

## **Learning and processing. The psychotherapist's creativity from theory to practice.**

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While in Gestalt authors such as Zinker argue that psychotherapy cannot be conducted with rigid rules, but is a creative process in which both partners in the relationship improvise themselves as creators of the patient's change, in psychoanalysis it is with the advent of constructivist thinking that various theorists (relational, post-Bionian, intersubjectivist) have emphasized the aspects of spontaneity and creativity in the therapeutic relationship sometimes likening the therapeutic process to the artistic process: "each painting must possess its own changing identity as it is painted [...] each analysis [...] should be generated by an interactive learning process that occurs during the work and that shapes the analyst's vision of what is to be created [...] and how it is to be created"(Bromberg, 1991, p. 290).

Modern psychoanalytic orientations, rejecting the ideas of the analyst as an opaque screen (Freud, 1912), of analytic neutrality, and downgrading interpretation as a vehicle for insight, have redefined the aims of the therapeutic process, which must now focus on the construction of meanings and reorganization of experience (Mitchell, 1988), on the creation of more coherent narratives and "renarratives" (Spence, 1982), or on "creating the conditions in which the analysand (with the analyst's participation) can improve his or her ability to dream his or her undreamed and interrupted dreams" (Ogden, 2005, p. 6).

It has been observed that the changes that have occurred on the relational level have cycled psychotherapists to greater involvement in the therapeutic relationship often finding them unprepared on the level of personal training. Otto F. Kernberg had already pointed out the limitations of psychoanalytic training, which instead of stimulating the "natural creativity" of young candidates often inhibits it until it disappears.

After arguing about the positions of those who consider psychotherapy to be a creative process that seems to involve both the therapist and the patient, the authors intend to expound on Massimo Fagioli's thought that opened research on the path the therapist must take to develop creativity in the therapeutic relationship. As the psychiatrist has argued from his earliest works, the realization of a personal identity that enables the therapist to carry out healing work requires a method of knowing and learning that cannot be limited to the memorization of other people's concepts and notions that are often an obstacle to one's own possibilities of seeing and knowing, but must take place with a free-thinking approach in which concepts rather than being learned must serve as a stimulus for developing one's own personal thinking.

This research approach has numerous repercussions on training and the way the therapeutic relationship is approached. Instead of accumulating notions and trying to imitate more experienced colleagues, the therapist must develop theory not as a mere application of concepts but as a search for and realization of a personal style in the relationship with the patient. While theory is essential to have the necessary cognitive tools to orient oneself on the physiology and pathology of mental reality, it is also true that in psychotherapy the therapist is challenged to approach the relationship with the patient with his or her own personal possibilities, in a way that is original and different from other colleagues.

The authors intend to investigate the dynamics that lead to "forgetting" the learning of others' ideas and discoveries to assimilate their human and research content. It is an original inner realization that on the one hand entails an acknowledgement of the author's work and contributes to the appreciation and dissemination of his or her findings, and on the other hand allows the therapist to creatively develop his or her own thinking and knowledge possibilities.