

DRAWING AND SOCIAL DISASTER

Lic. Fabian Actis Caporale

Dr. Delia Torres Aryan

Dr. Raul Levin

Lic. Mario Wasserman

Dr. Delia Torres Aryan

Marcello Cossu L'Abbate, shows through his drawings, his family life in Rome between 1942 and 1946, and after 50 years of the war's end he published "*L'Immagine e L'Immaginario*", a book collecting some of these drawings, of his memories and of his opinions and the circumstances that accompanied them. It's through this book that we can guess their ways of apprehending the silencing policies and active extermination in the sociopolitical context of the moment, the family's atmosphere of commitment to the suffering citizens deported, shot, missing. It took 50 years to be able to forget and to construct himself by a historization.

It's a valuable life's testimony, a reenactment of those experiences and a reflection about them leading to new ways of understanding, it's a retrospective processing. It isn't only the mere account of an experience done by an eyewitness, but there's also in the drawing and in the comments an interpretation of facts. He's affected by it and he becomes another than the one he was before being a witness, he shows his version, he names it. The evidence comes from a creative capacity, he invents a character that is directly related to the ways in which contemporary culture thinks and establishes its past.

This book gives us the improbable chance of finding an own subjective truth from the space created between the drawings on one side and the author's reflections about them on the other, written fifty years and fifty-nine years later.

Dr. Raúl E. Levin

"Traumatic drawings and drawn chronicles"

I propose to discuss whether all the drawings that illustrate social disasters are necessarily traumatic, or should we consider this condition more by the intrinsic drawing features than by the experience's facts they reflect. I believe that the disregard for the child should be included as a social disaster.

I distinguish two ways of transmitting events that may or may not be disastrous, but that cause surprise, amazement, and need to remain enrolled (in the memory, in the writing, in the drawing) for a *posteriori* processing.

Life's testimony: It's the one that's conveyed to us by a participant, engaged and involved in the potentially traumatic scene. It's done by someone who has participated and suffered the trauma effects, and he can even be considered a victim by the suffering degree caused by his involvement.

Chronicle: it's a story in which the writer (or the drawer) communicates his amazing and unique experiences. Transmission influenced by its metapsychological integrity and in the case of children by the family closeness and containment that serves as an anti-stimulus shell to what's potentially traumatic. The purpose is to enroll the experiences in order to be remembered, memorized, and historicized.

In the case of traumatic drawings what's transmitted is the deconstruction, the destructive effects on the metapsychological ordering, and this provided that there should be sufficient remains of the psychic apparatus that can still enable the ability to draw. The quality of traumatic refers to drawing intrinsic characters, regardless of what is supposed to be the subject it's being wanted to convey.

The access to unconscious mechanisms is possible because they are not traumatic drawings in spite of the horror that's represented in them: they don't have failures in their structure; they have a lot of creativity and they are not subject to the repetition, to the compulsion. What's latent is offered to the psychic inquiry with the richness of a dream: multidetermination of the images produced, different semantic

scopes, and different possible interpretations depending on how the elements and the problems that privilege to access the repressed unconscious movements are being focused.

Lic. Fabián Actis Caporales

Lic. Mario Wasserman

We are going to analyze the resistance-resilience concept taking into account the factors that have to be considered for the resilience in children who were exposed to situations of social disaster. Psychic resistance is a subject's ability to disarm the trauma, or a situational psychic establishment that prevents a trauma to be crystallized. In the social disaster, one of the most serious situations presented is that the child may be left without a family of his own. The other situation that increases the seriousness is that the child may be left without a foster family. Nobody takes care of that child and this can make the processing impossible.

When children have neither their own family nor a foster one, they make prosthesis, they get together with other children and they build a family.

For Marcello, a key non traumatic element is that the family remains intact, without disappearing, although being attacked by this war situation, this family isn't broken.

What characterizes the non traumatic suffering and what characterizes the traumatic one? There is a suffering that runs the risk of generating a psychic dismantling and another which is registered and processed and that in turn generates testimonial effects.

The resistance factors to be taken into account in situations of a subject's social disaster are: survival at all costs, to get out alive from the war, not to die, that's the biggest question. The need acquires a level of depth that doesn't have in non-disaster situations. Life is never more appreciated than in dangerous situations. Second: the psychological resistance and that's, simply, not to get crazy.

Third, it's the libidinal resistance because, in social disaster situations, the included image shows a libidinal fall that reaches the bodily order, the physical order. The other factor is the ethical resistance. The fact that that family, in an enormous

danger situation could have hidden a Jewish woman shows the risk involved in the ethical resistance. From an ethical sense, all that people felt humanity threatened. The ethical resistance is the apex of psychic resistance because there's neither madness nor degradation.