temporal arc in which *Analisi Collettiva* took place, even if it may have also been present since the writing of *Death instinct and Knowledge*. We believe that in the history of *Analisi Collettiva* it's possible to underline different periods concerning the relation with art. From 1975 to 1985, Fagioli referred to artistic images which carry intuitions related to the dimension of human psychic reality in which he was constantly interested. The examples range from literature (Shakespeare, Hoffman, Kafka, Pirandello) to cinema (Bergman, Tarkovskij, Herzog), from sculpture (Canova) to painting (Leonardo, Van Gogh, Picasso, Pollock). In a later period of Collective Analysis group therapy, between 1985 and 1992, we can observe a significant passage: Fagioli no longer uses just artistic images of others but rather he himself becomes an author of artwork coming from the requests and collaborations that emerged from some participants in his sessions. Some important examples are the famous *Palazzetto Bianco* project, the bookstore *Amore e Psiche*, the participation in films *Diavolo in corpo* and *La condanna* where he wrote the screenplay with the director Marco Bellocchio. From 1992 and on, the collaboration with other artists, in particular architects, and his own personal creative activity, continued incessantly.

Therefore, in Massimo Fagioli's path carried out with *Analisi Collettiva*, art represented an indispensable nucleus of research together with the most significant elements of "The birth theory".

Starting from dreams and artworks, Fagioli practiced a cure of human images on his patients first, then arriving at the realization of personal images, gifting *Analisi Collettiva* in the end a continuous movement that rendered itself an artwork.

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