**Introductionto *epff9*: Interiors/Exteriors**

The complex relationship that psychoanalysis entertains with cinema is built on the many elements in the two disciplines that make them exquisitely compatible: their parallel histories, their important roles in contemporary culture, the similarities of their respective languages, their common focus on narratives and fascination with dreams.

Since our first festival back in 2001, *epff* has become internationally recognized as a main forum where psychoanalysts, therapists, filmmakers, scholars and students of film studies get together under the same roof, contribute to the debate from their respective disciplines, learn from one another, and enjoy each other’s company. *epff,* as I have pointed out on other occasions, is not primarily about the application of psychoanalytic ideas to film studies, but is a forum that provides an opportunity to find points of contact and to engage in constructive dialogue and cross-fertilization.

I believe that the experience of watching movies - entertaining, instructive, exciting or relaxing as the case may be - is enriched by the chance to have a free and creative space and time where to reflect on it in the company of like-minded people. *epff* exists primarily to provide such a space and time.

All films in the programme are, as always for us, ‘Made in Europe’ - something we consider important in view of the poor distribution such films usually receive compared with their ‘wealthier’ American cousins, with the added symbolic meaning this year that they represent our own modest response to a Brexit which is attempting to isolate our country, culturally as well as politically and economically, from the rest of our continent. This year the programme includes features, documentaries and shorts from Great Britain, Germany, Norway, Italy, Spain, Latvia, Israel, Finland, Romania and Sweden.

This year, te general theme of *epff* is *Interiors/Exteriors.* This is a vast subject that should allow us to explore together the boundaries separating, in real life as well as in the minds of those living it, what belongs inside from what is located ‘out there’. Cinema, with its representation of both internal and external spaces, with its focus on events happening out there and at the same time in the minds of their protagonists, by capturing images ‘inside’ its camera apparatus and then projecting them ‘out’ onto a screen for all of us to see them, seems to be the ideal medium to make us reflect on the theme of our Festival.

The forward slash (**/**) between the words ‘Interiors’ and ‘Exteriors’ has the double (or perhaps the ambiguous) function to separate these two worlds and, at the same time, to unite them. That graphic symbol is, and stands for, a line - quite thick at times, almost invisible at other times - drawn between different territories. These can harmoniously coexist or else clash with each other, or indeed move, sometimes gradually other times suddenly, from one condition to the other, and then back again. A lot of psychopathology, incidentally, could be conceptualized as originating from a discordance, or even a conflict, between interiority and exteriority. In this respect, the title of one of my books, *Boundaries and Bridges,* may provide apt spatial and temporal metaphors for the discussion of themovies we are going to watch.

Finally, to call this event a ‘Film Festival’ must be understood as a kind of shorthand for what, to all intents and purposes, is a combination of festival and conference. If we have settled for the term ‘Festival’ it is to emphasize the *festive* aspect that we anticipate will characterize the few days we’ll be spending together.

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