

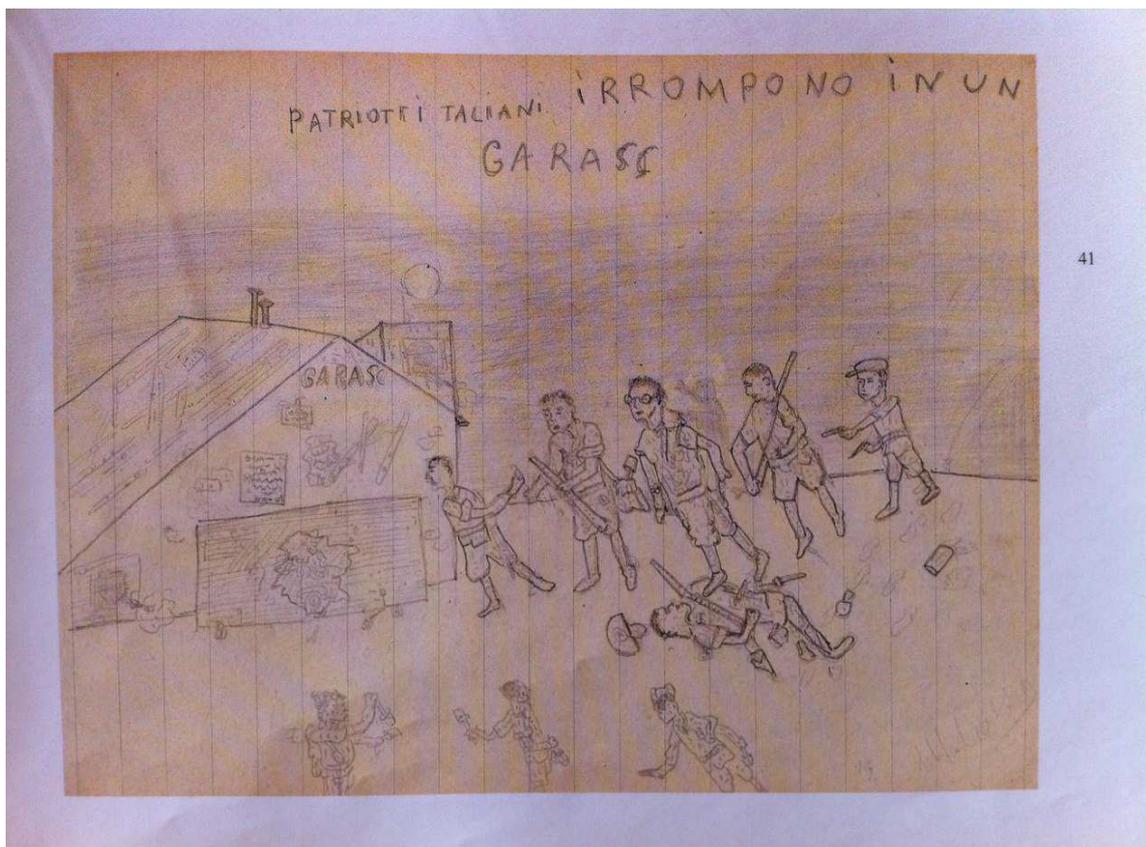
Dialogues on the drawings of a nine years old boy

Part III

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"Patrioti italiani irrompono in un garac"



Fabian: The first thing I could comment it's about the two "SS" that are in the center of the scene at the end of the word "Garage". Clearly it's a symbol of the SS Nazi forces. There can be a link with this matter. The other aspect that impacts is that there

is a kind of fog or tone, I don't know if sinister, but very dark, very gray, something scary. That's the climate in which we can frame the drawing "*Patrioti italiani irrompono in un garac*". There's also a fallen figure, she can be injured or dead, that's relevant. It's almost in the center of the drawing. It's also a clear scene of violence, with phallic objects, objects that attack or that are used to attack.

Mario: They are a group of patriots who have polished off a guard, a German soldier.

Fabian: There seems to be posters, slogans in the garage. A question to highlight of this drawing is that it's the only one in which patriots are seen in a central position. Even in an implicit way, the Nazi forces' attack is not so present. But what is seen, what is shown is the resistance, the patriots' struggle in a relevant way, in an explicit way.

Mario: Yes. The enemies are on the defensive. For example, this one is firing from inside. The quality of the characters' expressions can be appreciated enlarging the drawing.

Fabian: Regarding the posters, perhaps one can imagine slogans encouraging one side or the other. In war, it often happens that pamphlets are thrown from airplanes written in that sense.

Mario: It's important to stress what you were saying: in this drawing the patriots are those that attack and the Germans are on the defensive. It is no longer a truck the *retata* but an attack.

Fabian: And also the theme of the faces. I don't know if up to now we haven't pay attention to it or if this is one of Marcello's drawings in which the expressions are more clearly seen. There's for example, a character whose face shows a deep expression of anger, a lot of anger, even a demoniacal face.

Mario: I see there, in the glasses, the strength of the intellectual, which also represents the father.

Fabian: We can see the difference, the personality of each face. Beyond sharing the same struggle, we see the differences that Marcello rescues; he rescues the

characteristics, the modalities and even the emotions that everyone has, although there are elements that unite them, fundamentally ideological and patriotic ones.

Mario: The different emotions and the different roles are shown. He realizes that the groups are heterogeneous and although they have the same cause, they are composed by different people.

Fabian: We can see German grenades that are different from the American ones that have the shape of the fruit.

Mario: This is a good observation. There we can see the Nazis on the defensive. There are Germans that are facing patriots, one of which looks like a teenager. There are clear differences among adults, young and old people. One of them has also a grenade.

Fabian: It happens in the wars that weapons are stolen between the factions. It wouldn't be surprising that the patriots may be carrying on German explosive weapons, especially considering that, as happened in France with the *"maquis"*, we are talking of irregular forces. Forces without resources, taking advantage of the arms of the other organized official side, to be able to fight.

Mario: And it's also a way to, unconsciously, appropriate the force of the Germans to overcome them. This is an identification mechanism: devouring the enemy in order to incorporate some of his qualities, but at the same time one can incorporate his defects. There is a character that has a cap that seems to represent Marcello, because he looks a lot like a child. As if the characters that are behind were young people following the adults. It's also very important that the intellectual's figure, the one wearing glasses is crushing the fallen German soldier, as to represent that triumph.

Fabian: he isn't a child looking away, but even if he's in the rear, he holds a weapon in each hand and that's something that, somehow, repeats the position of the boy in *"Fascisti e Comunisti"* where he appears with a brush, with his fight element.

Mario: He's not a terror passive spectator. Everything is done with great detail. There is a great work of observation, of reproduction.

Fabian: We could imagine, assume that what appears in the center of the drawing is an irregular figure that seems to be a hole that allows looking inside and it's there where they want to get in.

Mario: They have made a hole in the enemy's line. It's important that bursting into the enemy, not to be so at the mercy of terror.

Fabian: It looks that way, and that they break that sort of barricade.

Mario: They break the terror. They aren't any more passive spectators. The importance of bursting into the garage is to break with terror, make a hole in the terror imposed by the enemy.

The sun also appears and even if faint it brings some hope, some luminosity.

Fabian: One can also think of the stars as one of the few things that during the war remain stable. Although with some dark tone, there may be a symbol of what remains there. At least something is left. Because if there's something that happens during a war situation is that everything is very unstable. All that was, isn't anymore or it's at risk of no longer exist.

Mario: It's an interesting idea. I think that only in this drawing in particular the sun appears. That's why I think that the fact that in this battle in which they achieve to pierce and to kill the enemy gives that sun some sense of hope. "He's trampling this soldier..." Indeed, we see that there's no longer a figure cornered by the skeleton, but the hope to defeat appears.

Fabian: Even one could think that the figure wearing glasses that looks as an intellectual could be the father; it also refers to the phallic power of the one who sees, who studies, who produces symbolic elements to face the situation.

Detail of the drawing's male figures "in Patriotti italiani irrompono in un garage"



Mario: Yes, I think that the father's phallus, in the case of this and other children, is the intellect. It's not seen in physical strength but in the mental one.

Fabian: As a resource to face brute force: as a way to keep his ideology and his position before the brute force burst.

Mario: I agree but I would add this: there's a balance between the muscular phallic power and the intellectual phallic power. The intellectual faces the muscular, putting them as equivalent, as two equals. You face the force? I face the intellect and I have it greater than you. There is a confrontation in which the father has a phallic value, taking it not in an evaluative sense but in a phallic sense of competition, as the image of the phallic father.

Fabian: In the sense of fight.

Mario: Sure, the father that has the phallus in the sense of fight. As you said, the father that with his intelligentsia can beat the brute force appears, with his intellectual power he may crush. He doesn't appear as the weak and attacked father.

Fabian: The father also appears accompanied. While in a "*retata*", in Marcellos' drawings, the force of the fascism appears very strong, compared with the attacking group, very weak, both in the garage and around. The drawing line doesn't have the same force that can be seen in the patriots figure.

Mario: It would be the counterpart of a "*retata*". The moment at which the resistance begins to move and the revenge starts before the domain. Now the figure that is at the front of everyone, surely, represents the grandfather. It's an older figure, who is showing the way.

Fabian: There is a genealogical power, we could say.

Mario: Yes, the smaller figure is the grandfather pointing the way. It's also to emphasize that it's a drawing without women. The war situation is for men, it's a male situation. That's very interesting from the point of view of male identification.

Fabian: Yes, the genealogical line of masculinity.

Mario: And the intelligentsia. It's an intellectual very...

Fabian: ... manly.

Mario: Just like that. He's a very manly intellectual. He isn't presented as the weak intellectual against the brute force.

Fabian: The masculinity, the construction of male identity.

Mario: To make a hole in the garage would also represent the phallic power of

entering the feminine interior, that hole that is in the first place and that represents the vagina.

Fabian: That that in another drawing may be the feminization idea of submission to the fascist power where the loser is in a submission passive position, in this picture of the patriots it's the patriotic parental power, with some force to penetrate.

Mario: One would say that the two chimneys that are up on the roof could be the father's penis and the child's one. The difference big-tiny would be represented with the promise of becoming like him.

Fabian: There are too many phallic elements. The rifles, the grenades are still there, and coming back to the question of the intensity of the drawing, with some relevance. We find there a more intense or focused drawing. In that sense, I think that one gets to the intensity of the drawing through the idea of the sharp pencil with which he is drawing. And related to the idea of the sharpness it's the question of the motility, of what's muscular. Then we have to pay attention to the muscular, to the tension of the drawing that also marks the question of the masculinity, the body work of Marcello when doing the drawings.

Mario: As Freud said, the control drive intervenes, that is the muscle drive.

Fabian: Exactly! The muscular control: the motility.

Mario: The control as the muscular, a drive that is involved in the sexuality: one form of masculinity that is the control drive.

"The war has a pregnancy and a force that one forgets that that's a totally imaginary level of the libidinal life, because if we were in session with this picture we would be thinking of it, the primal scene with the dad, with the mom, where he's located ... i.e. another dimension."

Well, we think that there are the two dimensions.

Delia Torres says: "But that's also very impressive, I think that's also a teaching because if we want to do that, we can't... because if we have Hitler and we have the communists, and we have the death that is Mrs. Mortara –for us, in one of the levels- it has a pregnancy, as surely, it has in the psychic life the war or any sustained traumatic situation, where the libidinal should be waiting."

What Delia Torres says it's true, in the sense that, in those situations, the libidinal tends to be a celebration of the victors, while the vanquished don't have access to the libido. The winners will be characterized by the libidinal party.

Fabian: But it would be interesting to see what it means that the libidinal stops. One can also think, as we were seeing before, that the libidinal can be transformed in a passive modality. A passivation where the libidinal remains

Mario: As a female erogenous masochism.

Fabian: It can get to be transformed, for example, in the figure of the informer: The submitted figure, who seeks to have some kind of alliance with the one that is subjecting him. There are different ways to deal with these situations; I find richer the idea that the libidinal is transforming itself, instead of thinking that the libidinal stops.

Mario: I agree but at the same time it seems to me that the sexual enjoyment is cleaved. On behalf of the winners there's a libidinal party, whereas on behalf of the vanquished there's a totally passive or faded libidinization. That entire world that is like in the fog is the diminished libido, because no one can be enjoying being in the middle of a catastrophe of this nature.

Fabian: I find it interesting to think that the libidinal force still works even when the pleasure of the victor is not present.

Mario: Yes, but obviously the manifestations of the libido have, in a time when social events are not as violent, a different effervescence. So if you homologate it too much, it seems to be the same. For example, when a person is mourning, there's a libido that isn't equivalent. I think that there's a contribution in what you say, that would be the possibility of rework what is off, just like it is. But recognizing it's off. In a poor social life

the libido is off. It isn't necessary that there be a war. It might be an economic crisis or unemployment. There we can find a similar mourning situation. For the winner there's pleasure. For the upper class of a country that's in abundance, there's pleasure. That looks phenomenologically clear. It isn't the same a person who is depressed, that doesn't have sex, that doesn't drink, that doesn't go to a restaurant, that can't dress herself well, that a person who isn't enjoying. The libido suffers a lot in unfavorable social situations. It's a quasi depressed person. That person may be waiting or may be in danger, in danger of being totally annihilated. Because many people who have gone through serious social situations doesn't recover the libido.

Fabian: I think it's essential to consider this. The question that one can pose is what happens with that subjectivity? What ways to take before a situation of such a threat, of the impossibility to enjoy? What ways does the drive take?

Mario: Even in melancholia one may wonder what ways the drive takes. We consider that something cultural must appear to save the individual. If you're in a concentration camp and nothing doesn't happen, nor even some friendship gestures, the person is psychically destroyed. It's an extremely bad psychic situation that can be saved if any human relationship appears, if the person doesn't become the master's passive object.

Fabian: In relation to this, I remember some interviews in which political prisoners told that, in extreme prison situations, they had agreed not to commit suicide, Because in such situations there was a very strong tendency, a risk and a temptation to commit suicide. So this agreement is made between three or four people. They manage to accomplish the agreement and we can think that they can achieve to survive because they can count on the other. That is, they could recognize how serious the situation they were passing through was to everyone, to postulate it, knowing that the other was in a similar situation, to agree, to know that each one counted on the other and finally keep hold of his psyche, his hope, his libido, based on this kind of network.

Mario: The network of which you're talking about is the one we can see in the group that breaks into the garage. There is a group that breaks and that's the one who made the not suicide pact and can allow then, the libido to keep waiting. There is some hope through that possibility of defeating the enemy, the annihilator of every life manifestation. If there is no hope there is nothing to keep waiting for.

Fabian: The libido, which allows the survival in such difficult social situations, traverses that network, the road that traverses that network.

Mario: Yes, that's clearly seen in "*Patrioti italiani irrompono in un garac*". There's the generation network and the peers one that is in the same threat situation. This network allows the libido to keep waiting.

Fabian: A network calling itself of "patriots". They recognized themselves as patriots.

Mario: I find very important this that has appeared: because an invasion doesn't only mean the appropriation of a territory. There's also the libido's appropriation.

Fabian: The situation I was talking about took place between Uruguayan detainees; among them were Pepe Mujica and Mauricio Rosencoff.

Mario: Just, when the whole libidinal subject appears, when we are talking of the "waiting" libido we come to this: in those situations where the enemy is so great (not only fascism) where there isn't only ` people's risk of life, the libido is also destroyed or becomes a melancholic, passive, masochistic, self-destructive force, which would be a death narcissism: libidinal life's death being alive.

Fabian: Something of this we have been working on, can be seen in a film of an Armenian filmmaker Atom Egoyan's "Ararat" where he shows in a transgenerational mode the different damages that the Armenian genocide caused by the Turks had produced, and how that takes generations to be processed. In the movie, it's interesting to see how an Armenian boy, through the filming of a movie, tries to rework his past. There we graphically see the boy's concern about the risk of losing representations with which the subject can be sustained in traumatic situations.

Mario: The libido is sustained in representations and there's a risk of losing these representations.

Fabian: At the same time if these traumatic events are not remembered, they can't be reworked; the libidinal images that allow enjoying can't be rescued.

Mario: The libido requires an image to support it. If you can't represent a woman that you really like, you are cracked. You don't have libido. It's another libido much more sinister and more linked to a process of de-libidinization, a death drive.

Fabian: Yes, I had in mind a question, maybe a very traditional thinking of psychoanalysis, which is to not erase traumatic situations to rework them. Instead what you suggest it's a more visible issue, which is the question of pleasure. The pleasure of the image linked to the desire that sustains the psyche.

Mario: You may lose the representations that support the libido. They can be lost because in serious social situations you're not thinking about the things that give you pleasure. You can't even think about it. And those representations that give you pleasure maintain the libido. They come from the satisfaction experience and they give form to the desire.

Fabian: We would be talking about those situations that many people who have been in concentration camps describe, in which they described themselves as automata. The zombie figure could help us a lot to represent that subjectivity in extreme situations.

Mario: Thinking it retrospectively, the skeleton that Marcello draws could also represent the loss of the libido. The big danger that this social situation represents for the individual who is suffering it: it's the risk of losing his libido.

Fabian: One can lose the libido and the fleshiness, the flesh, the erotic linked to what's human, to pleasure.

Mario: It's becoming to survive and not to live. Living has to do with the appearance of eroticism, with the sublimation. The automation would be the skeleton. There is no libidinal psychic life. Those are very serious situations. They ruin the psyche.

Fabian: In that sense, comparing with current situations, all the experiences, the immigrants rhythm of life in Europe today, those that end living in the geographical margins of Europe, they will have that type of condition of de-libidinization, of marginalization, of not to be considered or only be considered to be put in a position outside the enjoyment margins.

Mario: That not only happens to immigrants. It happens to those that have lost their jobs, their pensions, etc. There is a great de-libidinization risk and life begins to lose that element of pleasure that sustains the psyche. The group of excluded is much larger and that's why the "*indignados*" movement appears, etc. Although there isn't a war situation, there is a framework of social decline that threatens the libidinization. We see many people with suicidal ideas. It happens what you are saying: there is a process, which we may call of de-libidinization and if time passes and it doesn't appear, some "*irrompono nel garage*", some way out situation, a very important fall begins.

Marcello writes "Mrs. Berta had an older maid, Gigia, with whom she had lived many years and that had been taking care of the Mortara family home. One day Gigia came to greet her "employer", putting thoughtlessly in danger the safety of all. He was severely criticized. There are rewards to who denounces hidden Jews and, besides, she could have been followed. She tells all the precautions she took: she entered a church by the front door and surreptitiously slipped out by a side door. Berta orders her never to come back to our house and the poor Gigia goes away crying."

Fabian: You can see a very childish question in Gigia, wanting to continue doing her life, maintaining the emotional contacts with the family with whom she has always been, without considering the gravity. It isn't the same anymore, now there are real risks. When she cries she looks for some denial or she did it for ignorance, we don't know, maybe she didn't know how serious the situation they were living was.

Mario: I think that the definition "it isn't the same anymore" it's a good one.

Fabian: And, logically, the family is terrified. They could have been found and killed.

"The meaning of the Jewish lady's name Mortara is represented in the drawing as the death".

Mario: We think of it as a mortal danger but also as a de-libidinization.

Fabián: "He had entered the age of reason: the early responsibilities, the tasks and the first meeting as "the son of the wolf" in Grazioli Lante della Rovere courtyard in Tevere street..."

These drawings were done when Marcello was leaving his early childhood, when he's beginning to be in touch with the world, with the responsibilities, the tasks. At the same time he had started to have the first meetings "as the son of the wolf". We know that the wolf has to do with Rome, with Romulus and Remus, with the citizen's role.

Mario: "Sons of the Wolf" was the name that was given to the boys of 6-8 years old when they were compulsorily incorporated into a powerful student organization of the Boy Scout type where they were given fascist training." The fascism indoctrinates, gets into schools because it has to conquer children. Fascism isn't interested in older people. As what it wants is to continue in power, it's interested in children, they are the future.

Fabian: We can outline a question that's very important to Marcello. Because he was drawing reality and he seems very proud of that. Everyone stimulated him and at the same time he was having the first responsibilities that for children are very important, they give them a narcissistic pride. But afterwards without big differences Marcello says "the first responsibilities, the tasks and the first meeting as the son of the wolf: son of the wolf that was against the family ideas.

Mario: Regarding fascism, he was obliged to go to those meetings.

Fabian: Yes, that's why it seems important to me to make the effort that Marcello must have done to distinguish between what was a pride for him because it involved responsibilities from the fascism family rejection. Interesting how fascism takes those mythological figures to confuse or to merge them with citizen identity. It starts with the original citizens, Romulus and Remus, beginning with certain precepts and ideas that are

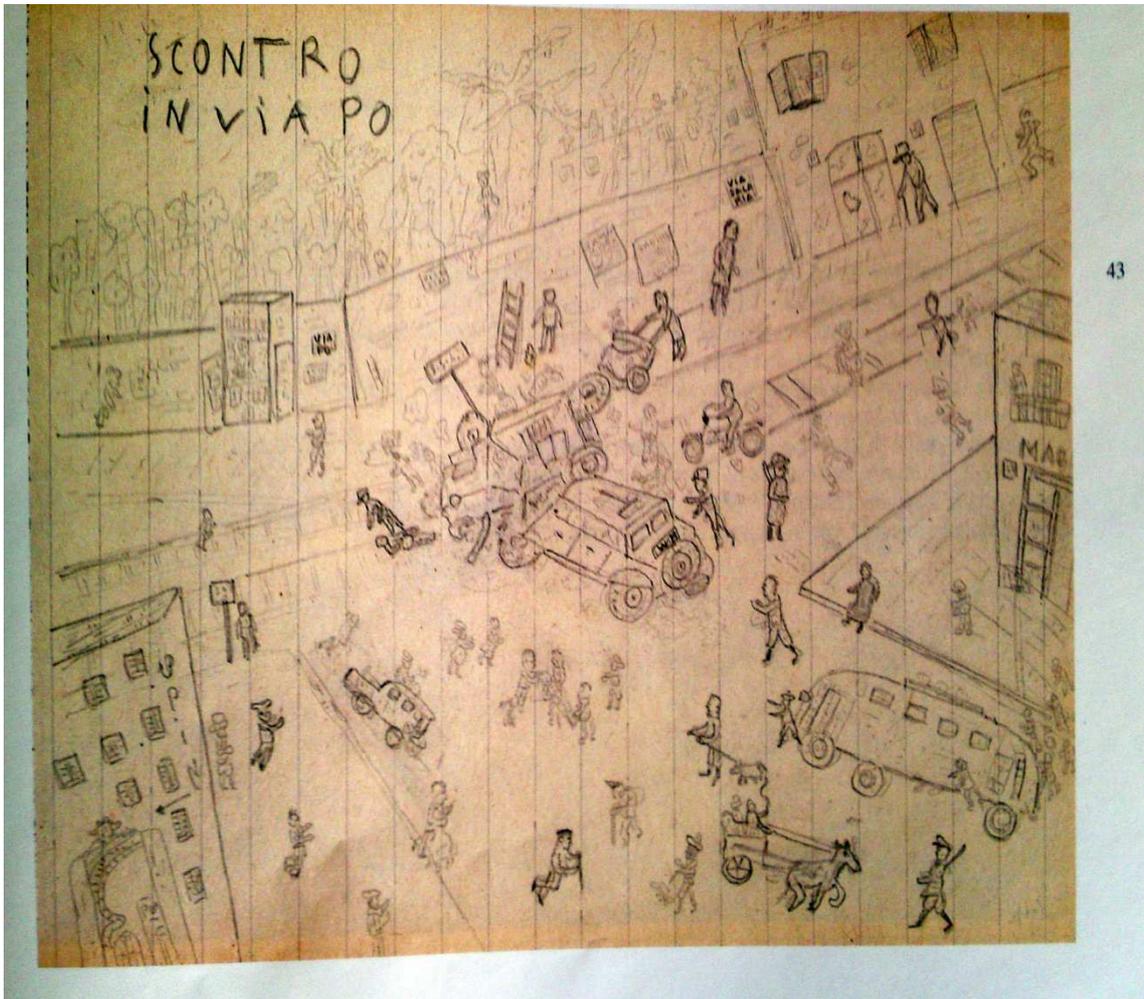
not to be abandoned. Only from such compliance and that submission one gets to be a citizen.

Mario: If not you are a pariah, as the Communists were at that time. But Marcello was a boy willing to grow and he behaved very intelligently at school. He didn't go to the meetings of the son of the wolf and he said "My Dad's a Communist."

Fabian: It's very important all that Marcello must have gone through, supported, surely, by his family. At that age the need for recognition, not only of the family but of the social environment as well is very important, and that's very well known by the totalitarian political forces using adolescents and children to build their totalitarian projects.

Mario: This was a family that gave Marcello the possibility of not being swallowed by the fascist machinery and therefore not to suffer the terrible subsequent defeat suffered by the fascism. Good people eventually end up winning. In the long run the good people win. Bad people reappear but in the long run they don't win. If they had won imagine the world we would be living. There is a constant struggle against imperialism, against those elements that can be very overwhelming.

Scontro in Via Po



Mario: In the first place, this is the street where he lived. It makes reference to an event that breaks the routine, an event that breaks violently in everyday's life development of the street where he lived.

Fabian: It also seems important, according to the graphical presentation, the "Scontro", or the crash, predominantly modifies, destroys one but actually the two cars that are shown damaged in the center of the drawing, which we could call the umbilicus of the drawing, the geographical center, that center appears with something broken, destroyed.

Mario: I find your remark very pertinent, in the sense that that event somehow breaks the normality in which life is developed in that street. You add that that event is just in the center of the drawing.

Fabian: As Levin said, regarding religious pictures, that the importance is given by the graphic dimension, here, speaking not only of the dimension, but of the geographic location within the drawing, we can say that the crash relevance is central.

Mario: There's in the middle a big crash, that is the one that in other drawings he described as the crash between fascists and communists. It's remarkable that the crash seems to have place, apparently, between two military vehicles.

Fabian: It's very significant. Also in other drawings, trucks appear much armored, very solid vehicles, with small windows. But in this case they are drawn so as to show a heavy damage.

Mario: Yes again I find very judicious the remark about the strength of the armored vehicles that suggests the strength of the regime: The regime solid stiffness. The windows are very small. Those are the characteristics of the vehicles and of the regime containing a frightening element: the military strength.

Fabian: That's also seen on different war devices. We can think of them as a kind of blockhouse, where there's just a space to get out the machine guns or to see. The regime and the regime devices are basically armed to protect themselves from outside.

Mario: Exactly. Only the guns are seen from outside. I think that on one of the vehicles there's a figure that attracts attention, that although if the perspective isn't perfect, it perhaps represents a machine gun. A rifle is seen in one of the vehicles that hits the other one. We can see that there's people inside the vehicle that has the machine gun, while in the one that has been hit appears the outstretched arm of a person that could be the trapped or dead driver. There also seems to be someone hit on the side of the truck that has been hit.

Fabian: Overall, what keeps calling my attention in Marcello's drawings is that duplication in what concerns the stroke, as well as in what concerns the intensity of the

stroke with which predominantly human figures are made. One would think that for some reason some figures are important and the others would seem to be ghosts.

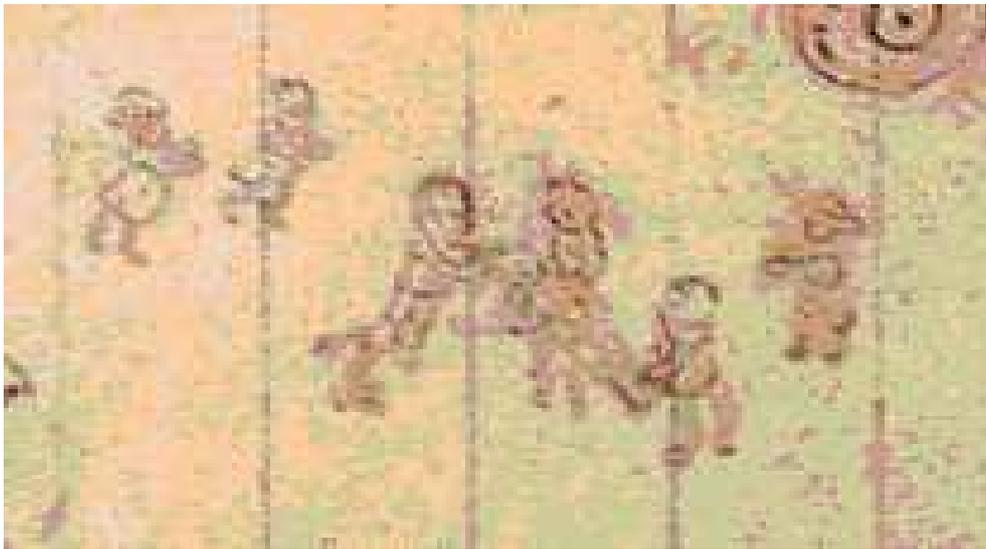
Mario: It seems important to detect the amount of vehicles that there are in the drawing. There's the truck that has hit the other, there's the truck that has been crushed by this annihilator artifact with an arm coming out of it and the dismembered wheels, there's also a person that has suffered the impact and that's lying on the floor. There are too other vehicles which are not military, that are present in Po's street life and that will be witnesses of this war scene. For example, there's a bus, (we can see the little ladder perfectly drawn by Marcello) by which people go up to leave the luggage. There's a guard leaving the car to approach the crash. It's a Po street more normal element. It calls the attention that the windows are also very little, on the other hand that was the buses design at the time. It's remarkable that Marcello achieved to draw the perspective of the military car, the one that hit the other, but not the one of the vehicle that has been crashed. Next to the car there's a guard and there's a child, as elements of normal life.

Fabian: I find relevant the normal life aspects in contrast to something that's broken, that crashes and that's a military element. The normal life images are a man with a kind of cane, a person walking a dog...

Mario: There's a vehicle that doesn't belong to the mechanical modernity -where the most sophisticated are the military vehicles- it's an animal drawn vehicle going in the opposite direction to them. It represents a vehicle of the past. There is a kind of soldier asking the man who's driving that car to go out from there, i.e. that's a country element, that's something of the past, not urban which crosses the city but that runs on the outskirts. There's a particular car, it isn't the military armored car, but a car of everyday life. That car is highlighted, but the figures around it are less relevant. There's a group watching the scene.

Fabian: I don't know if you think the same but it looks like a group of children. A group of children playing, apparently not too concerned, worried, or paying much attention to the episode.

Detail of children playing



Mario: In line with Marcello's statement that that was the street where they played, in some way the children's lives kept going, on despite of the gravity of the events. I'm not entirely sure that the crashed truck wasn't a war truck. Among the other vehicles there's a bicycle. Bicycles were very much used in Italian cities at the time, but they were also a means of locomotion for someone who is observing the crash in which a small military tank -or something like that- is involved. There's another vehicle, a baby stroller. All this shows that daily life remains valid in despite of the gravity of the abuse situation lived in Po Street. Then there are the two figures with a cane, which seem to represent aged men, the old ones. All ages are represented. Old people are important in Marcello's representation, they are detached as well as the children immersed in their game world, neither of them is looking at central scene. There's a figure, in the right top that comes running, someone who is keen to know what had happened and may represent an aspect of Marcello, very interested in social events. Then there is this diversity of vehicles. We can resume what you brought and that I found very interesting is the phantasmatic aspect of some human figures, very little highlighted. Those that are highlighted seem to matter.

Fabian: Yes, we should see why they are highlighted, because this doesn't only happen with human figures, but also with a certain part of the town. For example, the part that's behind the wall, in the upper left. It has a clearer stroke, not so dark, the pressure on the paper seems to be slightest. We should

see with what to relate it. In the beginning, we had said that the boys appeared without paying so much attention and it also seems that there is a certain part of the city that is unmoved by the war, which doesn't appear in the foreground, and doesn't have much relevance and if we do know that the war changes the landscape, that really changes everything, even so there are figures that appear to be more indifferent to the events that are happening.

Mario: I agree. The figure that clearly appears (maybe there are others but don't seem to be so well delineated) is the mother with the baby. The role of the mother protecting the baby, both very close to be affected by the crash. The other people that are on the street are almost all males.

Fabian: Maybe you can take it as an example, as an evidence of what was happening in the social life of that time, because the mothers, the women in general, tended to be located inside, at home. I remember another drawing in which, a woman is seen looking outside, watching the scene from the window.

Mario: Where Marcello can be located? It seems that he's in this balcony, at the right. I think that things happened as you said: women watching from inside, except maybe in "Waiting in line..." where there are many women waiting.

Fabian: Waiting to get food.

Mario: I think that what we had previously identified as a bicycle, it could also be a scooter. Both have been very much used in Italy. I would highlight the fact that everything seems to be viewed from above. Then we can locate Marcello as watching from the balcony, from a distance, not immersed in what's traumatic. Another interesting thing in the picture is that the geographical reference is very well established: Via Po and Via Salaria. The collision takes place in this intersection. Via Salaria is surrounded by a large wall. I think it might represent that part of the absent population, that isn't there, or also the idea of the ghetto, a wall separating the gentlest city of those who are excluded, who are phantasmatic. Another thing that I find interesting is the boy with a ladder, who seems to be related to putting up posters: The man or boy with a ladder with a bucket seems to be sticking a poster up on the wall. There's a lot of news, information that's taking place with which Marcello is closely linked.

Fabian: We can assume that those stickers might have been the few public demonstrations of discontent: surely the press was very controlled and such demonstrations were often performed clandestinely, risking the life. They were a way of expressing discontent, the population rebellion facing certain situations they considered unjust. That's why we assume they are of some relevance to Marcello, for what it has to do with his family tradition, because of its significance linked to the breakup, and to a different view of what's predominant.

Mario: I have a doubt whether the putting up of stickers actually shows a rebellion to domination or if otherwise they are official announcements. In both cases the posters should have had much significance for him.

Fabian: One might think it's impossible for anyone to stick posters linked to the resistance, precisely, in this scene, in front of the police, but we know that, if, on one hand it can be a representation of a real figure, on the other hand there's the possibility that it could symbolize something not so obvious.

The friend:

Here's there is something that has been add about Davide Tagliocozzo, of nine years old, Marcello' age, who tells how he saves himself from the police assaults.

Marcello says: "One day, in the first lights of dawn there was a lot of animation in the street; Jewish families were carried from their homes, pushing them into trucks. His father immediately understood the situation, the great danger and he hid his wife and his two children in a small balcony of the house where they quietly crouched down, terrified. He closed the balcony doors, he made the undone beds and he presented himself to the gendarmes. They had the list of the family members. "The others, where are they?" "They went to the country to visit some relatives." His father never came back".

Mario: There's a figure that's sitting on the sidewalk of what we assume it might be Marcello's house because there's his name ("Mar"), that having no trousers could be a girl, as if there were also a girl present, maybe she was very important in his life. What's important seems to be much highlighted. The man with the cane, the soldier with the rifle, the police, also the man who walks the dog is very important, as a part of everyday

life. We don't know if he had dog at home, but there are parts of everyday life that are present and that seem to be important for Marcello. Those who are there are those who seem to be, rather than armed forces, fascist police and there's also the wounded scene that's very shocking to Marcello. There's also someone that seems to be waiting for a bus.

Detail of a boy on the balcony



Fabian: Yes, he seems to be waiting for a bus. I was also thinking about the child's figure on the right. If I remember correctly, Marcello had spoken of a friend who was his same age, with whom he had a very close and relevant bond and that could be the figure on the right, just placed close to him, and with this line highlighted, dark, giving it relevance. This is an association, a link that we could take into account.

Mario: Another thing that appears on the drawing is that even there's a window opened, at the same time, it's occluded, as the windows of the big building; besides this other window that's closed. As if there were something that can't be seen, that mustn't be seen and that we relate to the ideas of the father and to the woman who is protected within the house: privacy that shouldn't be seen. Another thing to think that also

appears in the garage's drawing, it's something as a hole, it's hard to interpret it, because it appears as something cracked, in that door next to the old man.

Fabian: Yes, it's clearly drawn and it does indeed make me think of the garage's one, where it had much relevance. This question of the hole, of the break, of going through can be taken as Marcello's will, as his desire to see beyond, to be able to make any movement that enables him to go deeper.

Mario: From a reading I did from our previous meeting and this one I was reconsidering the interpretation of that hole that's so important in Marcello's drawing. His drawings have a very large predominance of realism, as you and Levin had noted, equating them with the works of Cándido López. And there's something about the imaginary that seems to be missing; some inability of imaginization. Do you like the hypothesis?

Fabian: Yes, I thought you were going to say imagery.

Mario: Yes, of imagery, of the imaginary registration. There's something that occludes the imaginization and reality appears like an almost photographic registration.

Fabian: As if the idea should be only that of the registration.

Mario: The registration unimaginative.

Fabian: And the little, perhaps sparsely linked to something different from the registration can appear on these elements we were pointing out: in the perspective, in the stroke's intensity: these aspects are those that make the difference with a photographic registration.

Mario: "*Scontro ...*" has even less imaginary elements than the drawing where the skeleton is.

Fabian: No symbolism.

Mario: Neither symbolism nor imagination. It's the most associated with Cándido López: as if the imagination were more blocked by the real fact.

Fabian: We can think about the risk of so many intense situations, both familial and social and the resonance that all these unexpected and unmanageable factors had for the boy and his family. Perhaps Marcello has found himself before the need to reflect the things the way they were and not as he felt them. Moreover, there might have been a kind of pulsional restraint, a certain reserve.

Mario: Yes, what you say it's important, in the sense that there's something in the pulsional order or of the feelings order that's limited.

Fabian: Sure, a lack of connection with his own pulsional aspects, such as looking for a kind of control more closely linked to the obsessive. I imagine, for example, that many stories that were circulating in the family, mainly linked to the abuse of the regime towards the father, may have made him feel indignation. Maybe before the manifested authority's rejection towards the father he may have needed to more severely restrained his hatred towards the offenders. And that also may have led him to strongly repress his own ambivalence towards his father. That's why the possibility of unfolding the imaginary may have been seen impoverished.

Mario: I was referring to the question of the imagination in the sense that the imaginary is caused in the boys lives by the novel of adventures, as in "Star Wars ". The characters that appear in the children's drawing are imaginary, not realistic. That's what's missing in Marcello's drawings. In that sense there's a hole. Nothing of that appears. It's a particularly significant element in "*scontro in Via Po*" where there's already nothing of the imaginary of a child of that age. The readings that Marcello could have had are all readings that don't include imaginary world elements: that's why there are holes. I think there we can really see what's missing. In children's drawings there's always an imaginary element. They are not realistic as Cándido López. There's a time when they become more realistic, which is about Marcello's age, but fiction characters will always appear and they don't appear here. There's perhaps an approach to the elements having to do with childhood in the man with the dog, in the boys playing football (although sport isn't just an imaginary registration) and in the horse carriage going away.

Fabian: Something discordant.

Mario: Almost without realism.

Fabian: I think there may be a connection (I don't know of what type, it's to think about it); in the sense that if someone is more connected to what's pulsional he can give room to his imagination.

Mario: There are two registrations.

Fabian: The pulsional is more basic, that's true. The pulsional is what's most basically linked to the body.

Mario: It is really linked to the body, to the sexual desire, to the oral desire, to the anal desire.

Fabian: We should see how he gets through that drive and how he does it: if in a more direct way or in a more imaginary one, more processed.

Mario: Something of what you are saying is really well. Perhaps drives are in the center of the scene, in the sense that in the center is the clash. Note that the wheels can perfectly represent the open legs of a woman, what Freud has remarked, the V in the butterfly. That may be both the traumatic as the primary scene represented. It's possible that that crush awakens something in him that has to do with the birth of babies. We can see that there's a mother with her baby. The penetration of the small tank with the truck produces babies.

Baby stroller detail



Real world can be mixed with the phantasmatic unconscious and that will give to that real its texture. The better the primary repression is established less catastrophic will be the scene that reality shows, in the sense that subjectivity is seen more disorganized by the unconscious events than by the conscious ones.