

**MAY 3-6  
2018**

**Florence  
ITALY**

# **FERENCZI IN OUR TIME** **and** **A RENAISSANCE OF PSYCHOANALYSIS**

Introjection and Transmission

Trauma, Fragmentation and Narrative

Innovations in the Clinical Encounter: Elasticity, Relaxation and Mutuality

13<sup>th</sup> International Sándor Ferenczi Conference

**ferenczi2018**

International Sándor Ferenczi Network (ISFN)  
[ferencziconference.com](http://ferencziconference.com) - [sandorferenczi.org](http://sandorferenczi.org)



In the last three decades the **International Sándor Ferenczi Conferences** have played a crucial role in reviving Ferenczi's legacy in contemporary psychoanalysis. Inspired by Ferenczi's ideas, these international meetings became vital spaces of thought for psychoanalysts from different schools and orientations.

Past International Ferenczi Conferences include:

- I. **The Legacy of Sándor Ferenczi**, New York, 1991
- II. **The Talking Therapy: Ferenczi and the Psychoanalytic Vocation**, Budapest, 1993
- III. **Sándor Ferenczi**, São Paulo, 1995
- IV. **Ferenczi y el Psicoanálisis Contemporáneo**, Madrid, 1998
- V. **Sándor Ferenczi: The “Mother” of Modern Psychoanalysis and Psychotherapy**, Tel Aviv, 1999;
- VI. **Lost Childhood Trilogy**, Budapest/London/Paris, 2001
- VII. **Clinical Sándor Ferenczi**, Torino, 2002
- VIII. **Psychoanalysis and Psychosomatics: Mind, Body and the Bridge Between**, Baden-Baden, 2006
- IX. **Sándor Ferenczi Returns Home, Miskolc**, Miskolc, Hungary, 2008
- X. **Introjection, Transference, and the Analyst in the Contemporary World**, Buenos Aires, 2009
- XI. **Faces of Trauma**, Budapest, 2012
- XII. **The Heritage of a Psychoanalytic Mind**, Toronto 2015

The **13th International Sándor Ferenczi Conference** is organized by the [International Sándor Ferenczi Network \(ISFN\)](#). ISFN has been founded in 2015 in Toronto and registered in Italy as a non-profit association. ISFN's mission is to organize an International Sándor Ferenczi Conference every three years and to be an open forum for providing information, enabling debate, and facilitating research through the ISFN website.

### **ISFN member societies**

American Journal of Psychoanalysis  
Associazione Culturale Sándor Ferenczi  
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**President:** *Carlo Bonomi*

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Membership can be acquired by:

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Members have the right to participate in the societal assemblies and the right to vote.

## WELCOME/BENVENUTO/BIENVENIDO

**EN\_** It is with great pleasure that we welcome you to Florence for the 2018 International Sándor Ferenczi Conference. It is also a great honour for us to be hosting the 13<sup>th</sup> Conference in the series, entitled **FERENCZI IN OUR TIME and A RENAISSANCE OF PSYCHOANALYSIS**. Ferenczi Renaissance 2018 is being held in Florence, the birthplace of the Renaissance in the 1500's, which initiated a rediscovery of Classical Greek and Roman knowledge and wisdom, neglected and forgotten during the Dark Ages. Likewise, Sándor Ferenczi's original ideas and research on theory and technique, as well as the legacy of his example as a sensitive clinician, attuned to the patient's needs, were once consigned to oblivion. Fortunately though, Ferenczi's work has been rediscovered by a new generation of psychoanalysts who find his ideas quite relevant to contemporary relational analytic approaches especially with disturbed and traumatized patients. This conference will bring together an international gathering of clinicians, researchers, and academics to discuss and debate the present-day relevance of Ferenczi's ideas and work. We wish everyone a good and inspiring conference!

**IT\_** È con grande piacere che vi diamo il benvenuto a Firenze per il Congresso Internazionale Sándor Ferenczi Conference del 2018. È anche un grande onore per noi ospitare il 13° Congresso della serie, il cui titolo è **FERENCZI NEL NOSTRO TEMPO e UN RINASCIMENTO PER LA PSICOANALISI**. Il Congresso si tiene a Firenze, culla del Rinascimento nato dalla riscoperta dello spirito, trascurato e dimenticato nei secoli bui, della Grecia Classica e della Roma Antica. Similmente, le originali idee di Sándor Ferenczi, la sua ricerca sulla teoria e sulla tecnica, come pure la sua eredità e il suo esempio di clinico sensibile, capace di adattarsi ai bisogni del paziente, sono a loro volta caduti nell'oblio. Per fortuna, il lavoro di Ferenczi è stato riscoperto da una nuova generazione di psicoanalisti che ha riconosciuto l'importanza delle sue idee per l'orientamento relazionale contemporaneo, e in particolare nel lavoro con i pazienti gravi e traumatizzati. Questo congresso vedrà raccolta una compagine internazionale di clinici, ricercatori, e accademici per discutere della rilevanza contemporanea delle idee e del lavoro di Ferenczi. Auguriamo a tutti un congresso piacevole e stimolante!

**ES\_** Tenemos el placer de darles la bienvenida al Congreso Internacional Sándor Ferenczi 2018. Es también un honor realizar aquí en Florencia el que será el 13 Congreso de la serie que versará en relación al tema **FERENCZI EN NUESTRO TIEMPO. UN RENACIMIENTO DEL PSICOANÁLISIS**. Este Congreso tendrá lugar en Florencia, cuna del Renacimiento en el siglo XVI, donde se inició un redescubrimiento del conocimiento clásico, griego y romano, y su sabiduría, abandonados y olvidados durante los años oscuros de la Edad Media. Del mismo modo, las originales ideas e investigaciones de Sándor Ferenczi sobre teoría y técnica, así como su legado de clínico sensible, capaz de adaptarse a las necesidades del paciente, cayeron igualmente en el olvido. Afortunadamente, el trabajo de Ferenczi ha sido redescubierto por una nueva generación de psicoanalistas que ha reconocido la importancia y actualidad de sus ideas para los desarrollos psicoanalíticos contemporáneos, especialmente en el trabajo con pacientes graves y traumatizados. Este Congreso reunirá a un conjunto internacional de clínicos, investigadores y académicos para discutir y debatir la actualidad de las ideas y el trabajo de Ferenczi. Deseamos a todos un Congreso fructífero y estimulante!

**Chair:** Carlo Bonomi

**Co-Chair:** Franco Borgogno

**Organizing Committee:** Elena Adam, Luis Martín Cabré, Marco Conci, Ferenc Erős, Giselle Galdi, Gianni Guasto, Adrienne Harris, Endre Koritar, Judit Mészáros, Cristiano Rocchi, Judit Székács-Weisz.

**Secretary:** Ornella Piccini, [ornykom@gmail.com](mailto:ornykom@gmail.com)

**Sponsored by:** American Journal of Psychoanalysis, Associazione Culturale Sándor Ferenczi, Imago International, The Sándor Ferenczi Center at the New School,

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## ✿EN\_ THEMES OF THE 13<sup>TH</sup> INTERNATIONAL SÁNDOR FERENCZI CONFERENCE

The themes of the conference, **Introjection and Transmission; Trauma, Fragmentation, and Narrative; and Innovations in the Clinical Encounter: Elasticity, Relaxation, and Mutuality**, are indicative of the breadth of Ferenczi's creative psychoanalytic thinking and research. On these broad themes, contributors will add their own creative narratives based on collegial discourse with colleagues in a Ferenczian Psychoanalytic Renaissance.

### **Introjection and Transmission**

The notion of introjection – an early and enduring interest – led Ferenczi (1909) to think about what and how a person takes in the world, particularly the object world, how mind and body are shaped and mutually influenced in encounters with others, as described in his concept of “Dialogues of the Unconscious” (1915). Linked to this cornerstone concept is one centrally important aspect of introjection: the transmission of trauma from other lives, generations, and histories. History leaks across the generations, becoming the often-secret elements in unwitting hosts.

### **Trauma, Fragmentation and Narrative**

Ferenczi's insights and theory of trauma offered new perspectives in understanding the complexity of the traumatization process. He described the interpersonal, intersubjective and the intrapsychic dimensions of trauma considering environmental events as primarily important in the subsequent cause of psychopathology. Environmental trauma may be manifold: Individual, societal, or cultural. Trauma caused by people against people could be individual (even in smaller or larger communities) or societal (discrimination, migration, war, genocide etc.). Thus, Ferenczi's conceptualizations on trauma and healing are applicable to discourse in a wider socio-political context.

Based on clinical observations, many of them courageously described in his Clinical Diary, Ferenczi recognized different unconscious interpersonal interchanges between the victim and the aggressor such as “identification with the aggressor”, “pleasure principle in trauma” and the “terrorism of suffering”. He also recognized the process of fragmentation and disintegration during trauma and the importance of a “sincere” and “welcoming” therapeutic environment for the working through process after the traumatic experience. When the traumatized person shares his/her experiences with a trusted and receptive person, a healing process is initiated, resulting in fragmented memories becoming integrated into a coherent narrative.

### **Innovations in the Clinical Encounter: Elasticity, Relaxation and Mutuality**

Ferenczi, unlike Freud, was interested in applying psychoanalytic concepts and developing new approaches working analytically with patients weighed down and suffering with significant psychopathology. Throughout his life, Ferenczi was a courageous psychoanalytic researcher and innovator. The results of his researches and ideas arguably were the seeds that grew into what we would consider today as contemporary psychoanalysis. The analysis of countertransference and use of tact (elasticity), the relaxation of standard technique (neutrality and abstinence) in regressed patients, learning from the patient's experience and field theory (mutuality) were recommendations Ferenczi made almost 90 years ago but have come to be accepted therapeutic approaches in psychoanalytic praxis only in the last few decades.



I temi del congresso, Introiezione e Trasmissione; Trauma, Frammentazione e Narrativa; Innovazioni nell'Incontro Clinico: Elasticità, Distensione e Reciprocità, segnalano l'ampiezza del pensiero e della ricerca psicoanalitica di Ferenczi, così come la sua grande creatività. Partendo da questi temi, i relatori aggiungeranno le loro proprie narrative a partire dal discorso comune prodotto dal Rinascimento Ferencziano della Psicoanalisi.

### **Introiezione e Trasmissione**

L'idea di "introiezione" – un interesse precoce e duraturo – portò Ferenczi (1909) a riflettere su che cosa una persona prende dal mondo, dal mondo degli oggetti in particolare, sulle modalità attraverso cui lo prende e su come la psiche e il corpo sono plasmati e reciprocamente influenzati nell'incontro con gli altri, così come viene descritto nel suo concetto di "Dialogo fra gli Inconsci" (1915). Connesso a questa pietra angolare è uno degli aspetti centrali dell'introeiezione: la trasmissione del trauma a partire da altre vite, generazioni e storie. La storia tracima continuamente nel susseguirsi delle generazioni, facendosi spesso elemento segreto in coloro che ne sono portatori inconsapevoli.

### **Trauma, Frammentazione e Narrativa**

Le intuizioni e la teoria concernenti il trauma di Ferenczi hanno aperto nuove prospettive nella comprensione della complessità del processo di traumatizzazione. Egli ne ha descritto le dimensioni interpersonale, intersoggettiva e intrapsichica, sottolineando la primaria importanza degli eventi ambientali nella causazione della psicopatologia.

I traumi dell'ambiente di vita possono essere molteplici: individuali, sociali, culturali, o dovuti a discriminazione, immigrazione, guerra, genocidio, ecc. Il trauma causato da persone ad altre persone può essere individuale, sociale o culturale. Così le concettualizzazioni del trauma e della cura proposte da Ferenczi trovano applicazione anche nel discorso centrato sul contesto socio-politico più vasto.

Basandosi su osservazioni cliniche, molte delle quali sono descritte con coraggio nel suo Diario Clinico, Ferenczi ha riconosciuto diversi interscambi interpersonali inconsci tra vittima e aggressore come l' "identificazione con l'aggressore", "il principio di piacere nel trauma" e il "terrorismo della sofferenza". Ha anche riconosciuto il processo di frammentazione che segue l'esperienza traumatica. Quando la persona traumatizzata condivide le sue esperienze con una persona fidata e accogliente, ha inizio un processo di guarigione in cui i ricordi frammentati vengono integrati in una narrativa coerente.

### **Innovazioni nell'Incontro Clinico: Elasticità, Rilassamento e Reciprocità.**

Diversamente da Freud, Ferenczi era interessato all'applicazione dei concetti psicoanalitici e allo sviluppo di nuovi approcci al lavoro analitico con pazienti su cui grava il peso e il dolore di una psicopatologia seria. Per tutta la sua vita, Ferenczi è stato un ricercatore psicoanalitico coraggioso e innovatore. Il risultato delle sue ricerche e delle sue idee è costituito dai semi sviluppatasi in quella che oggi consideriamo la psicoanalisi contemporanea. L'analisi del controtransfert e l'uso del tatto (elasticità), l'uso del rilassamento con i pazienti regrediti, in contrasto con le rigidità della tecnica standard (neutralità e astinenza), l'apprendere dall'esperienza dei pazienti e la teoria del campo (reciprocità) erano raccomandazioni che Ferenczi ha fatto quasi 90 anni fa, ma che hanno incominciato a essere accettate nella pratica psicoanalitica solo negli ultimi decenni.





Los temas del Congreso, Introyección y transmisión transgeneracional; Trauma, Fragmentación y Narrativa; Innovaciones en el encuentro clínico: Elasticidad, Relajación y Mutualidad, señalan la amplitud y creatividad del pensamiento psicoanalítico de Ferenczi. Sobre estos amplios temas, los ponentes contribuirán con sus propias experiencias e ideas a través de un dialogo entre colegas en un Renacimiento Psicoanalítico Ferencziano.

### **Introyección y transmisión transgeneracional**

La noción de introyección -una temática que le interesó desde el comienzo y que se mantuvo a lo largo de toda su obra, llevó a Ferenczi (1909) a reflexionar sobre qué adquiere una persona del mundo, y del mundo de los objetos en particular, sobre las modalidades a través de las cuales lo adquiere y de cómo el psiquismo y el cuerpo se plasman y se influyen recíprocamente en el encuentro con los otros, tal como él mismo describe en su concepto de “diálogo de los inconscientes” (1915). Vinculada a este concepto clave existe un aspecto central de la introyección: la transmisión del trauma desde otras vidas, generaciones e historias. La historia se filtra a través de las generaciones, convirtiéndose a menudo en elementos secreto en aquellos que devienen anfitriones involuntarios.

### **Trauma, Fragmentación y Narrativa**

Las intuiciones y la teoría de Ferenczi sobre el trauma ofrecieron nuevas perspectivas para comprender la complejidad del proceso de traumatización. Describió las dimensiones interpersonal, intersubjetiva e intrapsíquica del trauma considerando los eventos externos como primordiales en la génesis de la psicopatología.

Los traumatismos de procedencia externa pueden tener diferentes causas, individuales, sociales, culturales o pueden ser debidos a discriminación, inmigración, guerra genocidio, etc. Así, las conceptualizaciones de Ferenczi sobre el trauma y la curación son aplicables al discurso en un contexto sociopolítico más amplio.

Sobre la base de sus observaciones clínicas, muchas de las cuales fueron descritas con coraje en su Diario Clínico, Ferenczi reconoció diferentes intercambios interpersonales inconscientes entre la víctima y el agresor como la “identificación con el agresor”, “principio del placer en el trauma” y el “terrorismo del sufrimiento”. También describió el proceso de fragmentación y desintegración durante el trauma y la importancia de un ambiente terapéutico “sincero” y “acogedor” para el proceso terapéutico tras la experiencia traumática. Cuando la persona traumatizada comparte sus experiencias con una persona de confianza y receptiva, se inicia un proceso de curación, que hace que los recuerdos fragmentados se integren en un discurso narrativo coherente.

### **Innovaciones en el Encuentro Clínico: Elasticidad, Relajación y Mutualidad.**

Ferenczi, a diferencia de Freud, estaba interesado en aplicar conceptos psicoanalíticos y desarrollar nuevos enfoques para trabajar analíticamente con los pacientes graves que padecían cuadros psicopatológicos importantes. A lo largo de su vida, Ferenczi fue un valeroso investigador e innovador psicoanalítico. El resultado de sus investigaciones e ideas constituyó sin duda la semilla que produjo lo que hoy consideramos el psicoanálisis contemporáneo. El análisis de la contratransferencia y el uso del tacto/empatía (elasticidad), el uso de la relajación con pacientes con una profunda regresión, en contraposición a la rigidez de la técnica estándar (neutralidad y abstinencia), el aprendizaje de la experiencia de los pacientes y la teoría del campo (mutualidad), fueron planteados por Ferenczi hace casi 90 años, pero han llegado a ser aceptados como enfoques terapéuticos en la praxis psicoanalítica sólo en las últimas tres décadas.



## VENUE: CONVITTO DELLA CALZA, OLTARNO MEETING CENTER

**Address:** Convitto della Calza, Piazza della Calza 6 - 50125 Firenze.

**Tel.** (+39) 055222287 fax (+39) 055223912

**Site address:** [www.calza.it](http://www.calza.it)

**Email:** [calza@calza.it](mailto:calza@calza.it)

**Contact person:** *Rachele Taddeucci* [t.rachele@calza.it](mailto:t.rachele@calza.it)



The “Calza” originated in the 14th century as Saint John the Baptist Hospital and takes its name from the Jesuate Brothers who first lived there in 1529. They used to wear a strip of cloth on their left shoulder that resembled a stocking and so, the building became known as the “Calza”, or Stocking. From the time of its founding till today the various religious orders have enriched it with majestically beautiful art works, such as the 15th century cloister, the Last Supper fresco by Franciabigio (1514) and the Cardinal Mistrangelo Chapel.

The Meeting Center offers seven halls or rooms which may accommodate from 20 to 400 persons. All meeting rooms are equipped with optic fiber 50Mbps IT service which remains available to all participants for the whole meeting duration.

### Location

The Convitto della Calza is located in the hearth of one of the most characteristic areas of the historical center, the Oltrarno (“Left Bank” of the River Arno), the quarter that, thanks to its position out of the way of tourist traffic, has remained unchanged. It is very close to the Boboli Garden, Pitti Palace and the Ponte Vecchio.

From the Santa Maria Novella train station (which is also the terminal for the Florence Airport shuttle), take one of the following ATAF buses: 36 (to Mulino Nuovo) or 37 (to Galluzzo/Tavarnuzze) and get off in Piazza Della Calza. The Convitto faces the piazza at no. 6.

### Housing Bureau & Post-Congress Tours

#### Universalturismo Srl

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[ferencziconference@universalturismo.com](mailto:ferencziconference@universalturismo.com)

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**Florence food tour Contact person:** *Karin Pantzer* [karinpantzer@gmail.com](mailto:karinpantzer@gmail.com) <http://www.tastemytown.com/>

**Art tour in Florence Contact person:** *Francesco Gigliotti* [francesco.gigliotti@gmail.com](mailto:francesco.gigliotti@gmail.com)

Detailed information can be found at <http://ferencziconference.com>

# 13<sup>TH</sup> INTERNATIONAL SÁNDOR FERENCZI CONFERENCE FERENCZI IN OUR TIME and A RENAISSANCE OF PSYCHOANALYSIS

**Opening:** May 3, 2018 at 1.00 pm

**Closure:** Sunday, May 6, 2018 at 2.00 pm

**Maximum capacity:** 400 persons

**General Assembly of ISFN:** Sunday, May 6, 2018 from 2.00 pm to 3.00 pm

**Official languages:** English, Italian, Spanish

**Simultaneous translation:** only in the Pontevicchio room

## Conference fee

For ISFN members (inclusive of Welcome Cocktail, 3 lunches, 5 Coffee/Tea Breaks)

€ 400, before April 15, 2018

€ 450, after April 15, 2018

## Discounted fee

The ISFN offers a **Facilitation Program for Students, Candidates and Professionals from Disadvantaged Countries**. It consists of a discounted fee of € 250. Applicants have to be members of ISFN. Up to 100 persons may benefit from this program. Applications will be evaluated for eligibility by the ISFN.

Further information at <http://ferencziconference.com/registration/facilitation-program/>

## Gala dinner

On Saturday, May 5, 2018 - € 60

## Become a member of the ISFN

We invite those who are interested in taking part in the conference to apply for membership at <https://www.sandorferenczi.org/become-a-member/>. Registration at <http://ferencziconference.com/registration/>

**Conference secretary:** Ornella Piccini, [info.isfn@gmail.com](mailto:info.isfn@gmail.com)

Detailed information can be found at <http://ferencziconference.com> and <https://www.sandorferenczi.org>

## Rooms

<b>PONTEVECCHIO</b> simultaneous translation	400 seats lower level 2	400 posti secondo piano interrato	400 asientos segundo sotano
<b>PITTI</b>	100 seats ground floor	100 posti piano terra	100 asientos planta baja
<b>FRANCIABIGIO</b>	80 seats ground floor	80 posti piano terra	80 asientos planta baja
<b>CARDINALE MISTRANGELO</b>	60 seats first floor	60 posti primo piano	60 asientos primer piso
<b>BARGELLO</b>	55 seats second floor	55 posti secondo piano	55 asientos segundo piso
<b>SANTA CROCE</b>	24 seats first floor	24 posti primo piano	24 asientos primer piso
<b>MICHELANGELO</b>	20 seats first floor	20 posti primo piano	20 asientos primer piso

\* All rooms are technically equipped for PowerPoint presentation.



# 3 MAY

THURSDAY, 3 MAY/GIOVEDÌ 3 MAGGIO/JUEVENES 3 MAYO 2018

## 10.00 am REGISTRATION

PITTI

ground floor

Ongoing Projection of Margaret Severn's videos: **Spotlight** pt. 1 & 2 (13m. + 13m.) / **Dance Masks** (32m.) / **Portrait of An Artist As A Young Woman** (1914 -'19) (26m.)

FRANCIABIGIO

ground floor

Projection of: **Sándor Ferenczi** (2001) - (Director: *E. Szendi*, Consultant: *J. Mészáros*), Hungarian Television, Program title: Hungarians who made a significant impact on the century. English subtitle: Sándor Ferenczi Society. / **The Ferenczi Villa in Naphegy** (2012) - (Director: *K. Asbót*, Ed. & Consult: *J. Mészáros*), Realized by the Sándor Ferenczi Society. Sponsored by the Budapest Bank for Budapest Foundation

BARGELLO

second floor

Projection of: **Balint** - Balint Groups. Based on: Doctor and Patient, BBC, UK, 1970. Edited by Judit Szekacs Weisz and Raluca Soreanu, 2017

## 1.00 pm

PONTEVECCHIO / PLENARY

simultaneous translation

lower level 2

**Opening Ceremony:** *Carlo Bonomi* (President ISFN), *Giselle Galdi* (Editor ISFN website), *Elena Adam* (Le Coq-Héron), *Judit Mészáros*, (Ferenczi House), *Adrienne Harris* (Ferenczi Center at The New School), *Judit Székács-Weisz* (The Living Archives Project)

## 2.00 pm

Chair: *Jonathan Sklar*

**Mutuality**

*André Haynal*

**Constructing Intimate Space Through Narration: Ferenczi's Clinical Diary**

*Kathleen Kelley-Lainé*

**The Blood Crisis: A Choice Between Dying and Rearranging?**

*Judith Vida Spence*

## 3.30 pm COFFEE BREAK

## 4.00 pm PARALLEL ROOMS

PONTEVECCHIO

simultaneous translation

lower level 2

Chair: *Giselle Galdi*

**On the Need for a Degree of Mutuality in Psychoanalysis**

*Sue Shapiro*

**Ferenczi, pensador del trauma social / Ferenczi Explorer of Social Trauma**

*Jô Gondar*

**The House we Share: Mutuality and Shared Experience in the Psychoanalytical Community**

*Emanuele Prosepe*

PITTI

ground floor

Panel: **Contemporary Relevance of Ferenczi's "The Unwelcome Child and his Death Instinct"**

Chair: *Adrienne E. Harris*

**Leave of Absence: The Unwelcome Replacement Child and The Body**

*Michael J. Feldman*

**The unwelcome Child, the Unwelcome Patient and the Unwelcome Body**

*Heather Ferguson, Arthur Fox*

**The Traumatic Cycle of the Replacement Child**

*Susan Klebanoff*

# 3 MAY

## FRANCIABIGLIO

ground floor

Chair: *Isaac Tylim*

**Del análisis mutuo a la mutualidad / From Mutual Analysis to “Mutuality”**

*Carlos Alberto Castillo Mendoza*

**Mutualidad e intersubjetividad: de los primordios del psiquismo a la técnica analítica / Mutuality and Intersubjectivity: From the Primordiums of the Psyche to the Analytical Technique**

*Thais Klein, Carolina Ruggeri, Ana Carolina Cúbria*

**El proceso creativo en el arte / The Creative Process in Art**

*Henrique Honigsztein*

## CARDINAL MISTRANGELO

first floor

Chair: *Paolo Migone*

**Sisyfos**

*Elisabeth Blæstrud*

**Brief Encounters with Death. Terror Traumatisms & the Ferenczi tradition**

*Rachel Rosenblum*

**Psychoanalysis as Complex Situation: The Contributions of Ferenczi**

*Oswaldo Luis Barison*

## BARGELLO

second floor

Panel: **Giving Voice to Birth** - Chair: *Judith Vida Spence*

**The Primal Environment for a 21<sup>st</sup> Century’s “Naissance.” Thoughts on the Language of Tenderness in Ferenczi’s Footsteps**

*Julianna Vamos*

**When Birth is a Trauma**

*Ornella Piccini*

**“We, Women, Are Dealing With Our Birth Through All Our Lives” – Trauma Narratives in Birth Stories**

*Zsófia Székely*

## SANTA CROCE

first floor

Chair: *Ian Miller*

**Guilt as a Search Engine**

*Iris Lerman*

**I’ll Come to Your Emotional Rescue: An Analysand Reads Ferenczi**

*Erin Soros*

## MICHELANGELO

first floor

Chair: *Rosapia Lauro-Grotto & Grigoris Maniadakis*

**Confusion of Tongues and Epistemic Mistrust**

*Kata Lénárd*

**Confusion of Tongues between the Adults and the Little Child**

*Alfred Walter, Hedyat Utary-Witt*

**The Orphan and False Self: A Dialogue between Ferenczi and Winnicott**

*Bianca Gerke Mahaut*

# 3 MAY

## 6.00 pm KEYNOTE ADDRESS

PONTEVECCHIO / PLENARY

simultaneous translation

lower level 2

*Franco Borgogno*

**Sándor Ferenczi, psicoanalista classico e contemporaneo (con particolare riferimento a transfert e a controtransfert) / Sándor Ferenczi, a Classical and Contemporary Psychoanalyst (with Particular Reference to Transference and Countertransference)**

## 7.00 pm WELCOME COCKTAIL (cloister's lodge)

# 4 MAY

FRIDAY, 4 MAY/VENERDÌ 4 MAGGIO/VIERNES 4 MAYO 2018

## 9.00 am PLENARY

PONTEVECCHIO / PLENARY

simultaneous translation

lower level 2

Chair: *Marco Conci*

**Freud / Ferenczi Correspondence, Revisited**

*Ernst Falzeder*

**Ferenczi: Erede di Freud e dissidente. Una visione personale / Ferenczi: Heir of Freud and Dissident. A Personal View**

*Carlo Bonomi*

**El dialogo entre Freud y Ferenczi tras la formulacion de la segunda topica / The Psychoanalytic Dialogue Between Freud and Ferenczi after the Formulation of the Structural Model**

*Luis Jorge Martín Cabré*

## 10.30 am COFFEE BREAK

## 11.00 am PLENARY

PONTEVECCHIO / PLENARY

simultaneous translation

lower level 2

Panel: **Ferenczi's Elastic and Mutual Conceptions of the Field** - Chair: *Andrea Celenza*

**From Relation to the Field: Modes of Unconscious Fantasy Elaborations**

*Andrea Celenza*

**Disappearance in the Analytic Field: An Inquiry into Psychic Immobility and Elasticity**

*Christopher G. Lovett*

**Relational/Field Theories: Mutuality, Elasticity and the Dream**

*Giuseppe Civitarese*

## 12.30 pm LUNCH (cloister's lodge)

## 1.00 pm - 2.00 pm

PITTI

ground floor

Ongoing Projection of Margaret Severn's videos

FRANCIABIGIO

ground floor

Meet the Author



# 4 MAY

## 2.00 pm PARALLEL ROOMS

### PONTEVECCHIO

simultaneous translation

lower level 2

Panel: **The Resurrection of Elizabeth Severn: Sándor Ferenczi's Partner in Mutual Analysis and the Transformation of Psychoanalysis** - Chair: *Adrienne Harris*

**Elizabeth Severn as a Person, Clinician, and Collaborator of Sándor Ferenczi**

*Arnold Rachman*

**Trauma and Dissociation: Ferenczi between Freud and Severn**

*Peter Rudnytsky*

### PITTI

ground floor

Panel: **Trauma and Creativity** - Chair: *Elena Adam*

**Between Therapy and Testimony**

*Regine Waintrater*

**The Traumatic Traces in Works of Art**

*Simone Korff Sausse*

**Tenderness as a Transformation of the Traumatic Material**

*Tigrane Tovmassian*

### FRANCIABIGLIO

ground floor

Panel: **Da Ferenczi all'uso dell'enactment nella psicoanalisi contemporanea / From Ferenczi to the Use of "Enactment" in Contemporary Psychoanalysis** - Chair: *Maria Pia Corbò*

**Né gli occhi per vedere, né le orecchie per sentire: il caso D. / Neither Eyes to See, nor Ears to Hear: The Case of D.**

*Giovanni Meterangelis*

**Cosa si può fare se le parole non vengono? Il caso di Marco e la "sciarpa nera" / What Can You Do if Words Won't Come?" Marco and the 'Black Scarf'**

*Paolo Boccara*

**Dall'azione alla relazione. Il contributo di Ferenczi al processo di enactment / From Action to Relationship: Ferenczi's Contribution to the Enactment Process**

*Giuseppe Riefolo*

### CARDINAL MISTRANGELO

first floor

Chair: *Judy Eekhoff*

**Dialogue of the Unconscious**

*Mark F. Poster*

**From Primary Maternal Preoccupation to Dead Mother**

*Veronica Csillag*

**Benedict's Suicidal Strategy: A Possible Wish to Kill off "Bad" Introjects and Realize Rebirth**

*Burton Seidler*

### BARGELLO

second floor

Chair: *Lewis Kirshner*

**The Impact of Ferenczi's Concept of "Dialogue of Unconscious" on Contemporary Intersubjective Views of Analytic Relationship**

*Tuba Tokgoz*

**Ferenczi with Winnicott and Lacan: The Family and the Child**

*Luiz Eduardo Prado De Oliveira*

**On Others' Wills to Have Brought Oneself into Existence: Referring to the Practices of Ferenczi and Dolto**

*Shigeyuki Mori*

# 4 MAY

## SANTA CROCE

first floor

Chair: *Antonella Granieri*

**The Smokey Mirror and the Relational Field**

*James Pearl*

**Trauma in the Psychoanalysis of a Small Child**

*Mounir Samy*

## MICHELANGELO

first floor

Chair: *Etty Cohen*

**Countertransference Enactments... And Then There Were Three**

*Jill Model Barth*

**An Evil Genius? A Ferenczian Interpretation of Leo Tolstoy's Relationship with Vladimir Chertkov**

*Galina Rylkova*

**3.30 pm COFFEE BREAK**

**4.00 pm PARALLEL ROOMS**

## PONTEVECCHIO

simultaneous translation

lower level 2

Chair: *Peter Rudnytsky*

**Elizabeth Severn: Controversies and Insights, New Revelations from her Daughter**

*Christopher Fortune*

**Notes and Fragments: The Parts Left Out**

*William B. Brennan*

**Ferenczi and Freud: From Psychoanalysis as a "Professional Home" to the Creation of a "Psychoanalytic Home" for the Patient**

*Marco Conci*

## PITTI

ground floor

Panel: **Historical Investigations in Ferenczi's Work: Less known Aspects** - Chair: *Judit Székács-Weisz*

**Ferenczi at the Intersection of Psychoanalysis and the Occult. The Evolution of the Concept of the "Dialogues of the Unconscious" in the Light of Animal Magnetism and Spiritualism**

*Júlia Gyimesi*

**Intersubjective Connections: Ferenczi's Reception by his Hungarian Female Disciples**

*Anna Borgos*

**Ferenczi, Freud, Anarcho-Communism, and Mass Psychology**

*Ferenc Erős*

## FRANCIABIGLIO

ground floor

Chair: *Adriana Ramaciotti*

**La ruptura como eficacia traumática / Rupture as Traumatic Efficacy**

*Felicia Knobloch*

**Trauma temprano, pulsión de muerte y constitución del psiquismo / Early Trauma, Death Drive and the Constitution of the Psyche**

*Marcos Tabaczick*

**Trauma y objeto interno / Trauma and Internal Object**

*Aitziber Lopez de Lacalle*

# 4 MAY

## CARDINAL MISTRANGELO

first floor

Chair: *Maurizio Pinato*

**Incarnazioni del trauma nel teatro transgenerazionale / Embodiments of Trauma in The Transgenerational Scene**

*Adele di Florio, Pina Sciommarello*

**Cesure primordiali e trapianti adottivi / Primeval Caesurae and Adoptive Transplantations**

*Rudi Lucini, Gianni Guasto*

**Manuale di istruzioni: Un tentativo di sopravvivere al trauma / Instruction Manual: An Attempt to Survive Trauma**

*Luisa Masina*

## BARGELLO

second floor

Chair: *Kathleen Kelley-Lainé*

**From Ferenczi to Winnicott and Beyond**

*Susan Baxt*

**Time to Wake Up to the Primary Psychoanalytic Preoccupation**

*Ana Lúcia Monteiro Oliveira, Anette Blaya Luz*

**The Roots of Trauma: Ferenczi and Infant Psychoanalysis**

*Ludovica Grassi, Lilian Silva Bustamante*

## SANTA CROCE

first floor

Chair: *Veronica Csillag*

**Confusion of Tongues between Ethical Language Games: The Dyadic Encounter of the Meat-Eating Clinician and the Vegan Patient**

*Shiri Raz*

**Value of Technique and Elasticity of Money**

*Luiz Moreira*

**The Preparatory Treatment: 'Aunt Sally' and the epistemological proposal of Georges Devereux**

*Fabio Beni, Daniele Santoni*

## MICHELANGELO

first floor

Chair: *Marilyn Jacobs*

**Trauma, Narrative and Empathy**

*Luciano Bregalanti*

**Sexual Abuse: Understanding from Ferenczi**

*Sueli Zocal Paro Barison*

## 5.45 pm PARALLEL ROOMS

## PONTEVECCHIO

simultaneous translation

lower level 2

Panel: **Thalassa** - Chair: *Adrienne Harris*

**Thalassa – Two Analysts ask, “What is Genitality?” (Part I)**

*Jamieson Webster*

**Thalassa – Two Analysts ask, “What is Genitality?” (Part II)**

*Marcus Coelen*



# 4 MAY

## PITTI

ground floor

Panel: **The Migration of Ideas à la Ferenczi** - Chair: *Judit Mészáros*

**The Consequences of Vanishing: Disrupted Desires and the Transference of Thoughts**

*Christina Griffin*

**Social Trauma, Nostalgia and Mourning in the Immigrant Experience**

*Ruth Lijtmaer*

## FRANCIABIGIO

ground floor

Chair: *Alicia Cassullo*

**El interminable análisis del acontecimiento Ferenczi / The Interminable Analysis of the Ferenczi Phenomenon**

*Oscar Zentner*

**La línea elástica, una aportación fundamental para la práctica psicoanalítica contemporánea / Elasticity:**

**A Fundamental Contribution to Contemporary Psychoanalytic Practice**

*Irayetzin Aurora Hernández*

**Proximidad y distanciamiento teóricos entre la concepción de Ferenczi y Fairbairn sobre el trauma / Theoretical Similarities and Differences Between Ferenczi's and Fairbairn's Concepts of Trauma**

*Eduardo Medeiros*

## CARDINAL MISTRANGELO

first floor

Panel: **Openness and Truth** - Chair: *Sue Shapiro*

**Technique flexibility, Containment and Analytic Field**

*Izelinda Barros*

**Fear of Truth - Confusions of the "Traumatized" Analyst**

*Eveline List*

## BARGELLO

second floor

Chair: *Robert Prince*

**Mutual Analysis and Language Games**

*Flora Tucci de Azevedo Muniz*

**Sharing Traumatic Experience: An Auto-Ethnographic Perspective on Transmutation through Verbal and Visceral Communion**

*Christine Hoepfner*

# 5 MAY

SATURDAY 5 MAY/SABATO 5 MAGGIO/SÀBADO 5 MAYO 2018

## 9.00 am PLEINARY

PONTEVECCHIO / PLENARY

simultaneous translation

lower level 2

Panel: **Trans Generational Transmission of Trauma** - Chair: *Judit Székács-Weisz*

**Working Out Phantoms of Transgenerational Transmission of Trauma**

*Endre Koritar*

**Traumatizations of Human Agency: Why the Human Bond is Essential and What to Do in Therapy**

*Clara Mucci*

**Socio-Political Elaborations of Transgenerational Trauma**

*Josette Garon*

## 10.30 am COFFEE BREAK

## 11:00 am PLEINARY

PONTEVECCHIO / PLENARY

simultaneous translation

lower level 2

Chair: *Franco Borgogno*

**Regression to Malignant Relations**

*Hayuta Gurevich*

**Terrified by Suffering, Tormented by Pain**

*Judy K. Eekhoff*

**The Psychic Life of Fragments: Splitting from Ferenczi to Klein**

*Raluca Soreanu*

## 12.00 pm LUNCH (cloister's lodge)

1.00 - 2.00 pm

PITTI

ground floor

Projection of the film: **Sándor Ferenczi** (2001)

FRANCIABIGIO

ground floor

Meet the author

## 2.00 pm PARALLEL ROOMS

PONTEVECCHIO

simultaneous translation

lower level 2

Panel: **Ferenczi beyond idealization** - Chair: *Clara Mucci*

**Thoughts on the Value and Limits of a Mutual Technique**

*Jay Frankel*

**Ferenczi's "Confusion of Tongues" as a Mixture of Janet's and Freud's Legacy**

*Gabriele Cassullo*

**What Kind of Patient was Ferenczi?**

*Aleksandar Dimitrijevic*

PITTI

ground floor

Panel: **The Moral Imperative of Psychoanalysis in the Age of Trump** - Chair: *Giselle Galdi*

**The Lonely Passion of the Trumpist**

*Robert Prince*

**The Politics in Clinical Thinking**

*Ian Miller*

# 5 MAY

## FRANCIABIGLIO

ground floor

Chair: *José Jiménez Avello*

**Psicoanálisis a dos personas: de Ferenczi a Nicolas Abraham / Psychoanalysis and the Bipersonal Field: from Ferenczi to Nicolas Abraham**

*Fabio Landa*

**Sándor Ferenczi y Otto Grass, 1920. “Sexualidad infantil” versus “Instinto de Contacto”. Los orígenes de la teoría del trauma y del psicoanálisis Relacional / Sándor Ferenczi and Otto Grass, 1920. “Child sexuality” versus “Contact Instinct”. The origins of Trauma Theory and Relational Psychoanalysis**

*Javier Montejo Alonso*

**El desarrollo como proceso: de Ferenczi a Winnicott / Development as Process: From Ferenczi to Winnicott**

*Thais Klein, Julio Vertzman*

## CARDINAL MISTRANGELO

first floor

Chair: *Luca Bonini*

**L'analista buono e il buon analista: parlare all'altro nel paziente / The Kind Analyst and the Good Analyst: to Speak to the Other within the Patient**

*Andrea Giovannoni, Maria Ugolini*

**1927-2017: Ferenczi e l'Interpersonalismo, il dialogo continua / 1927-2017: Ferenczi and Interpersonalism, the Dialogue Continues**

*Stefano Ragusa, Antonino Puglisi, Angelo Alvaro*

**Le fatiche dell'adolescenza / The Labours of Adolescence**

*Sofia Massia*

## BARGELLO

second floor

Chair: *Raluca Soreanu*

**An Extract from the Analysis of the Monkey Puzzle Boy**

*Fergal Brady*

**Discovering the Tombs of the Ego. Unconscious Communication and Emotional Connection**

*Andrea Ciacci*

**Revealed and Reviled**

*Vanessa Jackson*

## SANTA CROCE

first floor

Chair: *Eduardo Braier*

**Mas allá de la desmentida en las redes sociales / Beyond Disavowal in Social Networks**

*Daniela Romão-Dias, Patricia Saceanu*

**Hilvanando Tramas. Sobre la violencia de género / Weaving Wefts: On Gender Violence**

*Maria Alejandra Rey*

**La vision del neuropsicoanálisis sobre el trauma y sus implicaciones relativas al derecho al olvido / The Neuropsychanalytic Concept of Trauma and its Implications for the Right to Forget**

*Mariana Cristiane Prados, Constance Bonvicini*

## MICHELANGELO

first floor

Chair: *Ferenc Erös*

**The Contribution of Ferenczi and the Budapest School of Psychoanalysis to the Psychoanalytic Study of Creativity**

*Zoltan Kovary*

**Escaping Traumas: Emigration and Hungarian Jewish Identity after the Holocaust**

*Andrea Ritter*

**“I am a Teacher by the Grace of Public Opinion.” The Presentation of Sándor Ferenczi’s Life And Work in Hungarian Newspapers**

*Melinda Friedrich*



# 5 MAY

**3.30 pm COFFEE BREAK**

**4.00 pm PARALLEL ROOMS**

## PONTEVECCHIO

simultaneous translation

lower level 2

Chair: *Luis Jorge Martín Cabré*

**La técnica analítica ante la patología por clivaje / The Analytical Technique and the Pathology of Dissociation**

*José Jiménez Avello*

**Introyección, incorporación y la genealogía de las identificaciones alienantes / Introjection, Incorporation and the Genealogy of Alienating Identifications**

*Alicia Casullo*

**La retraumatización en la relación / Retraumatization in the Relationship**

*Carlos Nemirovsky*

## PITTI

ground floor

Panel: **The Participation of the Body** - Chair: *Mark Poster*

**The Ailing Body as a Traumatizing Object**

*Gavril Hercz*

**Psychoanalytic Psychosomatics in Clinical Medicine: A Reappraisal of Ferenczi's Legacy**

*Marilyn S. Jacobs*

**Pandora's Box**

*Alina Csátlos*

## FRANCIABIGIO

ground floor

Panel: **Between Human and in-Human** - Chair: *Clara Mucci*

**Hunger: The Threshold of Shame**

*Karla Patricia Holanda Martins*

**In Search of the Human: The Trauma of Modernity and the «Instrumental Rationality» of the Persecutors**

*Francesco Migliorino*

**Theodor W. Adorno and Sándor Ferenczi on the Problem of Freedom**

*Samir Gandesha*

## CARDINAL MISTRANGELO

first floor

Candidate Panel - Chair: *Adrienne Harris*

**The Voices of Trauma**

*Anita Pecorara*

**Filiation, Affiliation and Psychoanalysis**

*Olivia Farkas*

**Grit and Grace: The Growth of Therapeutic Courage in the Development of a Psychoanalyst**

*Rebeca Scherman*

## BARGELLO

second floor

Chair: *Josette Garon*

**Political Divide in the Consulting Room**

*Leslie Hendelman*

**Trauma and Testimony: A Reading of Maryan S. Maryan Inspired by Sándor Ferenczi**

*Daniel Kupermann*

**The Grips of Wrath: The Transferential/Countertransferential Reenactment of Cumulative Trauma**

*Judith Setton Markus*

# 5 MAY

## SANTA CROCE

first floor

Chair: *Eyal Rozmarin*

**Trauma, Fragmentation and Narrative: Ferenczi's Relevance for Psychoanalytical Perspectives on the Climate and Environmental Crisis**

*Alan Bellamy*

**Coding in the Body: A Memoir of Racial Trauma**

*Sujatha Subramanian*

**Police Lethality: Trauma and Transmission of the Legitimate Violence**

*Paulo Kohara*

## MICHELANGELO

first floor

Chair: *Andrea Ciacchi*

**The You-I Experience: The Therapist as Translator of the Patient's Mother Tongue into Psychoanalytic Language**

*Ilana Ben Haim*

**Finding (Ferenczi's) Frankenstein: An Intersubjective Encounter with Unrepresented States and a Trauma-Based Nonsymbolic Object**

*Rose Gupta*

**Confusion of Tenses: Listening to Traumatic Loss - A Personal & Clinical Narrative**

*Margery Kalb*

**6.00 pm**

## FRANCIABIGLIO

ground floor

Projection of the video **The Ferenczi Villa in Naphegy** (2012)

## PITTI

ground floor

Projection of the video **Balint** (2017)

**7.00 pm**

## PONTEVECCHIO

lower level 2

Dramatic reading: **Freud/Ferenczi Letters, Conflicts and Creativity**. Creative director: *Louise De Costa*. Performed by: *Isaac Tylim* (Sándor Ferenczi), *Elliot Adler* (Sigmund Freud), *Louise De Costa* (Gizella Pálos) and *Helen Adler* (Narrator)

**8.30 pm SOCIAL DINNER (cloister's lodge)**

# 6 MAY

SUNDAY 6 MAY/DOMENICA 6 MAGGIO/DOMINGO 6 MAYO 2018

## 9.00 am PARALLEL ROOMS

### PONTEVECCHIO

simultaneous translation

lower level 2

Panel: **Teleanalysis: Challenge and Innovation. New Theoretical, Clinical and Technical Frontiers**

Chair: *Endre Koritar*

**I confini del setting nel mondo che cambia: dalla tecnica canonica alla teleanalisi / Setting Boundaries In A Changing World: From Classical Technique To Tele-Analysis**

*Gianni Guasto*

**Psychoanalytical Psychotherapy and its Supervision via Skype: Experience, Questions and Dilemmas.**

*Csongor Juhos, Judit Mészáros*

**Uso compulsivo dei social network e distorsione dei processi comunicativi / Compulsive Social Network Use and Communicative Distortion**

*Giuditta Ceragioli*

### PITTI

ground floor

Panel: **Contemporary Clinical Encounters with Ferenczi** - Chair: *Daniel Kupermann*

**Do We Use a Ferenczian Technique in the Contemporary Analysis of Adolescents?**

*Franca Cassandra Pereira*

**The Tailor Made Analysis: The Analyst's Adaptation to the Patient and the Question of Time**

*Canesin Dal Molin Eugenio*

**From Ogden to Ferenczi: The Constitution of a Contemporary Clinical Thought**

*Nelson Ernesto Coelho*

### FRANCIABIGIO

ground floor

Panel: **L'assiomatica di Ferenczi: Riflessioni di un gruppo di lavoro toscano / Axiomatizing Ferenczi: Reflections by a Tuscan Working Group** - Chair: *Cristiano Rocchi*

**Nascita ed evoluzione del gruppo toscano sull'assiomatizzazione di Ferenczi / Birth and Evolution of the Tuscan Study Group on the Axiomatization of Ferenczi's Theory**

*Angela Belluomini*

**Le innovazioni paradigmatiche in Ferenczi / Ferenczi's Paradigmatic Innovations**

*Maurizio Buoncristiani*

**Ferenczi e Freud assiomatici / The Axiomatics of Ferenczi's and Freud's Theories**

*Andrea Giovannoni*

### CARDINAL MISTRANGELO

first floor

Chair: *Marco Giannini*

**Sándor Ferenczi, educatore senza tempo / Sándor Ferenczi, a Timeless Educator**

*Roberta Lamacchia, Angela Debernardis*

**L'analista mal accolto e la sua pulsione di morte / The Unwelcome Psychoanalyst and His Death Drive**

*Yves Lugin*

**Ferenczi precursore del negativo: dal trauma all'irrappresentabile / Ferenczi a Precursor of the Negative: From Trauma to the Unrepresented**

*Mario De Vincenzo*

# 6 MAY

## BARGELLO

second floor

Chair: *Antal Bókay*

**The Renaissance of the Welcoming Object in Trauma**

*Keri Cohen*

**From Trauma to Fantasy: The Renaissance of the Self**

*Conceicao Tavares de Almeida*

**Mindless Bodies – Bodiless Minds: Revisited**

*Judit Székács-Weisz*

## SANTA CROCE

first floor

Chair: *Burton Seidler*

**Incest Trauma and Dissociative Remembrance: Attempting a Dialogue with Ferenczi on Dissociation**

*Jenyu Peng*

**Projective Identification in the Intergenerational Transmission of Unsymbolized Parental Trauma: An Adoptee's Search for Truth**

*Mercedes Muhlegg*

**Physical Trauma, Death Cognition and the Growth Promoting Interaction Between Dyadic Past Organizing and Oedipal Future Procreating Processes**

*Amnon Pud*

## MICHELANGELO

first floor

Chair: *Danilo Maffei*

**Psychoanalytic Listening as an Experience of "Recognition"**

*Gustavo Gomes*

**Sándor Ferenczi and the Criminal Psychoanalysis**

*Nikoletta Garai*

**"Cannot Be Killed or Swept Aside." The Place of Love in Therapeutic Healing**

*Dominica Lizzi*

**10.30 am COFFEE BREAK**

**11.00 am PLENARY**

## PONTEVECCHIO / PLENARY

simultaneous translation

lower level 2

Chair: *Jay Frankel*

**Trauma as a Double Narration: The Trauma-Concept of Ferenczi's Clinical Diary**

*Antal Bókay*

**Dialogues of the Unconscious: a Metaphor for Intersubjective Relationships**

*Lewis Allen Kirshner*

**From Familiar and Familial Repetition to the Anxiety of Living Differently**

*Irwin Hirsch*

**12.30 pm CLOSURE**

Chair: *Carlo Bonomi*

**1.00 pm FAREWELL LIGHT LUNCH (cloister's lodge)**

**2.00 - 3.00 pm GENERAL ASSEMBLY OF ISFN**

## PONTEVECCHIO

lower level 2



## VIDEO & PERFORMANCE

### 🎭 Margaret Severn's videos

Spotlight pt. 1 & 2 (13m. + 13m.) / Dance Masks (32m.) / Portrait of An Artist As A Young Woman (1914-19) (26m.)

*Presentation by Peter Lipskis*

I first met Margaret Severn in September 1978, when she was 77. I had been videotaping a local dance company, whose director/choreographer Morley Wiseman (subsequently changed his name to Padam) told me about a retired ballet-dancer living in the neighborhood (West End of Vancouver, B.C.). He said she had made masks that apparently revealed aspects of her personality, which I found particularly intriguing. I suggested a videotape interview... at that time I owned an Akai black-&-white reel-to-reel Portapack. Mr. Wiseman phoned Miss Severn, and she invited us to her apartment. The net result was a twenty-minute show-&-tell which viewers enjoyed at several small art-events. That Christmas I sent her a card "Thank you for being so wonderful".

The next time I contacted Margaret Severn was in June 1980. I was twenty-six and heartbroken because a woman I had slept with no longer wanted to. Seeing some small porcelain masks in a store-window (similar to one that the woman had in her bedroom) made me think of Miss Severn's fascinating artistically-handmade masks. Black-&-white video had not done justice to her creations, which now inspired me to want to film them in color. I phoned her with this suggestion, and she agreed on condition that she not have to leave her apartment. Thus began our friendship, which continued till her death seventeen years later.

Margaret Severn's finely furnished apartment included some of her eighteen masks displayed on the walls. It was a truly unique atmosphere of antiques and art suffused with an eerie spiritual presence from the lifelike theatrical masks. During filming each one was taken down and placed on a chair, with an individualized colorful fabric background.

When Margaret saw the projected 16mm film-footage she remarked that it was the best pictures anyone had taken of her masks.

Margaret Severn had several trunks filled with photographs and press-clippings from her dance career, as well as paintings and drawings that she had done since childhood. We decided it would be a good idea to film some of these to augment the masks footage. Icing on the cake was a half-dozen black-&-white 16mm film-reels that a student (Bettina Rosay) had shot of Margaret in New York and London around 1931/'32. After filming and copying these, Margaret suggested filming one of her former ballet-student performing with the masks. I felt that Margaret could do a better demonstration despite her age, because of inimitable nuances from having danced in them on stage hundreds of times. A professor of Cinema (Al Razutis) offered Simon Fraser University's theatre stage with lighting. But Burnaby Mountain was too great a distance for Margaret, so we settled for my "no frills" studio.

After months of editing, "Dance Masks: The World of Margaret Severn" (33 min.) premiered in October 1981 at Vancouver's 800-seat Ridge Theatre, where I worked as a part-time projectionist. It received a favorable newspaper-review by Max Wyman. In the audience was Patty Burn, who would go on to befriend Margaret (and I) and eventually type thousands of pages of Margaret's letters that would become "Spotlight: Letters to My Mother" (3,100 pages).

In 1982 "Dance Masks" (abbreviated title) was shown on Seattle PBS. It received a Silver Certificate at the New York Dance Films Competition, for which I attended an Awards Ceremony at the famous New York Museum of Natural History in Central Park. A year later the film was picked for distribution by the University of California at Berkeley. Although our project was complete, I visited Margaret weekly to discuss developments. Her many beautiful old photographs made me realize that whether age 18 or 81, she was still the same person. In Sept.'82 I told Margaret that I loved her "totally" and she replied "The bedroom is over there." Our 53-year age difference felt a bit strange at first, but intimacy grew and continued for almost a decade. In 1983 I was invited to show a selection of my 16mm films at California Institute for the Arts in Valencia. I stayed with a friend in Marina Del Ray (who was working on a Masters degree at U.C.L.A.). Margaret had arranged a meeting with one of her friends, Mary Wilshire in nearby Bel Air; the widow of Logan Wilshire, son of Henry Gaylord Wilshire and wife Mary (an early Los Angeles psychotherapist who Margaret Severn's mother, Elizabeth, knew from 1913 on). A dozen or so of this Mary's friends were invited to watch the film projected in her living-room. Afterwards a man commented that in Vaudeville Margaret had been a "class act".

When I returned home to Vancouver after three weeks in California, a shock awaited me. Margaret was recovering from a failed suicide attempt. She told me that signs of heart trouble had made her decide to “get out while the going was still good.” She’d consumed pills and vodka, but apparently passed out before the final step of putting a plastic-bag over her head. It was then that the idea of selecting and editing excerpts from Margaret’s hundreds of old letters stored in a large trunk began. She had already written drafts toward a memoir. However, the detail of day-to-day descriptions from 1920s Vaudeville tours as well as Europe in the ‘30s, brought events to life in a way no author could imagine. Although I initiated the typing project, Patty Burn was a better typist, so in 1985 Margaret paid for a \$5,000 IBM computer/word-processor. Two years later, Ms. Burn was largely responsible for having accomplished the “Hurculean” task of producing a 3,100-page manuscript “Spotlight: Letters to My Mother.” Book publishers and even some Literary Agents agreed that it was fascinating material, but to our disappointment all wished us well in finding the right publisher.

During this time a couple of Margaret’s friends from New York visited Vancouver for the Expo 86 world’s fair: Dr. Milton and Dr. Hanna Kapit. Additionally, Ms. Burn who was then in China teaching English, sent Margaret a notice from the New York Review of Books by Dr. Kurt Eissler, seeking information about Elizabeth Severn. Not only did Margaret remember him from when he conducted a tape-recorded interview with her mother sometime during the 1950s; Dr. Eissler was a key subject in a controversial 1983 book “Inside the Freud Archives” by Janet Malcolm. When I went to the library for a book by another of the key subjects, “The Assault on Truth: Freud’s Suppression of the Seduction Theory” by Jeffrey M. Masson, we were in for quite a surprise. A picture incorrectly identified as Elizabeth Severn was the oil-painting portrait of Margaret prominently displayed in her living-room ! Masson replied to Margaret’s letter that the error would be changed in future editions, but to the best of my knowledge it never was.

Margaret corresponded with Dr. Eissler, who was the founder of the Freud Archives at the Library of Congress. Renewed interest in Sandor Ferenczi’s role in the history of psychoanalysis also resulted in recognition of Elizabeth Severn’s contribution to the field. Chapter one of Margaret’s manuscript dramatically describes suppressed memories of sexual abuse by her grandfather. I eventually videotaped Margaret reading the first few chapters, that include descriptions of her mother’s experiences which led to becoming a “metaphysician”, pioneer psychotherapist, author and lecturer.

In 1991 Margaret turned 90, and I decided make another 16mm film “Portrait of An Artist As A Young Woman [1914-’19]” focussing on her artwork and letters from age 13 to 18. Although a “no frills” production consisting of mostly stills without music; the drawings, paintings and expressive writing are testament to the extraordinary upbringing and education that Elizabeth Severn provided for her daughter. Upon completion, I premiered the 27-minute documentary at the Portland Art Museum Film Center in 1992.

In 1994 Margaret and I went to a movie theater to see “Mrs. Parker and the Vicious Circle”. The opening scene took place in the offices of Vanity Fair magazine around the same time Margaret was featured in several issues. Seventy years later we were watching an actor play Frank Crowninshield, whom she had known. This made me think of a book-trilogy could be edited from Margaret’s oversize 3,100-page manuscript:

- 1) Seven Seasons in Vaudeville [1922-’28]
- 2) The New York Dancers’ Club [1928-’31]
- 3) An American Dancer in Paris [1932-’39]

I looked after Margaret until her death in July 1997 at age almost 96. In 2000 I visited New York where Dr. Hannie Kapit suggested that I write about the relationship with Margaret, and introduced me to Dr. Arnold Rachman. In 2003 I brought all of Elizabeth Severn’s papers and photos to him at the New York Psychoanalytic Institute. Dr. Rachman eventually acquired Margaret’s original letters which are now in a special collection of the Freud Archives at the Library of Congress. Since then, I have researched the Chicago of Elizabeth Severn’s youth. She was thirteen during the 1893 World’s Fair, a dark side of which Erik Larsen explored in “The Devil in the White City” presently being developed by film-director Martin Scorsese (with Leonardo DiCaprio). A unique combination of breweries, prostitution, morphine in over-the-counter medicine and cocaine in Coca Cola before addiction and withdrawal were understood, could have contributed to young Elizabeth Severn’s psychological problems. A brief background of the films and video about Margaret Severn that I produced, now on YouTube.

*Peter Lipskis - Vancouver, Canada - 11 Dec.2017*

## **Sándor Ferenczi (2001)**

**Director:** E. Szendi, **Consultant:** J. Mészáros - Hungarian Television, **Program title:** Hungarians who made a significant impact on the century. **English subtitle:** Sándor Ferenczi Society.

*Introduction by Judit Mészáros*

The birth of this Ferenczi film seems as unreal as Ferenczi's unexpected death in 1933. A week before the Lost Childhood Conference in Budapest, 2001, the later editor of the film called me from Hungarian Public Television to say that they would like to make a film about Sándor Ferenczi as the last part of a series – one whose funding had been cut. Even though it seemed a mission impossible, the warning signal sounded in me: who knows when the next chance would come? The question emerged of how we could turn the situation to our advantage? The upcoming conference would draw Ferenczi scholars from all over Europe and the US to Budapest, people whom it would have been extremely difficult to assemble in one place anytime later. So we would lay the groundwork for the film during the conference, interviewing prominent psychoanalysis scholars from abroad, such as André Haynal, Judith Dupont, Paul Roazen – who is unfortunately not with us anymore – Judith Vida and Carlo Bonomi, and then key Hungarian scholars, among them György Hidas, Ferenc Erős and Pál Harmat, soon thereafter. They demonstrate how many different ways Ferenczi's ideas impacted our generations as well as modern and postmodern psychoanalytical thinking and treatment. Ferenczi's work is particularly relevant in light of contemporary debates on the role of attachment, the analytic relationship, enactments, intersubjectivity and trauma.

Supplemented with contemporary documents, the film also provides the viewer with a glimpse into the history of psychoanalysis through Ferenczi's life. It highlights the development of the Budapest School and some of its characteristic features, for example, how open it was to literature, the arts and disciplines in the humanities as early as the 1910s and how this interdisciplinarity enriched psychoanalysis. One might say there existed not only a relational dynamic between individuals and the various disciplines, but one which extended to society as well. Ferenczi's role as intermediary in this mutual effect was significant indeed. This is why when he died, it was not only his colleagues in the field who felt a profound sense of loss, but also the great figures of the Hungarian literary world, whose work is considered among the classics today.

It was also our intention to make the film a thumbnail sketch of an era, of modernisation, as well as of the contemporary society, culture, politics, wars and revolutions which so strongly influenced the history of psychoanalysis in Hungary, Europe and – as a result of waves of forced emigration – the world. The film was meant to make a modest contribution to the history of psychoanalysis and to facilitate the transmission of Ferenczi's life's work.

Last but not least, it was also meant to illustrate the organic nature of the continuity between past and present, the mutual way of thinking which is revealed in the midst of our differences.

### **The Ferenczi Villa in Naphegy (2012)**

**Director: K. Asbót, Ed. & Consult: J. Mészáros - Realized by the Sándor Ferenczi Society. Sponsored by the Budapest Bank for Budapest Foundation.**

*Summary by Judit Mészáros*

The video premiered at the Faces of Trauma International Ferenczi Conference in Budapest, 2012. The film provides an introduction to the history of the Ferenczi House and to Sándor and Gizella Ferenczi's life, based on documents and interviews. One of the interviewees is Gizella's nephew, Blaise/Balázs Pásztory, an international lawyer, who emigrated from Hungary as a child and lived in New York. The second interviewee is Tamás Prihradny, the son of the family who bought the villa from Gizella in 1942, who still lives there today.

The Ferenczi villa was once Ferenczi's home, and the place stimulated him. He shared the great news of his new home with Groddeck, Freud and Jones. Despite the short time he lived in the villa, from 1930 until his death in 1933, he completed his most widely cited publications there: *Confusion of Tongues between Adults and the Child* and his *Clinical Diary*. Ferenczi loved the enormous house with the sunny garden and did not mind when "the quiet is often disrupted by gramophone and radio speakers in the neighbourhood, but my study is hermetically sealed" (Ferenczi to Freud, 20 July 1930). He saw his patients in his office, among them Elizabeth Severn, with whom he tried his mutual analysis technique, and psychiatrist Clara Thompson, who would go on to establish an alternative psychoanalytic institute with her colleagues, the William Alanson White Institute, in New York.

Through an interview with Balázs Pásztory, we gain a glimpse of a large middle-class family with its own complicated life, where "everyone was very loyal to everyone else," despite the difficulties – unhappy marriages, divorces and love affairs – and where the relatives included John/János Neumann, the mathematician and polymath (and a key figure in the development of the universal constructor and the digital computer), and Zsófia Dénes, the writer. Gizella's family background comes alive through someone who was born into that family and spent a great deal of time in the house until he was six.

Although Tamás Prihradny was very young when his family moved into the house, he still remembers some aspects of the interior then, including red carpeting on the stairs and the small library. Unfortunately, the house was badly damaged in the last days of World War II and almost did not receive a permit to rebuild, but was repaired in the end.

The Sándor Ferenczi Society and the International Ferenczi Foundation managed to purchase Ferenczi's former office on 27 May 2011. The Ferenczi House was brought to life by the current generation of the Ferenczi Network to create a site of 'memory captured by history,' a site for the formation of identity, which has been created by the will or intention of the community in a process of transformation and renewal and whose efforts build and maintain it.



### **Balint - Balint Groups**

**Based on: Doctor and Patient, BBC, UK, 1970. Edited by Judit Szekacs Weisz and Raluca Soreanu, 2017**

*Introduction by Judit Szekacs-Weisz and Raluca Soreanu*

In this short film, we have the chance to immerse ourselves into the atmosphere of “Balint groups” led by Michael Balint himself, in the 1970s. After having settled into the UK, in the 1950s, Michael Balint developed a group method for working with medical doctors on their difficult cases, in the spirit of psychoanalytic reflexivity. By the 1970s, the method had become internationally known, and had helped many doctors in their practice. In this film clip, selected from BBC footage on Balint groups produced in 1970, we can observe both how cases were presented by doctors and how Michael Balint made his interventions. The short film is part of a series of clips edited for teaching/training purposes, to be used across psychoanalytic and Balint societies. Balint group work builds on the legacies of the Budapest School of Psychoanalysis, so it is crucial to place the groups their historical context and to raise the awareness of medical doctors, psychoanalysts and other practitioners working with this method about its beginnings.

### **Freud/Ferenczi Letters, Conflicts and Creativity**

**Text Selected From: The Correspondence of Sigmund Freud and Sandor Ferenczi, Edited by E. Falzeder and E. Brabant in collaboration with P. Giampieri-Deutsch Volumes I,II,III Belkap Press of Harvard University Press.**

*Introduction by Elliot Adler*

Sandor Ferenczi, Freud’s intimate friend and collaborator for 25 years, was arguably the most influential member of a small coterie of pioneers who dedicated their lives to the development of Freudian psychoanalysis, both as a theory of mind and as a treatment for emotional disturbance, during the early years of the 20th Century. Though different in temperament and personality, both shared a tendency towards bold speculation, balanced by a gift for acute psychological observation. They dared to envision a psychoanalytic movement whose broader social impact could liberate personal relationships from the hypocritical values that inhibit the freedom of the human spirit. It was a time of enormous hope as well as intense frustration; for they wrestled with their limited understanding of an untested therapy, the virulent criticism of a skeptical scientific community, as well as the chaos and privation of a world going through cataclysmic political transformation. Our primary intention in creating this dramatic reading, culled from a remarkable correspondence of more than twelve hundred letters, is to give our audience an opportunity to encounter the complex emotional texture of this highly creative relationship. By turns mentor and heir, colleague and collaborator, analyst and analysand, above all, ambivalent Father and Son, the arc of their friendship embraced multiple roles and moods. We believe that many of the tensions that each of us face in our daily clinical practice may be illuminated by an appreciation of how these two men confronted, handled and at times, manhandled, the multiple challenges of psychoanalytic intimacy.

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