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Call for Papers

Abstract: "PSYCHIATRY IMAGE AND SPACE" An account of a historical experience

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For the area:

B - Arts and languages: research on images and the creative process in music, visual arts, architecture, writing literary texts

We propose our contribution to the international conference "Psychotherapy, Creativity, and the Arts" for the purpose of sharing our thoughts on the research on a particularly original topic.

During his long activity where treatment, training, and research were theorized as a method in the seminars of Collective Analysis, the psychiatrist Massimo Fagioli addressed the theme of architecture, a peculiar artistic discipline which has the interior space among its distinctive elements, evidently making a connection with the interior space of each of us. This parallelism represented an opportunity for study and research useful to understand many deep dimensions of the human being.

PSYCHIATRY, IMAGE AND SPACE The narration of a historical experience

Human beings have always been embracing the Image.

The human being saw the image in a piece of wood or a stone and - by subtraction of matter - created sculpture, or he/she carried the images of experience into the long burrows of caves, to paint sensations and forms with colors and lines. The inner space of the human being who had the power of imagination was populated with an alphabet of forms that will arise at night, in the fantasies of dreams, building a language that the wise could understand.

And when the human being took these images out, building started: first, he/she imagined the hut, later to build it, he/she imagined the human territory in his/her possession, demarcating and differentiating it from the non-human world with natural sculptures such as dolmens and menhirs, slowly to come to define human spaces with an art combining the abstract-geometric of monoliths and obelisks with the figurative (see the extraordinary art of the site of Göbekli Tepe, 10th century B.C.).

The psychiatrist enters the place he knows is intended for psychotherapy and immediately envisions a new space, designs it and has it made. Using walls and furnishings, he creates a space that will contain what will be called the Collective Analysis. It is 1979 and Massimo Fagioli in Via Roma Libera gives life to a completely new setting after the separation from the University. *"The word setting indicates, perhaps it says, by the sound that is not heard, a reality not perceptible by the senses of consciousness"* (Left, 2013). The ideation of the

internal space comes from the relationship the psychotherapist has with a mass of unknown individuals. And in the first sessions of 1980 we begin to talk about the three pillars of the theory i.e., the three books of Theory of the Birth and the arch, an arch physically present in the setting, the foundational structure of the whole building. The arch: a human invention to support and hold together parts that may disintegrate, made of elements which have a resistance that is directly proportional to the stress they are submitted to.

The internal physical space, the space of care, becomes the image of 'know thyself' and of the identity of a group and a psychotherapy relationship, expanding the internal psychic space. In 1980, we start from the internal space to address the issue of art (architecture from Vitruvius onward has always been the art of building): in crowded public debates, art is discussed as free expression and as communication. The theme of the internal image - externally transforming into artistic representation and social relationship - later had important developments in the world of filmmaking and art in general. After a long processing made up of training and research - that also passed through the design of a round table with different shapes of colored glass that recall the scattered thoughts and dreams of a group, a relationship was born with the architects of Collective Analysis.

Imagination is combined with the word ideation that is hooked into the concreteness of architecture. Architecture which is the form that human beings have imagined, starting with the hut, for their relationship with outer space.

In the relationship among psychiatrist, architects, human society, new public spaces begin to be conceived and designed, such as some squares and a library meeting center. Examples are piazza San Cosimato in Rome, as the creation of a collective space melting together architecture and sculpture, the Amore e Psiche bookstore that multiplies the apparently limited space by enhancing an ancient workshop in the historical center of Rome. This place is particularly important for the cultural and socialization activities that have kept it active for 20 years.

Two other elements of a research will then be examined: first, the *relationship* between psychiatrist and architects, with society and with different spaces, even historicized, one has to relate to, in order to investigate whether and why the relationship may lead to an extension of the internal space and consequently to a demand for a better quality of living. The second element is *reaction*, meaning how creativity derived from a reaction to things or people, through imagination, can arouse sociality and unity among different human beings (the *Magic* sculpture).

The psychiatrist must also be an artist, said Massimo Fagioli, meaning that a foundation of creativity and imagination may underlie every gesture that human beings make toward others.

Referring to other realities also fulfilled, for example Ettore Rolli square in Rome and Vittorio Veneto square in Avetrana, we will conclude with another reference to internal space, the space of the setting, with the 2001 renovation of the Collective Analysis headquarters in Rome, Via di Roma Libera 23.

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