

Group, psychoanalysis and cinema.

Notes about a formative group and cinema experience

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Drama is life with the dull bits cut out.
(Alfred Hitchcock)

Abstract

In this essay we are willing to bring out some remarks on the usage of movies within experiential groups. As it is already widely acknowledged, there exists a strong relationship between cinema and psychoanalysis, especially between Freud's theory of dreams and the cinematographic language. It is indeed interesting to highlight that they both are born close to each other: the first projection of Lumière brothers' *La sortie de l'usine Lumière* in 1895, and the publication of Freud's *The interpretation of dreams*, in 1899. The connection between cinema and psychoanalysis can be analyzed under different perspectives: the way psychoanalysis and psychoanalysts are represented in movies (Gabbard, 1999), the psychoanalytic elements nested into movies and their narratives, the effects of movies on the spectator (Musatti, 1961, Elsaeser e Hagener, 2007 et al.), or, the usage of psychoanalysis in semiotic studies of the diegetic device (Metz, 1977). A further perspective is proposed in our work, that is the effect of a movie on a group of spectators, emphasizing the relationship between what is represented in the movie and the mental reality of group members who watched the movie altogether.

The rest of the essay is structured as follow: the next section preliminary introduces the meanings that a movie might have in a psychoanalytic model; the second section will focus on cinema and dreams; the third section, after a brief introduction on the relationship between cinema and group, describes the group-dispositif that we implemented in a formative experience with both undergraduate and graduate students in Psychology; the final section concludes. We endorse Bion's theory of mind in our theoretical and observational approach , as we believe that Bion's contribution to thoughts' transformational processes , an issue very close to our research interests.

Key words: psychoanalysis, group, film, Bion, probe, laboratory, dream

Cinema as a probe

Marshall McLuhan (1964) proposed to generally consider technology as an extension of the human body. For instance, the invention of the telephone allowed people to transmit their voices at a great distance, and television invention allowed us to watch things far away from places to which we belong. Media, generally speaking, are technologies enabling us to expand in the external environment, in the surrounding world, amplifying our senses. We might propose to think that cinema, vice versa, indeed for its nature and structure can be thought of as a technology empowering us to magnify and gather knowledge of the internal world. Beginning with the earliest films in cinema, some scholars stressed this role of cinema. In 1916 Münsterberg said that “movies are more likely to successfully re-produce the actual functioning of the mind than usual narrative forms are.” (H.H. Münsterberg, 1916, in Gabbard, 1999). A movie is the result of an editing, i.e. assembling movement-images in often arbitrary sequences, delivering a more or less coherent story-telling. A movie is shaped mainly to spark evocative elements off, even when it aims to inform and inspire reasoning about a given event. We believe that the closest parallel between cinema and psychoanalysis consists in considering the former as a probe – adopting the meaning that the word has in Bion’s thought –, exploring the unknown universe to make sense of it. (Bion, 1970).

According to Elsaesser and Hagener (T. Elsaesser, M. Hagener, 2007) a possible description for the position of a spectator in a cinema, is also a good summary for the plot of the fundamental device of ‘Rear window’ (by Alfred Hitchcock, 1954): a man is sitting immobile in an armchair; to let time go by he is watching human dramas looking through a rectangular frame; his visual perception alternates between an overall widescreen view and a detailed one; his position is a privileged vantage one; while events seem independent of the observer, he never has the impression to be kept apart nor feels frustrated.

By the word probe Bion describes his personal concept of the psychoanalysis as an instrument men cast over the space with the main objective of exploring unknown sites, registering weather conditions and detecting substances, often looking for elements that are essential for life, as water.

The probe is also a mean to discover the Earth’s interior, to search for specific materials and to study the structure of the layers of the ground deeper in the profile. Following Bion, the psychoanalysis is a probe cast over the universe of the mind to discover unknown places. The peculiarity is that such psychoanalytic probe is not neutral; it not only explores, it is also able to vary its state as well as to steadily modify everything it encounters and touches. The psychoanalytic probe transforms the object while exploring it, being at the same time enhanced by every new element. The psychoanalysis would be like an intelligent device that varies its state in response to the experience it gains of the explored objects. Then, cinema can be considered a special probe penetrating both the individual mind and groups minds, recalling memories, dreams, emotions, phantasies, ties and desires; it presents again to each individual and to society as a whole the imaginary, the visual representation of the

mind of the individual and the collective representation of all minds in a mutual relationship. As a visual stimulus to this parallel cinema-probe, we recommend you a sequence from the movie “The Big Swallow” (1901), directed by James Williamson, in which a man, who doesn’t want to be filmed, instead of eluding the urging camera, move closer and closer to it – and doing this, he also get closer to us as spectators –, till the moment he opens his mouth wide and he swallows up both the camera and the cameraman, afterwards leaking his chops. It looks like a perfect representation of a dispositive enabling the spectator to access and explore (through the camera) an interior space.

[Web-link to the video: <http://www.youtube.com/watch?v=OyC7WXAkxx0>].

A second video, again with reference to the earliest cinema, back to 1900, “Grandma's Reading Glass”, directed by George Albert Smith, shows a child trying his grandmother’s magnifying glass, he took from the sewing table, on several objects. The magnified images looks much less familiar than usual, alienating the spectator.

[Web-link to the video: <http://www.youtube.com/watch?v=6ho05y9IMr4>].

At the same time, the probe metaphor can be powerful, since it not only helps to single out constituents and emotions; it also enables to draw maps of the explored places; it identifies geographic (mental) regions where some objects and representations are bound to others; it allows to measure distances and proportions. In other words, it enables to reconstruct a topography of objects sets, together with their relationships, or to a “topographic field”¹.

Traumfabrik

A second parallel, not so far from the previous one, is that between movies and dreams². To introduce this issue let’s start, once again, from one of the most brilliant Bion’s formulations: “the waking dream thought”. Bion suggests to think of the session as a dream, where every element is part of a field, whose objective is to develop narrative transformations. The dream frames the universe of the possible, as the whole analytic activity does. In this universe every element has a meaning: there is neither truth nor lies; characters making the scene, and the story told hint at the internal world of the patient and at the relationship with the analyst; they reveal the field. Antonino Ferro, drawing on Bion states that in addition to the night dream work, our mind generates, through the <-function, a continuous process of alphabetization applied to all maelstroms of protosensoriality and protoemotions that we receive. The outcome of this process are the <-elements that, combined together, produce the waking dream thought. (Ferro, 2007).

Here is the chart suggested by Ferro:

¹ On the issue of the *geography of the mind*, suggested readings are the collection of essays by Partenope Bion Talamo, edited by Anna Baruzzi in Partenope Bion Talamo (2011), *Mappe per l’esplorazione psicoanalitica*, Borla, Rome, and the preface to the same book by Claudio Neri.

² The difference is that a dream moves from the inside, producing a movement pointing in an opposite direction with respect to the probe.

Chart 1



From this perspective, it is not essential if a given scene or a plot are not credible; in fact, it is not necessary for a story to follow a coherent thread never admitting any falseness, any time inconsistency and so on. If all those elements are viewed as a dream, everything is possible. Obviously, the cinematographic language has several rules, that the film director must take into account, like the dream, according to Freud's theory, it is not a completely unconstrained experience: in addition to censorship, it follows the logic and the grammar of the unconscious.

Following Musatti, the movie reaches directly the spectator's unconsciousness, as the latter has the characteristic to resonate emotionally when exposed to the movie frames, due their special affinity with unconsciousness' phantasies (C. Musatti, 1961).

Such a resonance, according to Musatti, might be one of the main determinants of the success of cinema, the art that most of any other is directed to a mass audience. Many day's residues, for inclusion into dreams, originates from films scenes, a process eased by the "para-oneiric" state of the spectator: during the showing, the spectator already experiments a dream-like condition, that is amplified in dreams. (Musatti, 1971).

On the multiple connections between cinema and dreams, first of all we can observe that both transfer the individual in a situation much different from real life. Both require a suspension of alertness (the darkroom, some inertia characterizing the spectator whose attention is captured by the showing, are similar to the dreamer condition), as Musatti maintains: "Sogno e cinema ci trasportano altrove. Sogno e cinema costituiscono forme di evasione dalla nostra realtà." (C. Musatti, 1961, p. 34)³. Moreover, movies, like dreams, enable us to satisfy latent desires, thanks to the loosening of watchfulness over the external world. Also movies, like dreams, are easily dismissed from one's mind and just left-overs remains like sediments in the memory, contributing to build up our cultural background.

³ Translation: Dream and cinema take us somewhere else. Dream and cinema are ways to depart from our reality.

Also Christian Metz, in his now classic book *The Imaginary Signifier: Psychoanalysis and the Cinema* (1977) suggests a nexus between cinema and dreams. The condition that most of all makes movies close to dreams is the temporary lack of movement:

“The filmic situation brings with it certain elements of motor inhibition, and it is in this respect a kind of sleep in miniature, a waking sleep. The spectator is relatively immobile; he is plunged into a relative darkness [...] he has decided in advance to conduct himself as a spectator (a function from which he takes his name), a spectator and not an actor, for the duration of the projection he puts off any plan of action.” (Metz, 1986, *The imaginary signifier: psychoanalysis and the cinema*, Indiana University Press, p. 116-117)

Metz defines such a condition as the “filmic state”, while Musatti defines it the “para-oneiric state”.

Cinema and Group

In the XVII century, the closest cinema’s ancestor was born, that is the *Magic Lantern*, an early type of image projector: a box, in which a concave mirror projected the light of a candle through a glass panel with images painted onto it, and where the light rays, crossing an opening at the front of the box, hit a lens, throwing an enlarged picture of the original image onto the wall of a dark room. The *Kinetoscopio* was somewhat similar, allowing to watch short motion pictures, but on an individual basis only⁴. However, it was already clear that ‘personal’ plays were not going to enjoy a wide success, and were soon replaced with the public showing of the Lumière brothers’ *Cinématographe*.

Therefore, films’ watching is actually born as a group experience; in fact, before the large spreading out of television, it was very difficult to watch a movie alone, since the only option for a showing was to go to the cinema. The widespread nature of private consumption, individual or within the members of a family, came only later on. As recalled by Carli, in 1963 “[Musatti] commented that he would be curious to see how people seeing the film alone would have reacted. There was obvious interest in a research project that set out to analyse the effects of watching the television film [...]” (Carli, 2006, *Rivista di Psicologia Clinica*, n. 2-3/2006. Available at <http://www.rivistadipsicologiaclinica.it/english/number2/Carli.htm>). An unusual dimension at that time.

After all, film production as well cannot be fully accomplished on one’s own. Differently from all other arts, producing a movie requires not only a film director, but the collaboration of a film crew, ranging from tens to hundreds of people, as actors, the scriptwriter, the producer, the director of photography, the art director, the cameraman, set designers and decorators, make up artist, hairdresser, etc.

Such a group-dimension is enough cinema-specific and it is likely to have had an impact on its representation.

⁴ Wikipedia, see “Magic lantern” and “History of film”.

Even though a movie is mainly the outcome of a film director's choices, we can still make the hypothesis that it is a group production, the result of many minds' joint effort to transform an idea into a film product. A movie becomes an "effective narration"⁵ deriving his elements from a group work.

We are conjecturing that a film is the result of a group production and it is conceived and aimed directly, at least initially, at a group or a mass of spectators, rather than at any single person. When we observe a group of spectators that are watching a film, basing on a first, approximate, analysis there are not explicit interactions, inhibited or warned against: one must avoid to move too much, to rise from the seat, to make comments aloud, to talk to the neighbor; one should only eat, hopefully, etc.

However, we can suppose that even in this context of relative immobility, in the mind of each spectator a relationship with all other participants to the representation is shaped, and such a public dimension creates a different experience, in contrast to that of a solitary watching. Paola Russo, in her interesting book *Ciak, si vive. Grande schermo e piccoli gruppi* (2004), suggests to use Bleger's theory on the "syncretic sociality" to explain this form of silent tie. In Russo's view, even if it doesn't exist any explicit interaction between the spectators that, on the contrary look like isolated from each other in the darkness of the cinema, it is still possible to suppose that a group dimension is in action. Bleger's idea of syncretic sociality, framed with reference to the analytic setting is a good start point to study all implications of holding together, being in a relationship, with no need of words, to think in terms of field's phenomena.⁶

Notes about a formative group and cinema experience

Before introducing the model that we framed in some years of field experience, let us look at the true sense of a device.

Réné Kaës defines a working device as an artifice, a product, that departs from the common sense, from 'habitus'. It is the organization according to which something is established in an appropriate manner such to comply with a given objective or circumstance. The device (latin: *dispositus*, o *disposizio*, from *disponere*) consists in that margin that helps the elements of a set to avoid confusion; it is an instrument of the judgment: by separation, it makes accessible the order to which it aims⁷.

In our experimental design, all along the duration of the group experience, film showing is a key functioning element of the device. Hence, the movie itself becomes a "pliable medium" in the proposed group device. Obviously, the device can be

⁵ Following Neri: "Narrating effectively does not mean describing or representing thoughts or states of mind, but making them interact directly with the people listening and with the elements present in the field. The "language of effectiveness", as Bion affirms, is not a substitute for action, but has the same immediacy and force. The result of an "effective narration" is that the facts narrated come to life, and take their place within the living fabric of the group's thought." (Neri, 1998, Group, Jessica Kingsley Publisher, London, 1998, p. 129-130)

⁶ Translated from Russo (2004), p. 54.

⁷ See René Kaës, 1994, pp. 63-64.

adapted to meet several needs: the therapeutic purpose, as well as the scope of an experience, a group etc. Our job, until now, it has only been limited to formative experiences aimed at Psychology students.

The setting which most of all is apt to trigger a group dynamic in this framework, is characterized by a fixed number of meetings (overall about 10 to 12 meetings) at a weekly frequency, or, alternatively, full-immersion experiments held for three successive days or once every two weeks.

Beyond the varying structure of the experimental design, what never changes is the proposal to alternate film showings and free group discussions, in which the movie is the enabling element, the pliable medium of the experience, triggering the “emotional symbolization” that the group face.

One aspect we want first to point at, is that we do not announce in advance which movie will be proposed, in order to deliberately make the device unlike a film show or a film club discussion, where people’s decision to participate depends on the film to be showed, even if the underlying reasons might be different (one might not have seen the film already, or on the contrary wants to see it again, for instance). A second aspect refers to the fact that watching the movie ‘together’ induces to share a common experience⁸, which is intrinsically different from going to the cinema, or from doing the same at home, either alone or pair wise, or with your family or with friends. From the onset of the film projection emotions are shared across participants, like laughter, sadness, anxiety, expectations, etc. The movie – as pliable medium – links all those elements to the group’s first common experience: the film viewing and the emotional sharing of the film itself. We record a suggestive example on the quality that a movie can take within a group: one of our groups’ participants, having been absent at the film showing session, decided to watch the movie alone, at home, before the following meeting. She had the opportunity to watch it together with her sister, but she didn’t because she would feel as to betray the group, because her sister was not part of the group experience. The movie had created in her experience a borderland between an inside and an outside with respect the group.

The film choice

Almost always a new group raises the question about how movies are chosen. As a general rule of conduct we just reply that it is a reasoned choice, and postpone any discussion on this issue to the last meeting, as any explanation would saturate the field.

The choice as such is complex, and we realized in advance that we needed specific criteria to perform it, to reduce the risk of arbitrariness, by setting some boundaries to ourselves.

First, before a new laboratory experience begins, we select about 8 to 10 movies that we believe relevant for the specific purpose of the group (we know in advance that

⁸ A good reference for the group situation of “cinema participation” is R. Carli’s research published in *Rivista di Psicologia Clinica*, n. 2-3/2006. (http://www.rivistadipsicologiaclinica.it/italiano/numero2_3/Carli.htm).

only 3 of them will be actually displayed). This allow us to set a bound, with respect to the potentially infinite pool of existing movies, within which we focus our attention to perform the final choice, that we can take or change even just a few hours before the projection starts.

The second aspect relates to the kind of movie we select; on this issue we decided not to refer to the usual classification of films along genres: comic, dramatic, detective, adventure, thriller, etc. Instead, we adopted the effective two-type classification of narrative styles, outlined by Nietzsche in one of his most known books: *Die Geburt der Tragödie aus dem Geiste der Musik*, 1872 (The Birth of Tragedy).

“We will have achieved much for scientific study of aesthetics when we come, not merely to a logical understanding, but also to the certain and immediate apprehension of the fact that the further development of art is bound up with the duality of the *Apollonian* and the *Dionysian*, just as reproduction similarly depends upon the duality of the sexes, their continuing strife and only periodically occurring reconciliation.” (Nietzsche, 1872).

The Author is concerned about two basic genres: “epic” (referring to Apollo’s myth) and “lyric” (referring to Dionysus’ myth). According to Nietzsche, the Attic tragedy greatness derives from the dichotomy of Apollo’s and Dionysus’ spirit; the former is the representation of a rational and moderated will, whose element resides into the ‘dialogue’, and under such a quality, it brings the mask of reality directly onto the stage, as Euripides then did. As opposed to that, Dionysus is the god of the ‘non-representational art of music’ (representing chaos or unshaped reality), he expresses himself through vibrations of sounds rather than words or concrete images.

A man, through the Dionysus’ spirit, casts off the chains of rationality, breaks the bonds of rigid rules preventing him from regaining the primitive essence of human expression, alike natural men in the state of nature, keeping in harmony with the universe and with other living beings, ceasing to be a singleton that as such is opposed against others.

Back to the genre classification, epics were the ancient lengthy narrative poems about memorable deeds by one or more heroes, often evoking significant events for the origins of a nation, and where the direct divine intervention in human affairs played a fundamental role in human fate. After the famous classical Greek and Roman art works, the genre resumed in the Middle Age and during the Renaissance, with the French “chansons de geste”, French, Spanish and Italian chivalry poems, Italian heroicomic poems. In epics the artifice on which the art representation relies it is readily apparent, from which it followed the idea of an actor who becomes the character he plays, while always being in control and keeping the ability to evaluate the action.

Accordingly, the spectator is not swayed: clear-headed, he is able to turn away from his own emotions to analyse the context, the stage representation and its elements (scenes, costumes, etc.), especially actors. A man is then no longer the sum of many

free instincts, in a timeless harmony with the nature; he is subject to changes, he prompts changes and he is an object of analysis. Man is a thinking being: the mind lets him be the planner of his own private and social life.

Vice versa, lyric poetry is characterized by personal inspiration and emotional feelings expression. Writings can be composed in rhymes, as verses, but not necessarily: the term lyrical prose, in fact, refers to prose works where the focus is on a poetic attitude of the language, suggestive of music and rhythm. The lyric genre is easily associated to music, not only hinting at its origin: its lyrical quality is an inside characteristic, reflecting men's true essence and internal feelings; it is the breathing expression of pain, suffering, love, hatred; the pure expression of emotions. The lyric genre is rarely concerned with some empirical evidence, it delivers neither precise representations nor clear-cut view of reality, even though, we can say, this is its main strength; like music, it is able to induce different emotions, entirely personal effects.

We cannot mark a sharp, totally unshaded, distinction between films, basing on genre classification: in every lyric work there can be also scope for abstraction and concern, alike in every epic representation there is scope for giving in to deep emotions.

However, we want to call attention on two films –we have used in experiential groups – that in our opinion represent, respectively, the epic and the lyric genre.

The first one is *Dogville*, directed by Lars Von Trier. This movie could be classified in the epic class for several reasons: 1. a voice-over tells us the story of Grace, a young woman forced to seek refuge in a small village named Dogville; 2. The story is divided into chapters, breaking down the continuity of the narration (alike great epic poems, as *Orlando Furioso*, *El ingenioso hidalgo don Quijote de la Mancha*, etc.); 3. Especially the scenography tells us that everything is fiction, and the director's request to the spectator is to invest and be emotionally involved in the story, while being reflective and thoughtful at the same time. In fact, the scenography is actually drawn on the floor of the set: there are no walls, no windows, no decorations, etc. There are no doors as well, but we can hear the noise of doors opened and closed exactly while actors are simulating the movement to get into or get out of any place. Even though the whole film structure emphasizes the play-acting, the spectator can still invest emotionally in the narration, to share the protagonist's misadventures. At the same time, the director delivers to the spectator a clear-headed idea of the human condition, inducing to think, frame after frame, about the evolution of the story and of characters on the stage.

On the opposite side stands, as an example of the lyric genre, in our opinion, *The Piano*, by Jane Campion. In this movie the narration is plunged into an emotional mood, and each spectator can gain his own sense of the whole relying on his own emotional experience; the play-acting is not emphasized, and the director asks the spectator to become absorbed by the story. For instance, in order to produce the heavy atmosphere of an emotional field, full of saturated and hindering elements, the director places the set in muddy region of New Zealand, where to move around it is necessary to use small and unstable gangways across the land; nonetheless, it is easy

to plunge into the mud, and as a result the rhythm slows down and things get dirty. Here the set design is haunting, rather than descriptive. The emotional motive prevails over the reason. However, also in this case, the movie allows the spectator to think about both the story and characters, inducing a logical and rational thought about events.

In both movies we are induced to empathize with the protagonist, becoming involved in her personal experiences and views. While in the first one it is easier to abstract and step back from emotions, in the second one many more narrative elements are needed to produce the same effect.

We introduced this pair wise comparison because in our experiential groups we usually alternate movies according to the above broad classification, between the lyric and the epic genre, as we may lay down the hypothesis that moving back and forth between the two can produce a group fluctuation enabling the construction of new elements for what is thinkable, or, according to Matte Blanco, a cycle between a symmetric and an asymmetric communication (Matte Blanco, 1975).

Conclusions

In the present essay, we have emphasized two noticeable functions that cinema plays on a psychological ground: the first one, in which the film – as a probe – explores the mind; the second one, where the film causes an oneiric state of mind that allows the spectator to get closer to a regression path much similar to a dream-like experience.

We proposed the hypothesis of films as both being a group production and aimed at a group showing, hinting at syncretic sociality as a silent tie across spectators. A question can be raised on this issue: what is the value added that a film in a group showing experience brings about, with respect to an open discussion device absent any pliable medium?

On the one side, we maintain that every spectator watches his ‘own’ movie, with his own charge of emotions and distinct identification process with characters. Boccara and Riefolo (in this issue of the Journal) quote Kiarostami when he says that the spectator has to participate if he wants to understand everything, that he must cooperate in his own interest to enrich the film, and when he reminds that Godard maintained that what is displayed on the screen is already dead, while is indeed the spectator’s eye giving life to it⁹.

In our experience this is actually true; in fact, when faced with a narration and its characters it hardly happens that the members of the group report the same account. On the contrary, they often emphasize single elements that other members did not even notice or they report different things on the same elements. An interesting aspect is the possibility to report and share those differences within the group, spurring a comparison between them and confronting different interpretations, as well as logical reasoning and emotional approaches. In the end, the group’s account of the movie is a

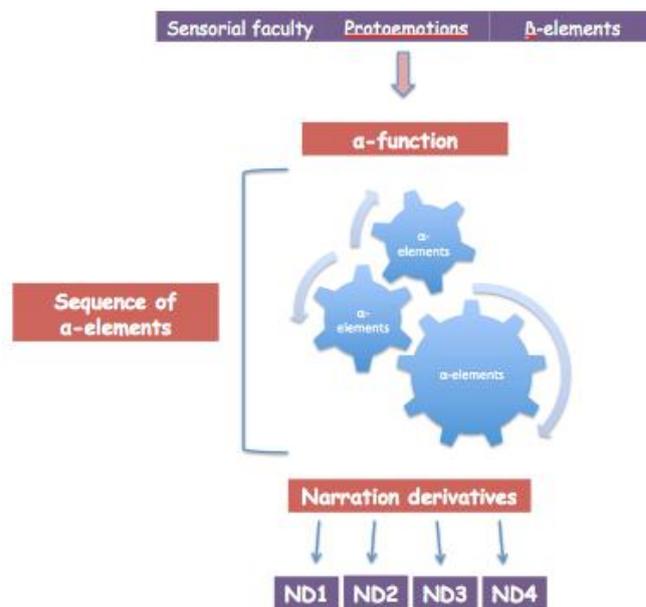
⁹ Kiarostami, 2003, p. 55-56.

sort of story re-telling, and each individual can separately draw on the narration produced by the group, looking for elements that meet his own life needs.

A second aspect refers to the possibility for the group to digest the film, meaning that the narrative elements leave a sediment in the experiential field (Stagnitta, 2011), mixing with the personal ones that each member brings in the common experience.

We propose looking at an interesting chart by Antonino Ferro (Ferro, 2007, p. 69) drawing on Bion's theory, describing the individual process of metabolism of thought.

Chart 2



Francesco Corrao (1981) suggests that in the group there must be a function similar to the individual α -function (alpha), which he calls γ -function (gamma). From this assumption, it would follow that a group has more elements than an individual to recombine the film experience and to produce new narrative derivatives making sense of what we see and hear.

This is even more important in those films that we can label as unsaturated, in which the director does not make a synthesis of all the narrative elements just in order to deliver a happy ending, leaving the spectator faced with many of them, often unable to re-transform them in his mind as necessary in order to digest and assimilate them.

The group can hence work as an enlarged digestive system, digesting and synthesizing new protein-like images, useful to reconstruct traumatic or intolerable experiences for the individual, offering new perspectives for analyzing experiences otherwise often sturdy and impoverished by a monotonously repeated use.

We can think, for instance, how useful such a device would be in education, supervision and therapeutic work carried out in institutional settings¹⁰, where a very high risk of possible rigidities arises, as Correale warns in his book *The Institutional field* (1991). As he highlights, the idea of group elements tending to a stabilization is especially useful to figure out more precisely the process of institutionalization, i.e. the process through which ways of thinking, forms of communication, shared thoughts and models are assigned a specific final value, thus ceasing to be subject to critical judgment and reflection, and are transformed into immutable characteristics of a given group. In institutionalized groups, devoted by nature to preserve and transmit a given knowledge also aimed at fulfilling specific assignments, this stabilization process becomes of much greater relevance, and can even prevent any original flow of innovative thinking¹¹.

We conclude quoting a sentence by Gore Vidal, stating that today everything is cinema; the only changing thing is the place and the way you watch it.

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¹⁰ As a reference for issues arising when working in institutional settings, the material from the project we carried out in 2011 within Municipal Daily Services for Psychical Sickness is available at <http://www.cinemaepsicologia.it/iniziativa-in-corso/8-laboratorio-monteporzio-catone>.

¹¹See Correale, 1991, p. 76.

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