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ANALISI DELLA RELAZIONE TRA PSICOPATOLOGIA E CREATIVITÀ

Relatore

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ABSTRACT

Il '*genio folle*' è uno stereotipo ricorrente dell'espressione culturale contemporanea che caldeggia l'ipotesi che la creatività richieda un certo grado di follia. D'altra parte molte persone geniali hanno sofferto di una sorta di disordine mentale che, molto spesso, è stato visto come il prezzo da pagare per il possesso del dono '*sublime*' della creatività. Si è anche visto che molte idee non convenzionali prodotte da certi malati di mente hanno somiglianze con le intuizioni degli individui creativi.

A partire dalle indagini di Cesare Lombroso di '*Genio e follia*' del 1872, gli ultimi decenni hanno visto un numero crescente di studi empirici che suggeriscono che vi sia realmente un'associazione tra la creatività e le varie forme di psicopatologia, tra cui i disturbi dell'umore, la schizofrenia, l'abuso di alcol e più recentemente l'ADHD e l'autismo. Questi studi sembrano indicare che gli individui altamente creativi sono a maggior rischio per alcuni disturbi rispetto alle altre persone in generale. Tuttavia, la ricerca più sfumata suggerisce che gli individui che hanno '*piccole dosi*' di psicopatologia, come quelli che presentano sintomi sottosoglia o che hanno ereditato una parte del genotipo patologico, hanno maggiori probabilità di essere creativi rispetto sia ai soggetti sani sia a quelli con disturbo conclamato. L'eterogeneità dei risultati ottenuti, anche a seguito del fatto che i disturbi psichici si presentano sempre sotto forma di spettro, è stata definita dalla Carson, (2013) secondo un modello definito '*rapporto dose-dipendente*', e da Anna Abraham (2014), che ha organizzato l'eterogeneità dei

dati in un modello grafico rappresentato da una funzione che assume la forma di *'U rovesciata'*.

Molti di questi studi, che hanno riscontrato un'associazione tra creatività e psicopatologia, sono stati criticati per deficit metodologici che hanno messo in discussione la loro validità (Schlesinger, 2009). Pertanto, il dibattito sul *'genio folle'*, si sviluppa all'interno di due poli. Da un lato si schierano quelli che suggeriscono che gli elementi del disturbo mentale possono aumentare la creatività (almeno in piccole dosi) e l'altro lato c'è chi suggerisce che la correlazione tra la creatività e la psicopatologia non è dimostrata per cui tutti gli studi che fanno tale affermazione sono pieni di errori metodologici.

In effetti, nel loro insieme, il supporto empirico non è del tutto convincente a causa, forse, della grande importanza attribuita ai dati biografici e all'utilizzo nelle ricerche di piccole coorti. Anche le recenti indagini in campo neurologico hanno mostrato il loro interesse più per il funzionamento del cervello nella strutturazione del così detto pensiero divergente che per il nesso di alcune patologie con la creatività *'alta'*. Infine, pure le Istituzioni Pubbliche che si interessano di salute non hanno dedicato molto spazio al problema. Non risulta, infatti, che vi siano statistiche al riguardo sul tasso di disturbi mentali e l'attività artistica che, anche nell'ambito istituzionale, viene considerata non come una vera e propria professione lavorativa, ma piuttosto come un *'non mestiere'*.

Lo scopo primario di questa tesi è, quindi, quello di esaminare, sulla base di parte della letteratura teorica ed empirica, la questione di una possibile associazione tra creatività

e psicopatologia dopo aver discusso dei problemi che presenta la definizione di creatività e la sua misurazione.

L'ipotesi di associazione fra la creatività e la psicopatologia è stata spesso collocata in un contesto evolutivo, in cui la gravosità della psicopatologia viene compensata dal vantaggio di una maggiore creatività. È stata, anche, proposta l'ipotesi contraria, seppur marginale, che considera la creatività come generatrice della psicopatologia. In entrambe le ipotesi il problema, comunque, non cambia perché si tratta solo di un'inversione della causa con l'effetto: entrambi i casi confermano l'esistenza di una relazione.

Negli studi empirici si ritrovano spesso le stesse domande alle quali le indagini scientifiche dovrebbero dare una risposta: l'attività creativa è veramente frutto di uno stile di pensiero diverso da quello ordinario diffuso nella popolazione generale? E nell'ipotesi affermativa, questa diversità porta sempre ad un aumentato rischio di sofferenza mentale? Oggi una moltitudine di domande mantengono l'interesse di un sempre crescente numero di ricercatori che si concentrano su differenti aspetti della creatività.

La principale difficoltà nel fornire risposte a questi e ad altri quesiti, come è già stato segnalato, è quella di trovare un'univoca definizione del costrutto di creatività e di psicopatologia. Nelle attuali ricerche non è più ipotizzabile che tali dati vengano desunti dalle biografie ufficiali degli artisti, dato il loro scarso valore scientifico rispetto ad un questionario somministrato da un ricercatore o all'anamnesi raccolta da un clinico.

La fine del diciannovesimo secolo ha visto la nascita di molti studi scientificamente orientati sulla presunta associazione della creatività con il disturbo mentale. La creatività, come oggetto di studio, è un'entità multiforme che per natura è transazionale. Così, la creatività, è studiata da molte discipline come la psicologia, sociologia, pedagogia, storia, economia e, più recentemente, dalla genetica e dalle neuroscienze, dopo anni di ricerche non soddisfacenti in campo psicometrico (Kaufman & Sternberg, 2010).

I ricercatori stanno ora utilizzando misure di *neuroimaging* per studiare i percorsi cognitivi e neurologici che sottendono al pensiero creativo. Il recente interesse per la creatività e il suo supposto collegamento con la psicopatologia, ha originato nuovi metodi di investigazione sulla natura di tale costrutto quali la MRI, PET, EEG e gli studi neuro anatomici. Questi nuovi metodi di investigazione hanno utilizzato in combinazione compiti cognitivi e comportamentali che hanno dato la possibilità alle ricerche molecolari in campo genetico di fornire prove sul problema della ereditabilità della creatività.

Partendo dal presupposto condiviso dalla maggior parte dei ricercatori circa l'esistenza di un fenotipo dell'individuo creativo, gli studiosi sono ora in grado di mappare il processo creativo e di riconoscere le aree cerebrali interessate, esaminando i diversi percorsi e livelli della attività corticale in soggetti creativi e non, misurando il flusso sanguigno e l'attività dei neuroni.

I risultati delle neuroscienze hanno ulteriormente contribuito ad aumentare le diverse evidenze dei lavori precedenti, anche perché spesso questi studi danno

l'impressione di essere frutto di passioni per cui ci si domanda se l'idea che la creatività sia associata a certi disturbi mentali non possa fare più male che bene. C'è il rischio che la creatività diventi, così, una forma di devianza con l'effetto di banalizzare il disturbo mentale.

Nonostante il divario tra entusiasmo e prove concrete, i dibattiti sulla creatività e il disturbo mentale hanno un merito in quanto appaiono motivati dal desiderio di non condannare il disturbo mentale, di incoraggiare ulteriori ricerche sulla prevenzione e il trattamento dei disturbi mentali e nel contempo sul sostegno della creatività.

C'è una grande necessità di incoraggiare la creatività e le persone creative in mezzo a noi in modo che come un virus si propaghi rapidamente, in particolar modo in questo periodo storico che ci costringe ad affrontare ogni giorno problemi sempre più complessi. C'è anche bisogno di trovare modi più efficaci per prevenire, trattare e destigmatizzare i disturbi mentali di ogni tipo.

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