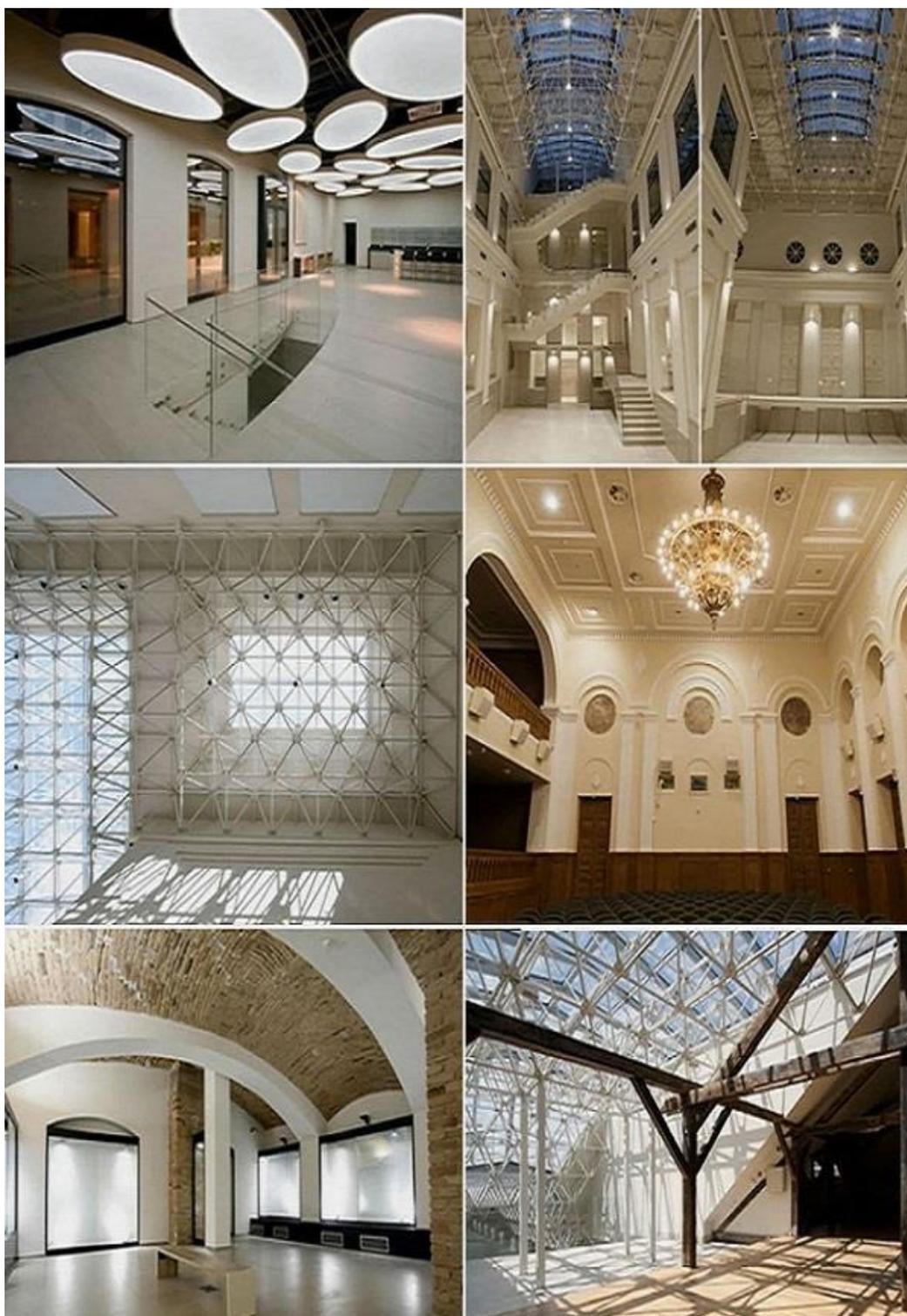


**Serbian Analytical Society is pleased to announce the Conference
on "Film and Analytical Psychology" supported by the IAAP
Academic Sub-Committee and organized in cooperation with the
Italian Association of Analytical Psychology (AIPA)**

Belgrade, June 02-04, 2023



ABOUT THE CONFERENCE

The Conference "Film and Analytical Psychology" aims to provide a mental space for film and analytical psychology to meet each other. The concept of the conference could be called "film in the language of analytical psychology", but without the risk of losing even a small part of its representativeness, it could be inverse, "analytical psychology in the language of film".

Perspectives of depth psychology within which the analytical process takes place, spontaneously and naturally unfold on the film screen, incorporated into narrative, images, movement, music, sounds. The cinema room as well as the consulting room becomes the place of profound transformation and creation of a new meaning.

The Conference is intended to explore the artistic language of the film looking for its correlation to the language of the analytical psychology. The film speaks to us, through virtual reality, about outer and inner reality of the soul. It leads us, through the emotions and rich symbolic meanings, to transformation.

The aim of the Conference is to be a meeting place of the analytical psychology and film, portraying the breadth, depth and symbolism of film as beautiful way of soul expression, guiding the concepts of analytical psychology. As the film is often used as an amplification in clinical work with clients, special attention will be paid to the potentials of the film in enriching the inner world, and functioning of the clients we encounter in clinical practice.

Together, we will explore that magical movement of an image emerging from the inner world of the artist, expressing the collective psyche and projected onto the film canvas resonating with the inside images of the audience. A movie, through its moving images becomes the powerful way of moving the soul.

The Conference is primarily dedicated to IAAP routers and trainees.

We want to provide an inspiring field for meeting, sharing and dialogue through which colleagues who are on the path to becoming analysts, will be empowered in exploring and understanding images and their symbolic meaning.

We would also like to welcome all analysts, psychotherapists and film professionals interested in the topic of film and analytical psychology.

CONFERENCE PROGRAM

Friday, 02nd June

15:00 - 17:35 Pre-conference film projection

"Cinema Paradiso" (Giuseppe Tornatore, 1988)

16:00 - 18:00 Registration

18:00 - 18:20 Welcome Address

SAS President (Bojana Stamenković Rudić)

18:20 - 18:45 Introduction

(Chiara Tozzi)

18:45 - 19:30 Opening Lecture

"Film and the Soul (Anima) of Modern Culture."

(Murray Stein, IAAP, MP, Zurich)

19:30 Cocktail

20:00 Concert of Ennio Morricone's film music

Saturday, 03rd June

8:00 Registration

I. The first topic (Moderator: Ivana Radovanović Novaković)

9:00 - 10:00 Lecture

"Scriptwriting and analytical psychology: A common language" (Chiara Tozzi, IAAP, AIPA, Rome) followed by the video "En Route" by Chiara Tozzi

10:00 - 10:15 Break

II. The second topic (Moderator: Georgije Vuletić)

10:15 - 11:15 Lecture

"The Load of Trauma: The Load/Teret, Ognjen Glavonić 2018" (prof. dr Nevena Daković, FDA, Belgrade)

11:15 - 11:30 Break

11:30 - 12:30 Lecture

"Jungian psychology and Stanley Kubrick"
(Luis Moris, IAAP, MP, Zurich)

12:30 - 14:30 Lunch

14:30 - 16:00 Discussion groups (with film projection)

*** Emilija Kiehl (IAAP, BJAA, London)**

"Confrontation with the Unconscious
– the wonders and perils of its transformative power",

*** Valerio Colangeli (AIPA, Rome)**

"Playing with movies in adolescence:
cinema as a bridge to the Other"

*** Bojana Stamenković Rudić (IAAP, SAS, Belgrade)**

"Inside Out - The Embodied Imagery of Maya Deren"

*** Georgije Vuletić (IAAP, SAS, Belgrade)**

"La Caduta degli dei" by Luchino Visconti (The Damned)
- The Failure of Individuation

16:00 - 16:30 Break

19:00 Evening Program - Mercurius Prize

*** Introduction**

*** Screening the interview with Giuseppe Tornatore by Chiara Tozzi**

*** Award ceremony**

*** Closing words**

21:00 Evening with friends

Sunday, 04th June

III. The third topic (Moderator: Alessandra de Coro)

9:30 - 10:30 Lecture

"Projection and recollection on the couch and on the screen"

(Dr. David Hewison, IAAP, SAP, London)

10:30 - 10:45 Break

10:45 - 11:45 Lecture

"Editing - Inner Eye of the Cinema"

(MA Dragan Dimčić, FDA, Belgrade)

11:45 - 12:00 Break

IV. The fourth topic (Moderator: Bojana Stamenković Rudić)

12:00 - 13:00 Lecture

"The aesthetics of film" (Martin Schmidt, IAAP, SAP, London)

13:00 - 13:30 Conclusion and Closing Remarks

13:30 End

ABSTRACTS

Opening Lecture

“Film and the Soul (Anima) of Modern Culture.” by Murray Stein (IAAP, MP)

What is “soul”? It is the link to the collective unconscious and to the self. The anima directs us to images that imply meaning. Film projects our collective life and its dilemmas and conflicts, but it also reaches beyond this level to the deeper archetypal meaning of culture as we experience it in our time. This lecture will seek to contribute a dimension of meaning to film from the perspective of depth psychology. Jung’s theory can help us to interpret the more subtle and culturally significant meanings in film.

Murray Stein, Ph.D. is a Training and Supervising Analyst at the International School of Analytical Psychology Zurich (ISAP-ZURICH). He was president of the International Association for Analytical Psychology (IAAP) from 2001 to 2004 and President of ISAP-ZURICH from 2008 to 2012. He is currently President of the Mercurius Prize Committee, which recognizes films of psychological significance. He has lectured internationally and is the author of *Jung’s Treatment of Christianity*, *In MidLife*, *Jung’s Map of the Soul*, *Minding the Self*, *Outside Inside* and *All Around* and most recently *The Bible as Dream*. He lives in Switzerland and has a private practice in Zurich. Email: murraywstein@gmail.com. Website: www.murraystein.com

The first topic

“Scriptwriting and analytical psychology: A common language” (Chiara Tozzi, IAAP,AIPA, Rome)

The experience of my double professional path of Jungian Analyst and Scriptwriter led me to try to clarify and investigate the peculiarities of these two disciplines: Analytical Psychology and Scriptwriting. Not only have I been able to feel the well-known similarity between Cinema and Psychoanalysis, but I also discovered the unique and captivating relationship between what you experience, learn and discover when writing a story for a movie, and what you experience, learn and discover in the profession as a Jungian analyst. The aim of my lecture “Scriptwriting and Analytical Psychology: a common language” is to share with the Jungian and Cinema community my research, by examining and comparing the key points of the method formulated by Carl Gustav Jung to establish a dialogue with the unconscious – well known as Active Imagination – and the language of movies, which each scriptwriter must master in order to write a screenplay. What I just presented at theoretical level, will then be clarified through an analysis of the movie “Crimes and Misdemeanors” by Woody Allen, highlighting the ability to metaphorically and symbolically represent the landmark of Analytical Psychology including, among others, the Individuation process, the Soul, the Shadow and ethical comparison with the Good and the Evil.

The video "En route"

This lecture will be followed by my video "*En Route*"(15'). In this video, I represented several key concepts of C.G. Jung's essay "*Symbols and the interpretation of dreams*" (1961), with images and symbolic sequences from movies by Federico Fellini, Stanley Kubrick, Ettore Scola, Ingmar Bergman, Alfred Hitchcock, Giuseppe Tornatore, and many others. Just like in the "vision of a dream", the spectators will have the chance of perceiving, at the same time, two forms of communication which are apparently very different but whose narrative conjunction can be translated into that mysterious and meaningful language typical of symbolic communication.

Chiara Tozzi. Psychologist, Writer, Screenwriter, and Screenwriting Professor, is a Jungian analyst and psychotherapist in private practice in Rome. She is training analyst and supervisor AIPA (Associazione Italiana Psicologia Analitica) and IAAP (International Association for Analytical Psychology). Since February 2018 she is collaborating with the EC in AIPA as Contact Person with IAAP for international cultural exchanges and events organisation. She is an author of novels, stories and scripts for film, theatre, TV, and radio. As professor of Screenwriting and Psychology, she has taught classes at the Universities of Rome and Florence, the Scuola Nazionale di Cinema (National Film School) in Rome, the Scuola Holden in Turin, AIPA, and other schools and academies in Italy. She lectures internationally. She is actively engaged in teaching and lecturing in many Developing Groups of the IAAP around the world. She has been editor of "*Studi Junghiani*", the journal for AIPA. She is Artistic Director of "*Mercurius Prize for Films of particular Psychological Significance and Sensitivity to Human Rights*". She was President of the Association "*Imaghia- Psychological Counselling for Cinema and TV Moovies*" and President of the "*Imaghia Prize for films good for you*".

The second topic

"The Load of Trauma"

**(The Load/Teret, Ognjen Glavonic, 2018) by Prof. Nevena Dakovic, PhD
(Faculty of Dramatic Arts/dept. of Theory and History, University of Arts Belgrade,
Serbia)**

The aim of this paper is to map out the manifold narrativisations and representations of trauma in the film *The Load* (Teret, Ognjen Glavonic, 2018). The film researches the story hidden behind the discovery of the mass grave on the outskirts of Belgrade while the cinematic forensic take us back to 1999 NATO bombing of Serbia and the crimes committed on the ground during that time. The three pronged analysis is focused on: representation of trauma as PTC (post-traumatic cinema), its modernist narration (Hirsch, 2004) and the "traumatic" structure of the film itself (1); cinematic transmission of trauma from the WW2 and the Holocaust to recent Serbian history after the same archetypal images and genre tropes (2); and continuation of trauma without closure (i.e. acting-out or working through (Freud, 1911; Caruth, 1996; Friedlander, 1992; Felman, 1991)) through its reshaping as "cultural trauma" (Alexander, 2004; Kantsteiner, 2002) in cinema.

Nevena Daković, Ph.D. is a full professor of Film Theory/Film Studies (Dept. of Theory and History, FDA, University of Arts, Belgrade) and the Chair of Interdisciplinary Ph.D. Art and Media Studies (UoA).

She is the author of more than ten books, most notably *Film Studies: Essays in Film Texts of Memory* (2014); *Balkan kao (filmski) žanr: slika, tekst, nacija* (2008) and editor of *Graničnici sećanja: jevrejsko nasleđe i Holokaust*, (2018); *Media Archaeology* (2016); *Representation of the Holocaust in the Balkans in Arts and Media* (2015). Nevena Daković publishes widely in national and international journals (UK, Turkey, Slovakia, Italy, Austria, France, USA); participates in conferences. She is a committee member of international project groups (COST and TEMPUS projects) and guest lecturer at many universities in Europe and USA (Paris, London, Vienna, Istanbul, Ohio, Wisconsin, New York...). She is a member of *Academia Europaea*. Her main research topics include: nation, representation, the Balkans, Shoah, and cultural memory.

**“Jungian psychology and Stanley Kubrick”
by Luis Moris, IAAP, MP, Zurich**

Stanley Kubrick’s work dwells in the archetypal realm, confronting us with extreme characters, themes and images of our inner world. Kubrick was fascinated by the human mind and what lies beyond it. This lectures will explore aspects of Kubrick’s work from a Jungian perspective.

Luis Moris is a Jungian analyst and Swiss licensed psychotherapist with a practice in Zurich, where he lives. He is a graduate from the International School of Analytical Psychology, Zurich (ISAP, Zurich). He is currently doing a Ph.D. titled “Post-Mortal Phenomena, C. G. Jung and his Psychology”, at Essex University with Professor Roderick Main. He is the founder of Blue Salamandra Films (www.bluesalamandra.com), a film production house dedicated to creating films related to analytical psychology. He has produced and directed several films/interviews with prominent Jungian analysts.

The third topic

"Projection and recollection on the couch and on the screen" by dr. David Hewison (IAAP, SAP, London)

This presentation takes up two strands of exploration, loosely contrasted as projection and recollection. "Projection" refers to the ways in which patients in analysis have made use of films and the scenes and stories within them to give shape to their feelings about themselves and to their psychological process of change, in ways that amplified the analytic work. This strand touches on films such as *Elephant* (1989 - UK), *Once Were Warriors* (1994 – NZ); and *ET* (1982 – USA) to show how unrepresentable experiences are able to be known about at a distance, prior to being able to be worked-on and worked-through. This strand looks at the importance of film from the position of the analytic consulting room, and addresses issues of clinical technique and understanding.

"Recollection", on the other hand, takes as its central focus Pedro Almodóvar's 2019 film *Pain & Glory* (SP) and explores the ways in which the viewer is taken, via a succession of images and memories of childhood into the nature of film-making itself and into the work of psychological recovery. Here, the audience is put into the role of the analyst, attending to a process that unfolds in front of us on the screen and which makes us question what it is that we are involved in.

Both projection and recollection are part of the Individuation process and I hope to show how important film is as a way of furthering the development of the Self.

David Hewison is a Training Analyst of the Society of Analytical Psychology, and a Consultant Couple Psychoanalytic Psychotherapist and Head of Research & Ethics at Tavistock Relationships in London, UK. He has a longstanding interest in links between Jungian and Psychoanalytic thinking and in the origins and importance of creativity. He teaches internationally and has published widely on issues relating to individual and couple analysis, creativity, film, and clinical research. In his spare time he tries to develop his skills in Japanese woodblock printing.

"Editing - Inner Eye of the Cinema" by Dragan Dimčić A.M. FDA, University of Arts in Belgrade, Serbia

In the book "Expanded Cinema" (Gene Youngblood, 1970) Gene Youngblood writes that cinema and television became the nervous system of mankind but, contrary to commercial cinema and television, which confirm borders of the known, authors of experimental and alternative films try to expand those borders during those years. Youngblood defines the term expanded cinema: "Expanded Cinema isn't a movie at all: like life it's a process of becoming, man's ongoing historical drive to manifest his consciousness outside of his mind..." Manifesting the invisible, transcendent, turning towards the inner worlds, that was the task of the filmmakers who didn't see moving pictures primarily as a technology which replicates reality.

Contrary to the entertainment industry which, through plot, story and characters, perpetuates the habit of unconscious responses to formulas and encourages the same reactions in life, experiments with form and narrative came to question these formulas, expanding our perceptive possibilities and opening new potentials for contacts with the inner world.

In a lectorial approach, through examples from films and video works from the sixties up to the present, we will see how selected filmmakers push spectators out of the position of passive consumers and turn them into active seekers on the path to the self-knowledge. With specific emphasis on film editing because the meaning of a picture is not expressed only through visible information, signs and symbols inside a shot but also through the way of connecting these shots. We will also see how, through manipulation of space and time, relations between the subjective and the objective and visualizing of abstract concepts, moving pictures became pictures that move.

Key words: film editing, experimental film, consciousness, transcendence

Dragan Dimčić is Magister of Multimedia Art and associate professor at the Faculty of Dramatic Arts in Belgrade, Serbia. Autor of the multimedia installation "Morpheus movie theater for the single man" (2008), supervising editor on the feature film "Presumption of Innocence" (2018). Director of rockumentary "Ah, Ahilej: Live@REX" (2018). Author of the book "Between the Worlds", essays about Nicolas Roeg, David Cronenberg, Terrence Malick, David Lynch and Alejandro Jodorowsky (DKSG, 2018). Author of texts about Found Footage films (Alternative film-video, 2010) and Mockumentary films (Zbornik FDU 25-26, 2014). Translator of the book "Selected Takes: Film Editors on Editing", Vincent LoBrutto, Praeger 1991 (FDU 2014).

The fourth topic

"The aesthetics of film " by Martin Schmidt (IAAP, SAP, London)

Film has many functions. Some excite, provoke, distract, entertain and informs us. Others attempt to engage us in an appreciation of beauty.

The theory of aesthetic development (Piaget 1951, Baldwin 1975, Parsons 1980, Harris Williams 2010) proposes that artistic appreciation is linked to human psychological development. The apperception of beauty acts as an indicator and facilitator of psychological growth in the clinical encounter. Through empirical research, support is given to the argument (Bollas 1978, Meltzer 1988) that our early experience of the feminine/maternal plays a central role in developing an aesthetic capacity. Some patients are unable to read, watch television or films when encapsulated in certain frames of mind. Analysis can help patients liberate themselves from these states of mind to allow the apperception of beauty. Similarly, sometimes films can act as a trigger to release the patient from these states. The experience of the sublime (the *mysterium tremendum*) is also considered as a particular transcendent form of beauty (the *mysterium fascinans*). I will attempt to illustrate some of these dynamics with the use of film clips.

Martin Schmidt, MBPsS, is the Liaison for the International Association for Analytical Psychology (IAAP) to Serbia. He is a Training Analyst of the Society of Analytical Psychology in the UK and has a private practice in London. He has worked as a psychologist and psychotherapist in psychiatric rehabilitation for over 20 years.

From 2016-2019, he served as the Honorary Secretary of the IAAP and its Regional Organizer for Central Europe. He teaches and supervises widely both in the UK and abroad. His paper 'Psychic Skin: psychotic defences, borderline process and delusions' (JAP, Feb 2012, Vol 57, no 1) won the Fordham prize for best clinical paper in 2012 and was nominated for the Gradiva award by the National Association for the Advancement of Psychoanalysis in New York in 2013.

DISCUSSION GROUPS

GROUP I

"Confrontation with the Unconscious– the wonders and perils of its transformative power" by Emilija Kiehl (IAAP, BJAA, London)

"No fountain and no water has my like"

According to Jung, to become ourselves, we have to get to know our inner world, to confront our unconscious in what can feel as combat or dance of the soul . A work of art can be a key to the realm where this drama takes place, at the spring of human creativity. There the individual self merges into the transcendental realm of the collective, where ego can draw from the endless pool of shared humanity carrying back a tiny drop of the precious stuff with the unique creative imprint of one-self, yet reflecting all others.

It seems that Bulgakov's novel *The Master and Margarita* has served as such a key for many of its readers and many have been inspired to transform it into an array of different media: film, theatre, opera, radio, television, animation, graphic novel, scholarly works, a 1970's rock music hit¹, a fashion label, numerous websites and blogs. Its timeless appeal has, quite literally, even reached to the stars.¹

In this workshop I will explore the numinous relationship between narrative and image in Vladimir Bortko's adaptation of the novel into a highly acclaimed Russian TV series. Initially, the series encountered sharp criticism as television was considered an unsuitable medium for the multileveled narrative and the complexity of socio-political and metaphysical themes in the novel. However, from Bortko's own profound and multileveled relationship with the story emerged what became the most successful series ever shown on Russian television.

In a personal communication, I discovered that since he first read *The Master & Margarita* as a teenager, Bortko wanted to make it into a film, but it took many years until the technical possibilities of the film image resonated with his inner images of its characters and settings. This resonance rippled through the shared creative space to a significant number of readers who found that Bortko's visual depiction of the novel's rich imagery corresponds with their own inner vision of its figures and events in a profoundly moving way.

Emilija Kiehl MSc., is a Jungian Analyst in practice in London. She is a senior member of the British Psychotherapy Foundation (BPF), Training Analyst, and former Chair of the British Jungian Analytic Association (BJAA) and Vice President of the International Association for Analytical Psychology (IAAP). She is the journal review editor for the *Journal for Analytical Psychology* (JAP, UK) and book review editor for the *Spring Journal* (USA).

GROUP II

"Playing with movies in adolescence: cinema as a bridge to the Other" by Valerio Colangeli (AIPA, Rome)

Cinema and cinematographic images, like all human artistic productions, represent a bridge between personal and collective unconscious.

Since the times of ancient Greek theater, in fact, the events represented on stage were inspired by stories, myths and legends well known to the Polis' community. For this very reason, each representation allowed viewers to see themselves in those characters, in their emotions and ambivalences, in those very human conflicts: authentically real stories albeit within the scenic fiction, placing themselves halfway between the individual and the world. Today, movies and TV series continue to fulfill the same function, despite many times we tend to forget it. In working with adolescents with psychiatric problems, for example, sometimes we focus above all on the potentially dissociative aspects of cinematic images: they can, in fact, be configured as alternative realities in which young patients could take refuge, favoring psychotic withdrawal. For this reason, the so-called "cineforums" are often seen as passive activities and watching films, at best, as a way to entertain for a couple of hours those "difficult" patients, who would not easily get involved in other most "activating" contexts of rehabilitation. This is because, despite the name, the *forum* moment following the film's viewing is often missing, i.e. the discussion, debate, comparison and exchange of ideas. In this way, however, by denying the numinous nature of the images, there is the risk, on the contrary, of leaving the patient alone with his own affective experiences, with those emotions, sometimes very powerful, aroused by the

vision of that movie.

In the cineforum laboratory that, since 2020, on a weekly cadence, I have been conducting with young users (15-25 years) of a territorial psychiatric daily care center, I have tried to reconnect with those very premises well known to the ancient Greeks: sharing the vision of a representation that can create a bridge toward the Other, thus favoring the exit from psychotic withdrawal. In this way the movie becomes a "third" which, within a group situation, allows us to reflect, in the following moment of debate, on otherwise inexpressible themes. Therefore, imagining ourselves in place of the characters represented, stimulating *group imaginative games*, it's facilitated the access to a deeper symbolic level, amplifying up to create, each time, something completely new, on the edge between individual and collective .

In this presentation and in the subsequent moment of discussion, it will be possible, starting from the vision of some scenes from the movie *Life of Pi* (USA, 2012), to have direct experience of how cinematographic images can nourish and animate the dialogue with own internal world and with others, in a reciprocal and creative exchange between the Seventh Art and analytical psychology.

Valerio Colangeli is member of Lazio's Order of psychologists and psychotherapists and AIPA-IAAP member (Rome Section). I collaborate, since 2015, with an Onlus Cooperative in agreement with some Psychiatric Services of ASL Roma1 for adult and adolescent patients (therapeutic communities, day centers and outpatient clinics). I currently work at the Day care Center (Semi-residential Path) of the UOC PIPSM, for 15 to 25 year olds.

Since 2021 I am part of psychoanalytic consultation space group (AIPA, Rome). I am a partner and member of directive board of Dun Onlus association (psychotherapy and rehabilitation activities for migrants); I work as a freelance analytical psychologist and psychiterapist with adults, adolescents and couples.

I wrote some scientific articles published on "Psicobiettivo"; my research areas are mostly: "Analytic work in institutions"; "Symbolic play in adolescence" and "Analytical ethnopsychology".

In 2020, on the occasion of the conference "*The clinical case. Psychotherapy in the time of covid*" organized by Lazio's Order of Psychologists, we presented, with Alessandra De Coro, the clinical case "*From voluntary closure to self-reflection in confinement*".

In 2021, in Assisi, on the occasion of the AIPA-IAAP International Congress "*The myth of the Ark in the era of global crises. Pandemic, War, Environment: thinking, dreaming, transforming*" I presented my clinical case entitled "*The Magic Labyrinth: Covid generation between fluidity and rigidity*".

GROUP III

*"Inside Out - The Embodied Imagery of Maya Deren" by Bojana Stamenković Rudić
(IAAP, SAS, Belgrade)*

This paper is inspired by the intriguing work of Maya Deren, who was a prominent American experimental filmmaker in the 1940s and 1950s.

She preceded the wave of films that represented a picturization of the subconscious and changed the concept of what cinema could be. Her non-narrative forms and specifics of film language inspired evaluations from wide-ranging points of view, besides her own written and recorded comments.

The aim of this paper is an observation of Deren's thoughts about her work – through the Jungian lens. As she reevaluated cinematic conventions and became an avant-garde moviemaker, we find that her thoughts about the interpretation of film phenomenology approximated the psychological approach taken by today's movie critics.

Deren strongly opposed external (outside) attempts to reduce imagery to elementary known factors, as she resisted the misuse of the unconscious. For Deren (inside), "...the value and meanings... (of the objects in the film)... are defined and confirmed by their actual function in the context of the film as a whole."

Her images are embodied in celluloid film strips. We can presume that they present confirmation of the autonomous reality of the psyche.

Key words: Maya Deren, Analytical psychology, psychological movie interpretation

Bojana Stamenković Rudić, psychiatrist from Belgrade, Serbia, IM of IAAP, analyst and supervisor in Serbian DG.

Born in 1961, graduated from the School of Medicine (University of Belgrade) in 1986, where I also finished my specialization in psychiatry.

At the beginning of my career, I started building my path in institutions in Slovenia and Serbia.

2006 is when I left the Institute of Mental Health in Belgrade to start my private practice.

I've been a member of Serbian Jungian Group (which later became Developing Group) since 1999.

Routeship program, is how I became an analyst.

From the very beginning I've been giving a lot of public lectures from the realm of Jungian theory, both in Serbia and by participating in European conventions.

Currently, I am supporting routeship program in Serbian Developing Group by actively teaching and taking the role as an analyst and a supervisor.

In addition, by also being a systemic therapist, I've worked as an educator and participated in conferences and publications in this field.

My publications can mostly be found in Medical journals, as well as those covering topics from Culture and Art.

GROUP IV

"La Caduta degli dei" by Luchino Visconti (The Damned) - The Failure of Individuation by Georgije Vuletić (IAAP, SAS, Belgrade)

The main topic of the lecture is an interpretation of the film *La Caduta degli dei*, directed by Luchino Visconti. Despite Visconti's disagreement, the title has been translated into English as *The Damned*. In the first place, a psychological side of the film will be illuminated, especially of one specific character, Martin von Essenbeck, interpreted by Helmut Berger. Many other meaning facets of the film, for example political, social, historical, etc., will be neglected. They will be mentioned only in the measure in which they are inseparable of the problem of human existence. Psychological drama of young Martin von Essenbeck will be considered as an illustration of individuation process, which is unsuccessful in this case, but a question mark remains.

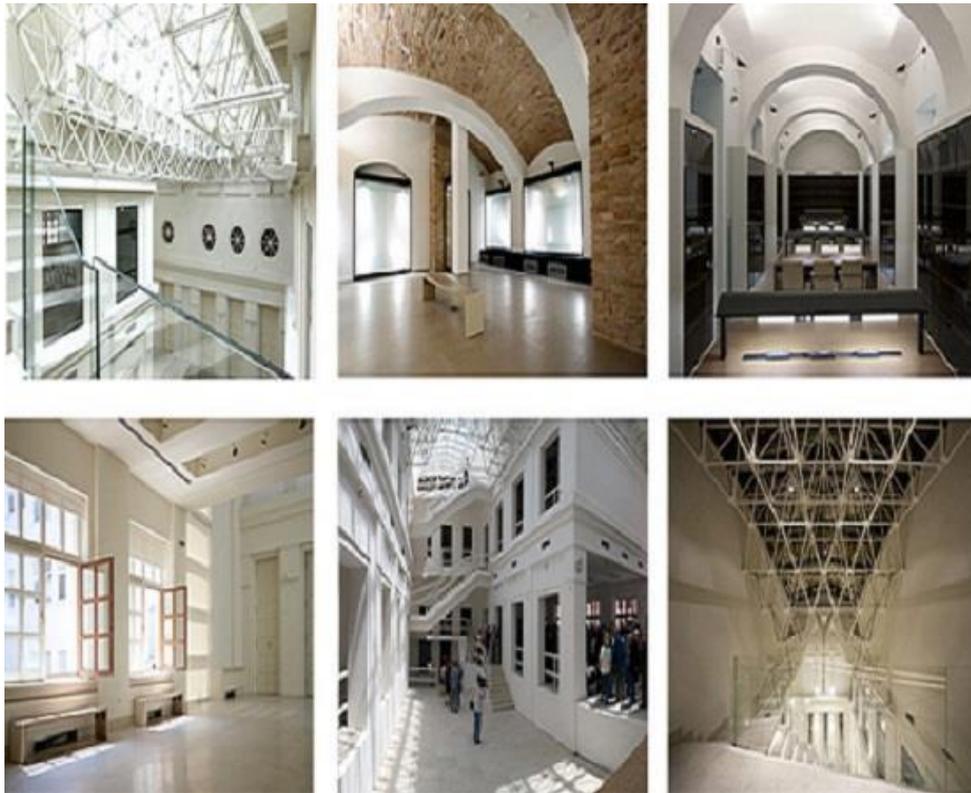
The offered interpretation tries to enlighten some psychological factors, recognized long time ago in the theory and practise of analytical psychology. Luchino Visconti has virtuously and provocatively expressed these factors in the language of film art. The extremely complex character of Martin von Essenbeck provokes a huge spectre of emotions in a spectator. Interpretation offered in the lecture tries to present them more understandable. Scenes of paedophilia, incest, cruelty, homicide, transvestism, homosexuality and ideological fanaticism, which are, more or less, explicit often provoke shock, resistance, denial and even disgust at the first confrontation with the film.

Thanks to interpretation by concepts of analytical psychology (archetype of the Great Mother, mother complex, separation complex, Shadow) these scenes gain new semantic nuances, new levels of meaning, which make bridgeable a seemingly infinite gap between Martin and a spectator.

Georgije Vuletić, PhD is a psychotherapist and Jungian Analyst, an Individual Member of IAAP and a member of the Serbian Union of Associations for Psychotherapy. He was president of the Serbian Analytical Society from 2013 to 2018. He is an author of the book "Uvod u analitičku psihologiju Karla Gustava Junga" ("Introduction to the Analytical Psychology of C. G. Jung") and of the paper "Disrupted narrative and narrative symbol", published in the *Journal of Analytical Psychology* in February 2019. Besides a PhD degree in Psychology, he also earned a master's degree in electronics and telecommunications.

Please note that every attendee can take part in one discussion group.

ABOUT THE VENUE



We are very happy and proud that the Conference on Film and Analytical Psychology will take place in such an important temenos for Serbian culture and cult place of Belgrade culture scene as the Yugoslav Cinematheque.

The Yugoslav Film Archive Museum, popular Yugoslav Cinematheque is a film archive and cinema located in the centre of Belgrade. Founded in 1949, it is a founding member of the International Federation of Film Archives and was the national film library of the Yugoslavia and currently of the Republic of Serbia.

The film collection contains over 95,000 film prints of various national productions, of all genres, silent and sound, black & white and color, both nitrate and acetate. Around 85% of the entire film collection consists of foreign film material, including some previously considered lost, which makes the archive particularly interesting for film archivists and researchers from all over the world.

The Yugoslav Film Fund saved the most important archive material and documentaries related to the territory of former Yugoslavia, starting from the oldest extant film in the country Coronation of King Peter the First from 1904.

Collection of documents and written film material contains all types of documents, letters, contracts, original scripts, photographic collection of approximately 250,000 images from film productions, film posters and other material relevant to the history and study of national cinema.

Architecturally and visually very interesting, renovated building of the Yugoslav Cinematheque is opened to the public daily. The beautiful interior houses cinema halls, a permanent museum exhibit, a library and a cinema directorate.

Conference Venue Address:

Yugoslav Film Archive Museum (Yugoslav Cinemateque)

Uzun Mirkova 1

11000 Belgrade

WELCOME TO BELGRADE



Belgrade is the capital and largest city of Serbia. It is located at the confluence of the Sava and Danube rivers, where the Pannonian Plain meets the Balkans. Its name translates to White city. The city has a population over than 1.65 million people in its metropolitan area. About 22% of the country's population lives in the city.

One of the most important prehistoric cultures of Europe, the Vincha culture, evolved within the Belgrade area in the 6th millennium BC. In 279 BC Celts conquered the city, naming it Singidun. It was conquered by the Romans in the mid- 2nd century. The Slavs settled it in the 520s. Becomes the capital of Serbian King Stephen Dragutin (1282-1316). In 1521, Belgrade was conquered by the Ottoman Empire. It frequently passed from Ottoman to Habsburg rule, during the Austro- Ottoman wars. Belgrade was again named the capital of Serbia in 1841. Northern Belgrade remained the southern most Habsburg post until 1918, when the city was reunited. Belgrade was the capital of Yugoslavia (in various forms of governments) from its creation in 1918, to its final dissolution in 2006. As a strategic location, the city was battled over during 115 wars and razed to the ground 44 times. Unfortunately, Belgrade was bombed in recent history too, in 1999, by the NATO forces (Operation Noble Anvil).

Belgrade is one of the most preferred European cities by young people, thanks to the openness and friendliness of its citizens and its rich cultural offer.

Belgrade hosts several major film festivals. The most significant is FEST, which has been held since 1971.

Many illustrious international actors and directors have been the festival's guests over the last four decades: Marcello Mastroianni, Bernardo Bertolucci, Sophia Loren, Robert de Niro, Antonioni, Johnny Depp, Milos Forman, Wim Wenders, Abaz Kiarostami, Hanna Schygulla, Monica Bellucci... To date, FEST boasts four million visitors and more than 4000 relevant international films.

Belgrade film audiences are considered to be sophisticated and highly educated, and festivals of the alternative, documentary, author and engaging films are highly visited and very often are places from which significant films of these genres begin their worldwide rise.

REGISTRATION

REGISTRATION FEE:

Early fee before April 1 85€

Fee after April 1 100€

Registration fee covers:

- Attending the entire conference program
- Coffee and refreshment during the breaks

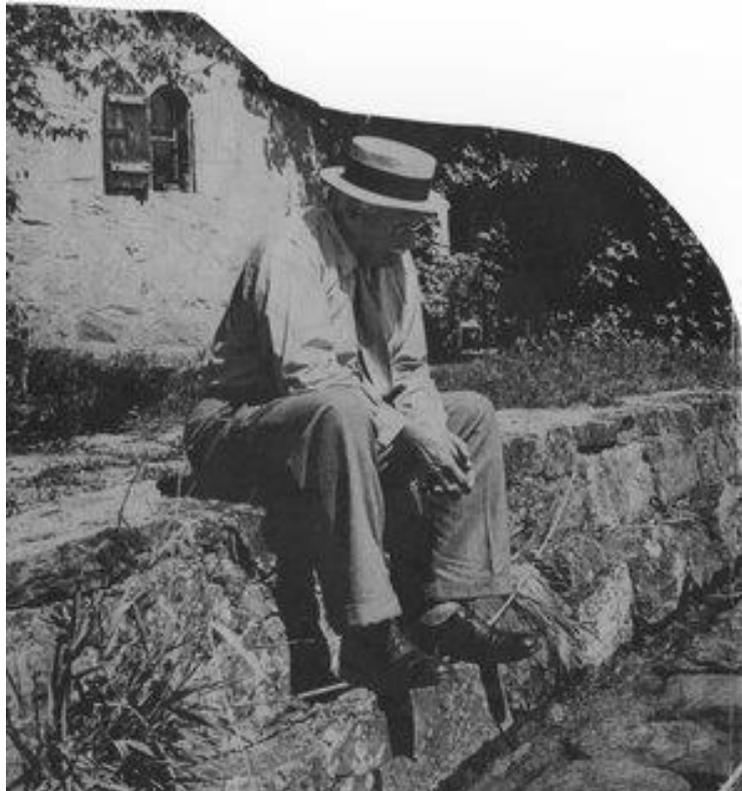
Registration fee does not include Evening with friends. We would very much like to spend some pleasant time together in a jazz club, having a nice food and drinks, talks and good music. The price of participation at that event will soon be determined and highlighted on the conference website (www.fapconference.com)

TERMS:

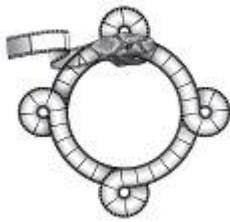
In order to book your place, you should send an e-mail application to: info.fapconference@gmail.com and you will get a payment instructions. The cost of the „evening with friends“ should be paid directly on the registration desk, during the registration.

NOTICE:

The official language of the Conference is English



*“The cinema, like the detective story, makes it possible to experience without danger all the excitement, passion and desirousness that must be repressed in a humanitarian ordering of life.” (C.G.Jung, *Modern Man in Search of a Soul*, p.224).*



Program committee

- Chiara Tozzi (AIPA)
- Ivana Radovanović Novaković (SAS)
- Irena Ristić (FDA)

In cooperation with:

Mercurius Prize (MP)
Faculty of Dramatic Arts in Belgrade (FDA)
Italian Cultural Institute in Belgrade
Film Archive Museum in Belgrade

info.fapconference@gmail.com

www.fapconference.com