

# WORKSHOP The Psychotic City

Napoli, 10-12 October 2014

## A TRANSCULTURAL AND TRANS-DISCIPLINARY WORKSHOP THE PSYCHOTIC CITY BETWEEN CULTURAL UNCONSCIOUS AND A NEW POLITICS OF CIVILISATION

### **Présentation, Dispositif, Objectif et Appel à Communications -** *Antonio d'Angiò*

La città psicotica tra inconscio culturale e nuove politiche di civilizzazione

*... Una città può passare attraverso catastrofi e medioevi,  
vedere stirpi diverse succedersi nelle sue case,  
vedere cambiare le sue case pietra per pietra,  
ma deve, al momento giusto, sotto forme diverse,  
ritrovare i suoi dei.  
Italo Calvino*

### **Presentazione**

La provocazione del titolo intende richiamare un'attenzione multidisciplinare sul malessere degli agglomerati urbani contemporanei. Malessere relativo non tanto allo spazio mentale dei singoli cittadini quanto a quello dell'insieme sociale nel suo rapporto con gli spazi fisici in cui la città insiste. L'impasse – al di là della buona volontà dei singoli amministratori – concerne la conflittualità tra energie di varia natura (geo-fisica, antropologica, sociologica, psicologica economica, urbanistica e architettonica) che non solo non si armonizzano tra loro per il benessere e la cenestesi ma anzi confliggono tra di loro, e anche al loro interno, per instaurare controproducenti egemonie, sottoponendo in tal modo il mondo interno della città a frammentazioni e scissioni. Rivisitando l'archivio della memoria, al di là dell'apparenza o dell'appartenenza culturale, attraverso lo speculare e lo spettacolare di una rappresentazione anche psicodrammatica, credemmo un giorno di situare la questione psicotica, e dello spazio in cui essa veniva agita o soltanto relegata, nell'istituzione. Oggi, in una società sempre più ibridata e liquida, la vecchia antinomia tra pensiero delirante e pensiero

istituzionale ha definitivamente lasciato il posto ad una nuova semiologia, a nuovi linguaggi, ad una inattesa quanto inquietante clinica del vuoto e lo spazio in cui la psicosi viene agita sembra non essere più l'istituzione ma la città.

### **Dispositivo**

L'esplosività del tema e la confusione del modello richiedono un setting rigorosamente strutturato in due precisi momenti:

1. una prima fase, preparatoria, si articolerà intorno alla preventiva raccolta di idee (Nuvola) alla quale sarà dedicata la call for papers;
2. una seconda fase, operativa, si articolerà su un dispositivo gruppo analitico classico ma con molti elementi di innovazione tra piccoli gruppi (Stanze per una giostra) e grande gruppo (Torre di Babele).

I componenti di ogni piccolo gruppo, scelti casualmente, si rinnoveranno per ogni incontro; questo faciliterà scambi, conoscenze di persone e ibridazioni di idee. Le modalità e le tecniche, anche molto differenti, di conduzione dei piccoli gruppi saranno variabili discrezionali delle singole conduzioni. L'impatto con lo stato mentale di confusione darà un'idea del disagio metropolitano quotidiano. Il grande gruppo sarà il luogo di elaborazione dei vissuti e di raccolta delle differenti esperienze culturali ed emotive che avranno attraversato i piccoli gruppi; potrà essere il luogo dove poter testare eventuali sintesi o immaginare aperture verso prospettive inedite. L'idea guida dell'incontro nasce dalla consapevolezza che il gruppo/comunità nella sua declinazione psicoanalitica transculturale e non solo, può costituire una significativa sorgente di pensiero e orientamento alla ricerca del senso, nel momento attuale, della città.

### **Obiettivo**

Lo scopo del Workshop non è dare una risposta ai problemi ma ricreare, nel setting a disposizione, nell'intensità di un processo di transculturazione, un fertile campo caotico dove possano essere possibili ibridazioni culturali, ovvero un bacino di attrazione dove le nostre interazioni complesse possano dar luogo alla nascita di un pensiero gruppale che, come un attrattore strano, si sviluppi non determinato dalle teorizzazioni dei singoli ma frutto del lavoro comune.

### **La nuvola e le idee**

#### **Call for papers**

Si invitano tutte le persone interessate al tema generale di inviare idee e proposte specifiche, in forma di testo scritto (lingue: italiano, inglese, francese – dimensione massima 1000 parole) all'indirizzo [info.eatga@gmail.com](mailto:info.eatga@gmail.com) entro il 10 settembre 2014. Le proposte saranno vagliate dallo staff internazionale dell'EATGA.

Le proposte accettate saranno diffuse via email fra gli iscritti preliminarmente al Workshop e saranno poi pubblicate negli Atti ufficiali del Workshop. Esse non verranno lette durante i lavori, ma contribuiranno alla nuvola di idee e conoscenze preventive atte a facilitare la fantasia e il lavoro dei gruppi.

## **A transcultural and trans-disciplinary workshop**

### **The Psychotic City**

### **Between Cultural Unconscious and a New Politics of Civilisation**

#### **Outline**

The provocative title of the workshop is intended to draw multi-disciplinary attention to the sense of “dis-ease” in contemporary cities. The feeling of “disease” is not just linked to the mental space of its citizens, but to the social whole and physical spaces of the city.

The impasse that exists, is about the conflict between very different energies and characteristics - geo-physical, anthropological, sociological, psychological, economic, architectural, which do not cohere sufficiently with each other to ensure the collective well-being of the city. Instead they are often in dissonance with each other and within themselves, and set up conflicting hegemonies subjecting the internal world of the city to fragmentation and splits. Revisiting the archives of memory, beyond appearance or cultural belonging, through this spectacular psycho-dramatic representation, we thought of the importance of asking the question about the psychotic, the space in which psychosis is “enacted” and relegated to the institution.

Today, in a society that is fluid and more hybrid, the old conflict between delusional and institutional thinking has finally given way to a new semiology, new language and an empty and disturbing clinical practice (clinique). The space where psychosis manifests itself is no longer relegated to the institution but to the city itself.

#### **Design**

The explosive nature of the question and the confusion regarding the different orientations, requires a rigorously structured setting.

1. The first stage of preparation, will be based on a collection of preliminary ideas (Cloud) generated by a specific call for papers.

2. The second operational stage, will consist of a classic group analytic design but with several innovative elements in the small groups (Rooms for a Carousel) and the large group (The Tower of Babel)

The members of each small group will change for each meeting. This will facilitate exchange, knowledge of others and the hybridization of ideas.

The methods and techniques for running the small groups, although different, will be left to the discretion of each conductor. The impact of a possible confused mental state will provide an idea of the daily dis-ease of the metropolis. The large group will be the place to elaborate on the experience as well as gathering the different cultural and emotional experiences of the small groups. It could be the place to test out possible syntheses or (imagine) open up different uncensored thoughts. The guiding idea to the workshop will help us to become aware that the group/ community in its psychoanalytic-transcultural decline may be a significant source of thought and orientation in the search for meaning at this moment in the city.

### **Aims and objectives**

The aims of the workshop are not to find answers to the question but to recreate, in the available transcultural setting, a fertile and chaotic field where cultural hybridization is possible, that is to say a container, where our complex interactions may give birth to new group thoughts, not determined by the theories of each participant but as a result of shared work together.

### **The Cloud of Ideas**

Call for papers

We invite people interested in the general theme to submit ideas and specific proposals as written text in Italian, English or French (maximum 1000 words) and to send to [info.eatga@gmail.com](mailto:info.eatga@gmail.com) by 10 September 2014. The proposals will be evaluated by the EATGA international staff. The accepted proposals will be circulated via email to the participants before the Workshop and published in the official proceedings. These will contribute to the cloud of ideas and preliminary brainstorming to facilitate the imagination and the work of the groups.

# QUELQUES RÉFLEXIONS À PROPOS DU WORKSHOP DU 10, 11, 12 OCTOBRE 2014 À NAPLES

*Claudine Vacheret Vivier*

Incontestablement le workshop de Naples a été un succès sur le plan matériel et sur le plan scientifique. En effet, il semble nécessaire de se pencher sur la nouvelle organisation du dispositif, pas pour dire que le nouveau était mieux ou moins bien que les précédents, mais pour se poser des questions sur les processus psychiques inconscients induits par ce nouveau dispositif. Dans la mesure où un dispositif a des effets de cadre, il faut se demander : quels sont les processus que nous pouvons repérer dans ce cadre spécifique?

Le staff qui a pensé et posé ce nouveau dispositif a choisi de soumettre au hasard par tirage au sort, les participants de chacun des petits groupes. Ceci a eu comme effet de changer la configuration du petit groupe à chaque séance.

La première conséquence évidente a été que les participants ont eu une impression de changements sucesifs, car nous changions chaque fois de salle, de conducteur, de participants. Cette proposition qui pouvait faire ressentir de l'instabilité a été vécu comme étant positive lorsque, séance après séance, nous nous sommes rendu compte que petit à petit nous connaissions de plus en plus de participants et que les visages dans le grand groupe devenaient de plus en plus familiers. Le grand groupe est traditionnellement vécu comme un espace inquiétant comme Didier Anzieu et René Kaës l'ont bien montré à partir de leur expérience de l'alternance petit groupe/grand groupe au CEFFRAP.

A Naples le grand groupe est devenu le seul espace constant et permanent : le même groupe dans la même salle avec le même conducteur. Je fais l'hypothèse que cette continuité a favorisé le travail psychique d'élaboration et de transformation dans le grand groupe. D'ailleurs en fin de parcours le conducteur a pu restituer au grand groupe par quelques mots-clefs la synthèse de ce qui a avait caractérisé chaque étape du travail dans le grand groupe. Il montrait bien comment, à partir des angoisses initiales (tremblement de terre, éruption volcanique...) le groupe était parvenu à une capacité nouvelle à créer par sa pensée. Ce fut parfois favorisé par des rêves apportés par des participants, rêves qui sont à utiliser comme des objets médiateurs permettant d'associer à plusieurs. En effet, nous savons de puis plusieurs décennies que les analystes de groupe ont pris soin de donner cette fonction au rêve déposé dans un groupe, qui n'a pas à être analysé à titre individuel mais qui est un rêve adressé au groupe, mis au service du groupe, pour être déclencheur de productions imaginaires à plusieurs. Les processus psychiques dans un grand groupe témoignent d'une grande activité psychique inconsciente. Par exemple, l'image d'un enfant apporté dans un rêve, est devenu une image emblématique pour le groupe. L'âge de l'enfant pouvait varier, devenir adolescent être imaginé dans diverses situations mais ce thème a été porteur de sens a servi de point de départ d'une certaine symbolisation par exemple, lorsque qu'une participante a parlé d'inceste. Il ne s'agissait pas

d'inceste dans la réalité mais de climat incestuel comme l'a proposé Paul Claude Racamier. La présence d'un père et d'une fille dans le groupe ainsi que la présence d'étudiants avec leurs enseignants a joué un rôle dans ces productions imaginaires du groupe. Ceci était en lien avec le souci permanent énoncé dans le grand groupe tout spécialement, de faire de la place aux jeunes, de leur donner la parole.

La différence des générations et le souci de la transmission étaient évoqués sachant que les jeunes apportant des changements, ils bousculent les habitudes. Ceci faisait écho avec le dispositif nouveau que nous expérimentions. Les différences de générations posent les différences en général et la différence des langues en particulier du fait que l'Association a choisi depuis ses fondements que chacun puisse utiliser la langue de son choix. Le risque d'être une tour de Babel a été énoncé, c'est-à-dire le risque de ne pas comprendre, ce qui exige un travail psychique de renoncement et de deuil. Naples, ville sonore et ville de lumière a parfois empêché d'entendre et de voir les autres ce qui ajoutait de l'inconfort à la situation du grand groupe. Comment renoncer à comprendre les mots, le sens de ce que l'autre est en train de dire, avec ou sans traduction, et à se laisser porter par la musique, la gestuelle, les mimiques et tout simplement l'ambiance d'un discours. Nous y parvenions parfois mais pas toujours car cela demande de lâcher prise.

Certains ont pu dire qu'ils étaient tout simplement contents d'être là, heureux même comme lors de l'évaluation finale. Il est regrettable que cette séance d'évaluation n'ait pas été plus longue et qu'elle n'ait pas permis de donner la parole à chacun des participants, pour qu'il puisse dire son vécu de ces 3 journées.

Donc, du fait de la permanence du grand groupe, les petits groupes ont été vécus comme ayant une durée de vie courte. Les participants et les conducteurs des petits groupes ont pu dire à plusieurs reprises que les participants et eux mêmes étaient sensibles au cadre physique et matériel de la salle dans laquelle ils se trouvaient. Le palais Zapata étant un véritable Musée, les murs recouverts de tableaux ont fait l'objet de commentaires divers et variés mais parler des peintures n'était ce pas une défense pour ne pas parler de nous d'emblée ?

Le nom des salles correspondaient à des quartiers de Naples et étaient porteurs d'un imaginaire comme : Sanita ou Calveiro.... De plus, certaines salles étaient plus grandes et plus belles que d'autres avec ou sans tableaux, alors le clivage bon/mauvais apparaissait dans les espaces destinés aux petits groupes.

Lors des réunions des 5 conducteurs plusieurs fantasmes organisateurs des petits groupes ont pu être révélés: la différence des sexes et des générations, la crise inaugurale de la naissance et l'avortement, le complexe de l'intrus (l'invitato), certaines fonctions phoriques comme le porte rêve, le porte angoisse, le porte pulsion...En somme, l'emboîtement des différents espaces psychiques inconscients est apparu :

l'espace intra- psychique du sujet singulier avec son imaginaire propre,

l'espace des échanges inter-subjectifs facilités en petit groupe,  
l'espace du groupe comme entité, globalité.

Ces 3 espaces ont été travaillés et théorisés par René Kaës qui nous dit qu'ils sont articulés entre eux.

Au-delà de ces espaces, ceux de la ville: La Città Psicotica, la nation, la culture, la crise en Europe, la guerre contre l'état islamique ont été les niveaux évoqués à propos de ce qui constitue l'extérieur du groupe. Chacun de ces niveaux est porteur d'angoisse, on voit bien qu'il s'agit d'angoisse de mort, mais aussi à chaque niveau la recherche de solutions pour survivre est forte (émigrer par exemple) et continuer à vivre malgré la menace du volcan, sachant qu'il est bien aussi question de notre Vésuve intérieur.

Alors nous mettre en groupe, petit ou grand, est bien une recherche permanente de solutions pour vivre, penser, et avoir du plaisir à être ensemble.

# A RED LINE IN THE WORKSHOP “THE PSYCHOTIC CITY”

*Alessandra Manzoni*

The participation to the Workshop “The psychotic town” has been very interesting because the work through the small and the large groups has developed an important discussion that opened me to many new thoughts.

In the work done with my small group it became particularly evident a theme which caused conflict and confrontation and which kept alive just to the end of the Workshop in the final large group.

My small group was located in a very nice and comfortable room. The walls covered with paintings of different females, almost all of them rather peaceful and positive.

During the first section was immediately evident a difference that was almost a fracture between a small group of 3 young people, sitting together, and the rest of the group made of older people.

Up to the end of the group the young people talked without being able to receive answer or interest from the more adult people in the room.

The young people made lot of efforts to communicate and to create an exchange. The more adult people went on following their own ways while the youngsters were not listened to.

Younger people talked about their difficulties in the society, while older people exchanged their experiences in their life and work.

The adults interacted among them speaking about reality and their experiences, but did not really answer or communicate with the younger people, with their research and requests.

I observed that it was impossible to put experiences and sensations in common. At the end of this small group an architect who was present showed with a topological map, like a geometrical drawing of lines including and excluding, that the communications were separated.

This map indicated that only in some moments the communication lines touched each other, very shortly, to go on after on separate discussions.

My efforts to find moments in which to confront each other, did not produce any useful result.

I was surprised that even in a group whose project was an open discussion between participants could express the same characters of normal social, familiar life, that is the separation and impossibility to communicate of the two worlds.

From that moment on my attention was captured by other moments during which this theme was present. And it was often evident up to the final large group where it became stronger.

Anyway during the whole workshop it never reappeared clearly during the small groups.

In the last large group this talk about the separation between younger and more adult people came out again after having faced an edipical problem related to the presence in the workshop of the daughter of the large group conductor.

It was then possible to confront with a state of incomprehension between generations. It seemed to me that this is tied to the difficulty of older people to accept, not the separation in itself, but the fact that younger people desire and are able to separate.

It is not an open conflict but some kind of unbridgeable distance.

This difficulty was shyly declared also in my last small group.



The opinion of the group was that the difference between small and large group was a representation of the difference between the individual and the external society. The small group representing the place where it is possible to meet while the large group represented instead the chaos in the actual world and of the town outside.

While we talked about this there were many intrusions from outside which shifted our attention and our emotions to the difficulties about connecting and integrate these two realities, outside and inside, and to the fear that social reality makes to the individual.

This fear was anyway accepted with a sort of curiosity and all people were thinking that the good experience of the workshop facilitated this attitude. As a matter of fact the work done make feel more possible the capacity of exchange and connection between human beings.

A young participant, differently from the more adults who showed they were ready to confront again with the exterior world without rear thinking, says that in the next large group, which will close the workshop, "there are knives moving around".

In the following final large group, immediately appears a conflict between younger and more adult people.

It looks as if there is a difficulty to think to the young people as "young adults", not as big "babies".

This way of representing young people seems helpful in order not to have a confrontation of the adults with the adult side and the transforming part of the youngsters.

At the end of the large group a lady presents a dream in which knives appears.

A mother dreams that her daughter nears her with a knife, not a big one, in her hands. The mother, who is in bed is not very scared and hides a big knife she has with herself. The dream does not finish, but it is not a nightmare.

Just at the end of the workshop it puts many questions and can be read in many different ways.

The dream asks us to question about what aggressiveness means when it appears between parents and children and probably to try to look into this problem..

Do the parents wish to have a power (a knife) much superior and important toward their children?

Or does society fears the natural aggressiveness between people, and especially between parents and children?

Does the mother feel edipically superior to the daughter and this makes her sure?

The workshop was finishing and the questions have been left open to the interest of the participants and to their successive thoughts.

These questions could emerge because during the whole workshop it had been possible to participate with interest and emotional involvement.

The theme, the psychotic city, made possible to the participants to refer anyway also to themes both personal and common to every body.

From the town outside many stimulations which are present in the actual society came inside our space with noise, songs, publicity and this made very present the theme of multistimulation and of the separation between the adults' world and the younger world. It made evident the contradictions between the richness of the communication and the difficulty to examine values and referees.

The workshop's organization was different from usual. The small groups were done drawing by lots the names of the participants. The conductor and the room were instead always the same.

The participants were migrant from one room to another and from one conductor to another and their only referee was the title of the workshop.

This particular organization of the workshop favoured the appearance of different themes which mixed together the outside with the inside aspects of events, the personal happenings with the real happenings of society life.

I like to think that this organization of the work has reduced those phenomenon of regressive types which are often very strong and induce the participants to look for protection and continuity in the small group.

To be present in the small group was more reassuring if confronted with the presence in the large group, but the individual participant were more interested to use their personal resources in order to keep alive the work on the central theme. The small group was not used as a place where to console or retire in front of the disorientation emerging in the large group.

The confrontation between the large group and the society has given a strong possibility of exchange among all the participants and has shown how the difficult relation between adults and young people is deeply rooted inside us. On this should be useful to think, including social and political reflections.

The work finishes leaving to every participant the task to explore the discussed themes, following our own particular interest.

# CONTEMPORARY WORKSHOP. A COMMENT ON THE WORKSHOP EXPERIENCE AS SMALL GROUP CONDUCTOR

*Giovanna Cantarella*

Qualche giorno prima dell'inizio sono arrivate le idee ... i pensieri richiamati (call for papers) che consegnavano l'eredità, la storia, i problemi di Napoli anche ai "migranti" in arrivo richiamati dal fascino della città, di un workshop multiculturale, multidisciplinare.

Analisi, riflessioni ... aspettative davano forma a "nuvole di idee" ... impalpabili. L'immaginario collettivo stava prefigurando l'incontro con Napoli, con i problemi della città, delle città, la ricerca EATGA sul vivere le città psicotiche, le città contemporanee.

Gli ospiti migranti ... i partecipanti arrivano a Napoli ... la grande bellezza ... il mare ... il cielo ... il meraviglioso quasi soffocante caldo estivo dopo aver lasciato l'autunno ... sanno del ventre di Napoli ... del profilo del Vesuvio che incombe, minaccia ... vedono il sorriso splendente di una baia sfrontatamente bella da "cartolina" ... sentono gli odori ... il sottofondo di voci, suoni, rumori, il brusio di vita, di umanità ... dimensione collettiva sonora che annuncia e accompagna Napoli, questa città.

Il progetto è stato costruito da un gruppo (staff) a partire dall'impianto tradizionale di ricerca EATGA. Ricerca che dal 1984 l'EATGA organizza avendo ideato un dispositivo che prevede alternanze di piccoli gruppi e di grandi gruppi condotti psicoanaliticamente. Dispositivo predisposto in modo che i partecipanti facciano esperienza "sulla propria pelle" e diano senso alle dinamiche che ripropongono nel qui e ora dei gruppi i temi scelti. Un dispositivo pensato per coniugare l'esperienza del "qui e ora" con quella del titolo del workshop. L'obiettivo era verificare sul campo le ipotesi studiate e discusse dallo staff. Nell'ultimo decennio i temi esplorati nei workshop EATGA si riferivano alle relazioni interpersonali, al vivere problematico imposto dallo sviluppo economico dall'economia del mondo globalizzato, focalizzandosi recentemente sull'assetto delle grandi città. Ora a Napoli l'obiettivo era quello di riflettere e pensare sul vivere nelle città provocatoriamente definite "psicotiche", agglomerati non pensati a misura d'uomo ma secondo logiche altre ed estranee. Logiche che inducevano, inducono senso di frammentazione, isolamento, ansie regressive, persecutorie. Il tema scelto non poteva essere svolto senza il contributo di architetti e urbanisti che per la prima volta avevano preparato il workshop insieme con psicoanalisti e psicologi non come consulenti ma come staff.

## **Il dispositivo del workshop**

L'impianto innovativo del workshop di Napoli (d'ora in poi "negozio" come definito da chi organizzandolo lo ha animato di passioni) così come il titolo provocatorio ... era nato dalla necessità di consentire nel "qui e ora" risonanze, echi degli assetti sociali contemporanei nelle città. Consentire di sperimentare nei gruppi esperienziali l'incertezza, lo spaesamento di incontrare persone sconosciute e costruire con loro un pensiero collettivo. Una ricerca comune.

I "tradizionali negozi" EATGA hanno sempre previsto alternanze tra incontri di "piccolo gruppo" (circa 10/15 persone) e di "grande gruppo" (insieme di tutti i partecipanti).

A Napoli i “piccoli gruppi”... erano stati concepiti come spazio/tempo di incontro di persone che, estratti a sorte, “capitavano” in quel gruppo, in quella sala, con quel conduttore ... brevi incontri di un’ora e... rapidi addii. Infatti quegli individui avrebbero continuato, come tutti gli altri partecipanti, ad incontrare in altri piccoli gruppi altri individui e poi altri ancora... e sempre in un nuovo territorio, con un nuovo conduttore. Cinque piccoli gruppi nei due giorni della parte esperienziale del “negoziato”. Non più “piccoli gruppi” concepiti sul modello di ritrovi stabili, familiari, di un passato ormai lontano. Non gruppi nei quali i partecipanti sarebbero ritrovati sempre insieme, per tutto il tempo del “negoziato”, come in un rifugio sicuro per attingere coraggio per affrontare lo sconosciuto e temuto mondo esterno.

Ma Napoli piccoli gruppi di persone che fruivano del territorio per un breve spazio di tempo, consapevoli di prossimi e continui addii. Gruppi piccoli che riflettevano i nuovi assetti migratori del nostro vivere contemporaneo. Cinque conduttori di piccolo gruppo, ciascuno sempre nello stesso sala del Circolo Artistico Politecnico, territorio definito e stabile, accoglievano chi solo per un’ora avrebbe li sostato.

E il “grande gruppo” a Napoli pur nella spaesante dimensione numerica era stato pensato come spazio tempo di novanta minuti condotto sempre dallo stesso conduttore che, nello stesso luogo, accoglieva i partecipanti accumulati dalla esperienza di avvicendamenti casuali nei “piccoli gruppi”.

Non più un “grande gruppo” tradizionale nel quale gli individui si smarrivano, perdevano ogni orientamento, regredivano difensivamente sperimentando senso di frammentazione, perdita di confini esterni e interni, ansie psicotiche, persecutorie, angosce di possibili invasioni. Rabbia, frustrazione per sentirsi costretti in luoghi sconosciuti, tra persone sconosciute. I partecipanti nel “negoziato” di Napoli si sarebbero quindi visti e conosciuti tutti almeno per un’ora, ogni volta in base a sorteggio, nei cinque previsti incontri di piccolo gruppo e tutti insieme nei tre incontri di grande gruppo

Nelle interazioni, negli scambi di gruppo che tipo di legami sarebbero nati, si sarebbero dispersi o invece conservati? quali nuove connessioni? quali ansie e quali risorse sarebbero emerse dalla nuova realtà? Il grande gruppo avrebbe consentito di riconoscere qualche viso già incontrato in un piccolo gruppo, di persone che cercavano di scoprire il senso dell’assetto proposto dallo staff, come i migranti arrivati in città si interrogano sulle leggi, i costumi, le abitudini del luogo che li ospita.

Oggi le ipotesi di lavoro formulate dallo staff negli incontri preliminari erano sottoposte all’esame della realtà. Lo staff, condivideva con i partecipanti l’attesa dell’esame di realtà.

### **Venerdì mattina 11 ottobre 2014**

La mattina del primo giorno del “negoziato” era stata dedicata alle relazioni di coloro che, dal punto di vista delle diverse discipline interessate, avevano cooperato alla realizzazione dell’evento. Il buon giorno si era visto dal mattino. Infatti tutte le relazioni avevano contribuito a creare un’atmosfera di attenta partecipazione, di coinvolgimento, di piacevole conferma di attese, presagi. I relatori avevano catturato l’attenzione di tutti. Un primo imprevisto coinvolgimento anche emotivo avvolgeva i partecipanti anticipando il clima del lavoro esperienziale del pomeriggio.

Tutte le relazioni avevano permesso di apprezzare e conoscere le specificità delle discipline, il contributo specifico nel pensare le città: psicologi, psicoanalisti, ma anche urbanisti, architetti per la prima volta coinvolti come staff in un progetto di lavoro esperienziale tutto da esplorare. Le relazioni verranno ricordate, citate.. E al termine Donatella Mazzoleni ci consegnava la storia di Napoli che tutti avremmo voluto fissare in noi.

Nel pomeriggio sarebbe iniziata la parte esperienziale.

## **Venerdì pomeriggio 11 ottobre 2014**

Ero una dei cinque conduttori di piccoli gruppi... in attesa del flusso ruotante dei partecipanti nella sala "Vomero", nella bella cornice del Circolo Artistico Politecnico che ci ospitava. Mi predispono a presentare il "quadro" del nostro lavoro e la definizione del mio stile di conduzione, come "facilitatrice" del processo di gruppo. I membri di ogni gruppo sarebbero stati scelti sulla base di un sorteggio...

Un po' di incertezza, qualche preoccupazione per le innovazioni di setting... ma l'attesa era soprattutto carica di aspettative, sostenute dalla lunga consuetudine di conduzione di gruppi transculturali nell'EATGA... e non solo... dalla consuetudine di "facilitatrice" dei processi che nascono nelle matrici di "Social Dreaming", "Sognare sociale. Sognare insieme" di Gordon Lawrence che negli anni '80 Londra scopre l'affascinante avventura scientifica del Social Dreaming.

Infatti Gordon Lawrence "bionianamente" aveva teorizzato che i sogni, "aspettano" un dispositivo per catturarli, sognatori che li narrino e così li lascino liberi di legarsi ad altri... ed altri sogni.

La matrice avrebbe consentito di trasformarli in pensieri nuovi, nuove visioni.

Era poi era solo una coincidenza il fatto che nell'illustrare il "Social Dreaming" nella traduzione italiana della "Tempesta" Gordon Lawrence aveva scelto la lingua napoletana?

: "We are such stuff as dreams are made of ... "Nuie simme fatte cui la stoffa di li suonni e chesta vita piccirella nostra de suonno è circondata, suonno eterno". (E. De Filippo, 1984, Einaudi, trad: La Tempesta di Shakespeare).

In questo clima comincia la parte esperienziale del "negoziato" e nasce il sabato pomeriggio in uno dei piccoli gruppi il progetto di una scrittura a più mani, per fissare pensieri, ricordi, associazioni evocate nel processo di gruppo... Non una relazione di uno dei membri del gruppo o del conduttore... ma un collage fatto... di pensieri scritti uno dopo l'altro, così come erano rimasti in ciascuno e nell'immaginario di quel gruppo in quel tempo... nella quella sala "Vomero".

## **Sabato pomeriggio 12 Ottobre 2014, SALA VOMERO**

Un cartello appeso alla porta d'entrata con i nomi di coloro che formeranno il gruppo... ne annuncia l'arrivo. Quattro cognomi sono italiani... altri sono di ospiti inglesi, tedeschi-

All'ora stabilita arrivano... entrano,,,,, salutano... siedono sulle sedie disposte in cerchio nella sala luminosa ... i sorrisi si incrociano... si guardano... guardano la sala, una delle più accoglienti, diranno.... Gli sguardi curiosi scorrono le pareti piene di quadri disposti in ordine fino a quasi coprirle... in ordine regolare...

Entra una persona... sorride... si accomoda... rompe il silenzio: "vengo da una sala dove i quadri erano disposti come qui... quasi a coprire le pareti... Qualcuno osserva che in ogni sala... i quadri illustrano un tema diverso... in una sala solo ritratti di persone, in un'altra paesaggi... Il gruppo sembra a suo agio.... collega qui e ora con altre situazioni....., i discorsi scorrono da uno all'altro.... Silenzi privi di ansia sono intervalli nella trama di un discorso che si sta annunciando collettivo... Il gruppo sta tessendo una trama comune.... fa uso con disinvoltura, spontaneità dell'italiano, inglese, francese, tedesco ... quello che viene in aiuto.... sembra rispondere ad una tacita intesa.

Una sola persona è silenziosa... Il suo sguardo... l'espressione del viso... tuttavia non lasciano trasparire preoccupazione, ansia... in lei... in tutti....

Coinvolta dirà di essere l'unica che sa parlare una sola lingua.... non vuole obbligare a tradurre.... sta seguendo il flusso, godendo di quel che riesce a capire ... non. si sente esclusa ma parte del processo....dell'atmosfera gradevole, dello scorrere delle parole dall'uno all'altro....

Gli sguardi ritornano a percorrere i quadri alle pareti cariche di quadri... individuano tratti piacevoli, consueti nei visi... il discorso passa a parlare dell'arte di cui il circolo Artistico Politecnico porta i segni. Le sale offrono dipinti, installazioni, sculture... il gruppo si centra sulle considerazioni relative ai prodotti artistici del passato come quelli ospitati qui... per leggerli abbiamo a disposizione schemi interpretativi critici collaudati, condivisi, discussi...E' agevole interpretare i prodotti, apprezzarli, fruirli ....

E' l'arte contemporanea che ci riempie di inquietudine... non ci sono schemi già predisposti, collaudati... per leggerli ... apprezzarli. Uno stesso quadro a qualcuno piace molto... altri lo trovano inquietante... suscita perplessità... Ciascuno è "costretto" a dire la sua... a dare il proprio senso all'opera senza l'aiuto di autorevoli indicazioni..... L'arte contemporanea è spaesante, ci obbliga a usare noi stessi per decifrarla... A questo punto il gruppo si è inoltrato in un discorso a più voci... una specie di "creazione" collettiva. Il gruppo sta installando una piccola creazione di pensieri, parole... che, come le installazioni artistiche contemporanee, è destinato ad essere fruita nel tempo presente... e poi smontata.... Come ora qui il discorso, il clima, i sentimenti, le parole stanno vivendo per il tempo che ormai sta volgendo al termine... destinate a vivere nei ricordi ... nell'immaginario di chi ne ha preso parte... nell'immaginario del gruppo..

Il processo di gruppo viene allora esplicitamente associato ad una piccola "creazione" di gruppo, nata e via via divenuta pensiero collettivo... destinata a disperdersi... a lasciare tracce nell'immaginario collettivo di coloro che hanno abitato il luogo dove è stato installato...

Ma è davvero solo così? Che le tracce sono destinate a disperdersi, a vivere solo nei ricordi di chi è stato presente? O invece si trasmetteranno all'immaginario collettivo, come i sogni nel Social Dreaming in attesa che altri pensieri e ricordi li riportino alla memoria, al ricordo... catturandoli con le libere associazioni...?

Come è accaduto a Napoli... e qui e ora viene rievocata la felice appropriazione, interpretazione, fruizione anche giocosa da parte dei napoletani della "Montagna di sale" installazione artistica di Mimmo Paladino in piazza Plebiscito qualche anno prima... quando persino i bambini se ne erano appropriati creativamente inventando un gioco... giocavano a tirarsi palle di sale...Il ricordo collettivo è ancora vivo

Nasce così l'idea di provare a scrivere a più mani così come allora il gruppo aveva parlato a più voci... Provare a vedere quali tracce erano rimaste in ciascuno... nell'immaginario del gruppo.

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## ENGLISH VERSION

Some days before the beginning the papers called by organizers "call for papers" shared the heritage, history, problems of Naples with guests attracted by the city's charm, by the multicultural, multidisciplinary EATGA workshop.

Thoughts, research, analysis, reflections... expectations were giving shape to "clouds of ideas". The group was anticipating his encounter with Naples, with the problems of this city... of big cities,

the research on how people live, work, link in “psychotic” big cities, as defined by EATGA workshop.

Workshop participants are arriving in Naples... the great beauty... the sea... the sky... the wonderful almost suffocating summer heat in autumn... we know about Naples the presence of a hidden underground city... the profile of Mount Vesuvius, threatening... the smile of a breathtaking beautiful bay... the smells... the background of voices, sounds, noises, the buzz of life, of humanity... the collective sound announcing and accompanying Naples, this city.

The workshop project was prepared by a group (staff) according to the traditional research EATGA frame. Since 1984 EATGA organizes workshops with a long staff preparation on workshop group processes stimulating participants to experience and analyze in group, the chosen research themes announced in the workshop title. In last decade titles related to the problematic life of contemporary life in a globalized economic world, in recent years mostly in big cities. A scientific frame conceived to combine the group experience in the “here and now” with the chosen theme to be explored. Now in Naples the chosen theme referred to collective living in big cities defined “psychotic”. Not urban conurbations, man-sized dimensioned but built according to other “alien” logics. Logics inducing sense of fragmentation, regressive persecutory anxieties, psychotic anxieties.

The workshop theme needed to be prepared with the contribution of architects, urban planners. Naples multidisciplinary research involved in the preparation urban planners and architects not as consultants but as staff members, with specific role responsibilities.

The workshop (in Italian renamed “shop” by the persons who strongly pursued it and animated with passion) was conceived to enable in the “here and now” of experiential exchanges echoes of contemporary social structures in cities.

The “traditional experiential EATGA workshops” have always envisaged alternations between “small group” (about 10-15 people) and “large group” (all participants) settings.

### **EATGA innovations in Naples workshop**

In Naples “small groups”... were conceived as a space/time encounter of about 10 people who, randomly drawn, “happened” to meet in “that” group, in “that” room, with “that” group conductor... brief one hour encounters... and quick goodbyes. They would continue, as all other participants, to meet in 5 “small groups” persons never met before... randomly drawn... and then others... always meeting in new territories.

Five “small groups” within two days of the experiential part of the “workshop”. No longer designed on the model of stable, family meetings of past life social asset. No longer small groups in which the participants would always meet the same persons, for as long as the “workshop” lasted, a sort of a safe shelter to get courage from in order to face the unknown upsetting world outside.

In Naples, small groups were aware of ongoing farewells reproducing the new structure of our contemporary living.

While five conductors, each of them always in the same hall, would welcome participants staying just for an hour group session.

In Naples three “large group” (about 60 people), a space/time of 90 minutes always in the same place conducted by the same psychoanalyst would welcome all participants. Participants not completely unknown to one another. In fact they had met at least once in one of the small groups.

No longer a “large group” of unknown people (as in “traditional” large groups) where individuals lost psychological orientation, inner and outer boundaries, regressed experiencing psychotic anxieties, sense of fragmentation, persecutory fears of threatened invasions. Anger, frustration at being forced into unknown places with strangers.

Participants in Naples large group would have already met at least in small groups and all together in three large groups.

The research was focused on which links, connections, anxieties, resources would emerge from the new reality.

The assumptions made by the staff during the preliminary meetings were now subject to reality exam.

### **Friday morning October 11th 2014**

All the opening speeches were given by speakers belonging to the disciplines involved in the preparation of the workshop. Speakers had all caught the audience full attention. An unexpected emotional involvement unusual in opening speeches... anticipating the atmosphere, the climate of the experiential part of the workshop... All have made it possible to mutually appreciate the contribution of psychoanalysts, groupanalysts, urban planners, architects. For the first time involved in a common experiential project. The history of Naples delivered from Dr. Donatella Mazzoleni was unforgettable!

In the afternoon started the experiential part of the workshop.

### **Friday afternoon October 11th 2014**

As one of the five presenters of small groups... I was waiting for the arrival of the attendees in the Hall “Vomero”, in the beautiful setting of the Artistic Polytechnic Circle... I was thinking how to welcome, to illustrate the experiential frame... my style as group process facilitator.

Some uncertainty feelings due to setting changes... were mixed to nice expectations... free floating to cross-cultural group experiences,

To long exciting experience as facilitator of processes in Social Dreaming matrix in “Social Dreaming. Dreaming together”, the amazing scientific adventure of collecting dreams “discovered“ by Gordon Lawrence.

In fact, Gordon Lawrence theorizes that dreams, “are waiting for...” a container... a dreamer... dreamers to capture them... narrate them and let them join other dreams. Allowing them to be transformed into a narrated experience, into new visions.

Was it just a coincidence that an association came to my mind just now? The idea that in the Italian translation of “Social Dreaming” Gordon Lawrence used the Neapolitan language.

“We are such stuff as dreams are made of. “Nuie simme fatte cui la stoffa di li suonni e chesta vita piccirella nostra de suonno è circondata, suonno eterno”. (E. De Filippo, 1984, Einaudi, trad: La Tempesta di Shakespeare )



**Saturday afternoon October 12th 2014** Vomero hall

A sign hanging on the door with the names of those who will form the group... it announces the arrival of guests, half Italians and half British and Germans.

Vomero hall, one of the most charming, they'll say later.

They look for their seat... look around to each other... to the walls filled with paintings in regular order... silence... Someone is arriving... smiles... sits down... "I come from a group taking place in a room where the paintings are arranged just as they are here... almost covering the walls"... Someone notes that in each hall paintings illustrate specific themes... in one portraits, in another landscapes etc... group members seem at ease. Words link "here and now" with other situations outside... connect each other... silence seems a shared need while giving birth to a common speech. The group is weaving a common story. Making use of English, French, German with spontaneity according to unspoken need.

Only one person is silent... the expression... however doesn't convey concern, anxiety. Invited to join she shares she is the only one speaking one language... and does not want to break the process obliging to translate. She is enjoying what she can figure out... feeling part of the process... of the flow of words from one to the other... the group is relieved... happy. The eyes return to explore the paintings on the walls... finding them enjoyable.

Looking around at paintings someone says the artistic products of the past have interpretative schemes, shared reading criteria tested... It is easy to interpret them, appreciate them... it is contemporary artistic products that fill us up with concern... for past artistic products ...we can orientate... appreciate them. Contemporary art is disconcerting, obliges us to use ourselves in the absence of interpretation criteria.

The group connects the present group process to a multi-voice speech... a sort of collective artistic "creation"... as just as a contemporary artistic installation is meant to be enjoyed in the present and then be disassembled.

Now here the speech, the climate, the feelings, the words have lived for as long as the group has been together... now it is ending... only... memories will remain... in the collective imagination of those who took part in.

The group process is explicitly associated with a small group "creation", a collective discourse born from each speech... Now its destiny is to disappear like modern art installations... leaving traces in those who could enjoy them, see them... in this case build them... but maybe not only them... maybe traces will be kept also in the collective thinking... like it happened in Naples.

Here it is evoked the happy appropriation on behalf of all Neapolitan people of the Mimmo Paladino "Montagna di sale" (Salt Mountain) installed some years ago in Piazza Plebiscito enjoyed by Neapolitan people and even by children who played with salt balls in the square.

Thus in the group came the idea, to try to fix writing by multiple hands traces of the group process of the shared collective feelings ... just as the group had lived them... had "spoken them" with multiple voices.

Milano, 4 novembre 2014

## *Christine Schwankhart-Pérez de Laborda*

The workshop started the October 10th in Palazzo Zapata in the centre of the old city of Naples. The building had seen better days. We could climb up to the third floor to take a very special old elevator with coin service. In the hall of the third floor we received our documents for the workshop with our timetable.

### **Setting**

The setting was different from previous workshops. In Naples the small group membership changed at each session. Each small group had a different composition of members, normally about 10. The conductors stayed in the same room, the members moved, so the leaders had to conduct each group with different members. During the experience we were all changed around so that we had the opportunity of being with nearly each person of the workshop (70 persons) at least once in a group.

‘Our’ floor, which was normally the home of the Institute of Artists of Naples, was divided into two parts. The left one was restored and the right one was in a state of abandonment which left me feeling like an occupant, or as though the actual group was doing a sit-in. The name of the rooms had wonderful names, which later on, I discovered are names of neighbourhoods in Naples like Sanità, Vomero etc.

### **First small group**

It was difficult to switch the lights on, and to find the right room as though we should experience some ‘enlightenment’ but in the end it worked.

Ruth Waldvogel, my first group conductor had to struggle with three young students and with us ‘oldies’ who formed part of the group of ten. Different associations of members about psychiatric hospitals, madness came up and were treated. Carpe diem, vivere la giornata. People (specially in Naples) don’t think very much about natural events such as an eruption of ‘the’ volcano.

Did one part of the palazzo represent the sane part of ourselves, the other side the obscure insane, psychotic part of us? This dichotomy reminds me to Matte Blanco’s bilogic thinking (1975). In former times the psychically ill persons were separated from the others. I, personally, had the sensation like being in Havana/Cuba, where all these marvellous old palazzi are uncared for and crumbling.

Each town, in any place, is not only one town, has always several faces. Perhaps Naples is a metaphor of the polymorph. The expansion of the town is without limits (diseminata). Plato treated the subject of the town en miniature. La ville-état de Machiavelli (1513) was named.

Some of the participants could not understand very well because of language problems or the loudness of the voices. It seemed like a dialogue of confusion (so called stille Post or dialogo de besugos in German or Spanish) which made some of us laugh. Each person continued speaking about what he seemed able to catch of the conversation. The anxiety living near to Vesuvius was not only outside, it was the anxiety in us. Other towns with psychotic elements were mentioned like Vienna, where the psychotic is better under control. How to cure the psychotic elements? For me, it was a very dense experience, all this material of madness in the first group.

**Large group** Friday evening 10th October

Nobody understood anything. The acoustics in the Gennaro room were very bad. Words (parole) didn't make sense and thus lost the emotional force/impetus. The experience of mourning, the melancholy inside and in between these 60 or 70 people happened all together. The group was seen as the town, the social distance between one another. The pictures on the wall let us see that this wonderful room gave us a historical frame and could fill our emptiness. The Baroque power, missing the space of silence and reflection, *sanità* and *souffrance* (health and suffering). Our Italian large group conductor Guelfo always needed to have the last word, *la ultima parola*.

### **Groups on Saturday 11th**

One member, a woman in her thirties told us in the small group her experience of this morning with her son, 9 years old, who wanted to play a virtual game with her: survival or construction. The mother replied: construction, but she didn't know the rules. Was this also present in the group? What was meant by survival? Another woman told us a dream she had this morning:

A four years old boy came to the room, remained in the door looking at his mother.

This is also a group dream...there are a lot of rooms here to explore and also in our inside. Bion's basics assumptions (1990) like uncertainty, fight/flight, fusion and to have a child, you can find everything in this dream.

In the next large group, in the big room Gennaro there were no chairs prepared. To take pictures or film/video was not tolerated by some members, so the film team went out. 20 minutes of introduction followed by our large group leader Guelfo. San Gennaro, like the name of this room is the saint who bleeds three times a year in a church. The aggression was very present. A boxing space, as Mary Spreng aptly indicated.

The dream of the four years old boy was told once more in this large group changing the process. Who was the leader of the group?, because Guelfo was not being accepted. Who was the father of the boy? The young participants didn't speak in the second circle, where they sat. Did the large group leader give up his role? We couldn't appreciate very much his presence. M. Spreng wanted to give space to the young people in the inner circle, and certainly, we heard something from them related to anger, frustration, generations, and anxiety.

During the next small group with Jaak le Roy as group leader in the ugly part of the palace in the so called room Calvario we experienced our own painting of what we were feeling at that point.

Nearly all of them represented water. Water as a symbol of freedom. *Plonger dans l'eau. Tout vivre est survivre. On survit malgré tout.*

The structure didn't contain the feelings, and we had to digest a lot of feelings. In the big room San Gennaro the artistic feelings were more important than ourselves (*nous même*), the acoustics were so bad (very much noise outside because of fiesta), but for communication without words we didn't know each other well enough, we were as strangers to each other.

The next small group took place in the Vomero room with Giovanna Cantarella as group conductor. The feeling was quite different. During the 'white night' of Vomero (it was this night) you pay for two coffees, then you take one and the other goes as a 'gift', this second coffee is for another person who has difficulties and to show solidarity. But, as somebody explained to us, the Mental Health Day services were not represented in this 'white night'. Was it a problem of power? In this small group Resnik

was present, one of the older professionals who came from Paris as our main speaker. We appreciated his presence, he alternated languages according to whom he was speaking, Italian, Spanish, English, French. Silvia Amati and he had tense moments in the group.

## **Sunday, October 12th**

Less people attended the last day's experience. Loud noise from outside interfered once more with our communication. The music-therapist proposed to sing instead of speak. Edith Lecourt, member of EATGA with her book *Le groupe et le sonore* (1993) was mentioned, she often came to Naples as supervisor or organizer of music-therapy experiences. The broken bottles flooded the hall yesterday in the break. The eruption of the Vesuvius ...something was going on which we couldn't name... Christoph Rosenberger didn't want to die here...

Munip, one Turkish psychologist from Berlin whom we know from other EATGA experiences in Sicily and Berlin was on the list but didn't participate. Why? Associations of Islam came up.

The small group reflected the situation of the large group before. The madness of the world is reflected in the families and vice versa. A more stable frame would have made something more distant for us.

The people of Naples think, that they have no choice, they don't have more space. *La honte suisse et allemande* was around. There existed power conflicts between the generations, transcultural ones and also transprofessional problems.

Another dream from the same woman, music therapist and colleague:

She sees her daughter in the bed with a knife.

She holding another knife hidden in her hand. But she is worried, if the daughter can see her knife.

Associations like Medea, Electra and Iphigenia in Greek myths (written by Euripides) arose.

The definition of Utopia is the utopia of the emigration. Emigration is often a change without change, but often a repetition of the trauma. The myth of the baby, the little boy without power was turning over-time to have a murdering impulse (knife).

There are a lot of leaders in the large group now.

Further associations of the dreamer: the daughter was represented in the dream by a colleague who had a break-down in a drug-addiction institution where she works. Psychotic drug experiences can lead to paranoia and/or murderous aggression. Perhaps this experience is so tiring.

This association of the dream provoked the 'coming out' or declaration from Georgia the woman in the small group who told us the story of her son with the game 'survival or construction': Her father was the large group conductor which had not been revealed to the rest of the participants till this very moment. The aim of Iphigenia was to destroy Troy and not to construct something. *Coupé la gorge est sacrifié de Iphigenie. La image fausse de bébé.* Suddenly very important things were spoken out. The hidden 'incest' came out at this moment in the group, and made sense of the process of the earlier group experience. The boy did pronounce the problem: survival or construction. But the mother cannot construct remaining in her own mesh of incest without rules. But in the end there is a liberation of her burden speaking out the secret. The murdering rage of the younger generation (knife) was expressed by comments such as 'it's not worthwhile to communicate with these old people...'

The Calvary Mount is very harmful, the death of Jesus Christ follows after this walk. The experience we made in the large group was similar to the Calvary Walk?

In the large group the conductor, Guelfo, experienced anxiety, the group as reference point of a body

with different sexes: here we are, what can we do, can we build up an utopia, is it the dream in which we can project?

Arturo said, it was a tiring experience. I find, it was a bit of everything.

### **Side effects**

The group experience was surrounded by a couple of breaks between the group experience. During lunch times wonderful Italian food was served in one of the big rooms full of marvellous Neapolitan paintings and sculptures. We had the occasion to discuss the currencies. Everything was very well organised. We could walk through the streets full of people, use the funicular where we had a marvellous view on the top from Vomero over the town and enjoy the hospitality of our organiser Antonio d'Angio in his gorgeous home and garden in this exceptional town. The words of the poem: See Naples and die! Neapel sehen und sterben... (Goethe, Italienische Reise, Teil II, 1817)

### **Discussion and conclusions**

Aspects of the group setting were changed. These changes provoked confusion. We felt partly treated like little children (sermon of 20 minutes) or like adults without conductor. Problems with the acoustics and the languages were constant obstacles.

Change generally facilitates psychosis. Should EATGA take the risk? In consequence what happened is that the large group was the only stable place of the group experience. This was a very unique experience, the large group gave more stability than usual. The caring organisation could give us sufficient containment, so in spite of all, we didn't struggle.

We often had to change the room as if you had to be prepared to go to another room for crying or to emigrate.

The change provoked the feelings of an emigrant without orientation in us, looking for points of reference in people or things, often very emotional feelings.

Who in us was the little boy standing on mother's bed or asking to play 'survival or construction' or was he asking for support by his mother smelling the incest? The next dream converted the boy into a daughter and both, mother and daughter, defended themselves with knives, one secretly and the other openly with expressions of rage, vengeance (venganza) and paranoia.

Nevertheless it was a very rich experience, and I wouldn't like to have it missed.

I hope later on, we can understand more.

Munich, 24th January 15

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