



Art The Unconscious

Justin Schmit



Art The Unconscious:

Dreams 1900-2000 Lynn Gamwell, Equitable Gallery, 2000 Written to commemorate the centenary of Freud's classic work this illustrated book examines the shifting roles that dreams have played in twentieth century art and science **BOOK JACKET**

Art and the Creative Unconscious Erich Neumann, 2026-01-20 A landmark account of how artistic expression arises from the collective unconscious This book brings together four essays by analytical psychologist Erich Neumann who explores the connections between creativity and the unconscious mind The archetypes of the collective unconscious he argues are intrinsically formless psychic components that take form in art The psychology of the individual in whom they appear the mediums of expression through which they pass and the time and place in which they occur mold their varying forms Neumann illustrates his theme in the first essay Leonardo da Vinci and the Mother Archetype in which he shows how the work of art and art itself were for Leonardo not ends in themselves but rather instruments and expressions of his inner life He follows with Art and Time A Note on Marc Chagall and Creative Man and Transformation Neumann sees the artist as a hero in isolation a tragically lonely figure whose mission is often to oppose the cultural canon of the age He demonstrates how the problem of form in modern art is linked to the chaos of the modern world and a fundamental change in how the individual seeks a life of dignity **Art and the Unconscious** John MacCaig Thorburn, 1999 First Published in 1999

Routledge is an imprint of Taylor Francis an informa company *The Age of Insight* Eric Kandel, 2012-03-27 A brilliant book by Nobel Prize winner Eric R Kandel The Age of Insight takes us to Vienna 1900 where leaders in science medicine and art began a revolution that changed forever how we think about the human mind our conscious and unconscious thoughts and emotions and how mind and brain relate to art At the turn of the century Vienna was the cultural capital of Europe Artists and scientists met in glittering salons where they freely exchanged ideas that led to revolutionary breakthroughs in psychology brain science literature and art Kandel takes us into the world of Vienna to trace in rich and rewarding detail the ideas and advances made then and their enduring influence today The Vienna School of Medicine led the way with its realization that truth lies hidden beneath the surface That principle infused Viennese culture and strongly influenced the other pioneers of Vienna 1900 Sigmund Freud shocked the world with his insights into how our everyday unconscious aggressive and erotic desires are repressed and disguised in symbols dreams and behavior Arthur Schnitzler revealed women's unconscious sexuality in his novels through his innovative use of the interior monologue Gustav Klimt Oscar Kokoschka and Egon Schiele created startlingly evocative and honest portraits that expressed unconscious lust desire anxiety and the fear of death Kandel tells the story of how these pioneers Freud Schnitzler Klimt Kokoschka and Schiele inspired by the Vienna School of Medicine in turn influenced the founders of the Vienna School of Art History to ask pivotal questions such as What does the viewer bring to a work of art How does the beholder respond to it These questions prompted new and ongoing discoveries in psychology and brain biology leading to revelations about how we see and perceive how we think and feel and

how we respond to and create works of art Kandel one of the leading scientific thinkers of our time places these five innovators in the context of today's cutting edge science and gives us a new understanding of the modernist art of Klimt Kokoschka and Schiele as well as the school of thought of Freud and Schnitzler Reinvigorating the intellectual enquiry that began in Vienna 1900 The Age of Insight is a wonderfully written superbly researched and beautifully illustrated book that also provides a foundation for future work in neuroscience and the humanities It is an extraordinary book from an international leader in neuroscience and intellectual history

Art And The Creative Unconscious Erich Neumann, 2013-09-05 This is Volume VI of twelve in the Analytical Psychology Series Originally published in 1959 this is a collection of four essays on art and the creative unconscious three of which are translations of The Optical Unconscious Rosalind E. Krauss, 1994-07-25 The Optical Unconscious is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self fulfilling truths The account of modernism presented here challenges the vaunted principle of vision itself And it is a very different story than we have ever read not only because its insurgent plot and characters rise from below the calm surface of the known and law like field of modernist painting but because the voice is unlike anything we have heard before Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery Rosalind Krauss abandons the historian's voice of objective detachment and forges a new style of writing in this book art history that insinuates diary and art theory and that has the gait and tone of fiction The Optical Unconscious will be deeply vexing to modernism's standard bearers and to readers who have accepted the foundational principles on which their aesthetic is based Krauss also gives us the story that Alfred Barr Meyer Shapiro and Clement Greenberg repressed the story of a small disparate group of artists who defied modernism's most cherished self descriptions giving rise to an unruly disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today In order to understand why modernism had to repress the optical unconscious Krauss eavesdrops on Roger Fry in the salons of Bloomsbury and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug we find her in the living room of Clement Greenberg as he complains about smart Jewish girls with their typewriters in the 1960s and in colloquy with Michael Fried about Frank Stella's love of baseball Along the way there are also narrative encounters with Freud Jacques Lacan Georges Bataille Roger Caillois Gilles Deleuze and Jean Fran ois Lyotard To embody this optical unconscious Krauss turns to the pages of Max Ernst's collage novels to Marcel Duchamp's hypnotic Rotoreliefs to Eva Hesse's luminous sculptures and to Cy Twombly's Andy Warhol's and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as Anti Form These artists introduced a new set of values into the field of twentieth century art offering ready made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions

Dancing with the Unconscious Danielle Knafo, 2012-04-23 In writing and lecturing over the past two decades on the relationship between psychoanalysis and art Danielle Knafo has demonstrated the

many ways in which these two disciplines inform and illuminate each other This book continues that discussion emphasizing how the creative process in psychoanalysis and art utilizes the unconscious in a quest for transformation and healing Part one of the book presents case studies to show how free association transference dream work regression altered states of consciousness trauma and solitude function as creative tools for analyst patient and artist Knafo uses the metaphor of dance to describe therapeutic action the back and forth movement between therapist and patient past and present containment and release and conscious and unconscious thought The analytic couple is both artist and medium and the dance they do together is a dynamic representation of the boundless creativity of the unconscious mind Part two of the book offers in depth studies of several artists to illustrate how they employ various media for self expression and self creation Knafo shows how artists though mostly creating in solitude are frequently engaged in significant relational processes that attempt rapprochement with internalized objects and repair of psychic injury Dancing with the Unconscious expands the theoretical dimension of psychoanalysis while offering the clinician ways to realize greater creativity in work with patients

Experiencing the Magic of Art Justin Schmit, 2006-03 This is the story of how a sculptor's quest to find the magic of art transformed his life and work It documents the process through which he found his inner self and in so doing so reveals how each of us can come to know and understand our own unique artistic voice The author explores myths and rituals and what psychologists neural scientists philosophers poets artists and mystics have told us about the world we create in our minds and how we can use this knowledge to enhance our experience of art The reader is guided through the great art movements from the caves at Lascaux painted 30 000 years ago to Andy Warhol's Brillo Box The book is short scholarly easy to read and illustrated with dozens of the author's whimsical cartoons

Echo of the Unconscious in Painting Naum G. Itkin, Susanne Schuenke, 2019-11-25 A psychoanalytic approach in research of the origin of surrealist art reveals significant emotional experience is a base of personal iconography unconscious symbolism biological psychological social spiritual aspects of existence have been transformed into imagery metaphorical meanings of form color composition manifest the latent content

The Hidden Order of Art Anton Ehrenzweig, 2023-04-28 From the Preface The argument of this book ranges from highly theoretical speculations to highly topical problems of modern art and practical hints for the art teacher and it is most unlikely that I can find a reader who will feel at home on every level of the argument But fortunately this does not really matter The principal ideas of the book can be understood even if the reader follows only one of the many lines of the discussion The other aspects merely add stereoscopic depth to the argument but not really new substance May I then ask the reader not to be irritated by the obscurity of some of the material to take out from the book what appeals to him and leave the rest unread In a way this kind of reading needs what I will call a syncretistic approach Children can listen breathlessly to a tale of which they understand only little In the words of William James they take flying leaps over long stretches that elude their understanding and fasten on the few points that appeal to them They are still able to profit from this incomplete

understanding This ability of understanding and it is an ability may be due to their syncretistic capacity to comprehend a total structure rather than analysing single elements Child art too goes for the total structure without bothering about analytic details I myself seem to have preserved some of this ability This enables me to read technical books with some profit even if I am not conversant with some of the technical terms A reader who cannot take flying leaps over portions of technical information which he cannot understand will become of necessity a rather narrow specialist It is an advantage therefore to retain some of the child's syncretistic ability in order to escape excessive specialization This book is certainly not for the man who can digest his information only within a well defined range of technical terms A publisher's reader once objected to my lack of focus What he meant was that the argument had a tendency to jump from high psychological theory to highly practical recipes for art teaching and the like scientific jargon mixed with mundane everyday language This kind of treatment may well appear chaotic to an orderly mind Yet I feel quite unrepentant I realize that the apparently chaotic and scattered structure of my writing fits the subject matter of this book which deals with the deceptive chaos in art's vast substructure There is a hidden order in this chaos which only a properly attuned reader or art lover can grasp All artistic structure is essentially polyphonic it evolves not in a single line of thought but in several superimposed strands at once Hence creativity requires a diffuse scattered kind of attention that contradicts our normal logical habits of thinking Is it too high a claim to say that the polyphonic argument of my book must be read with this creative type of attention I do not think that a reader who wants to proceed on a single track will understand the complexity of art and creativity in general anyway So why bother about him Even the most persuasive and logical argument cannot make up for his lack of sensitivity On the other hand I have reason to hope that a reader who is attuned to the hidden substructure of art will find no difficulty in following the diffuse and scattered structure of my exposition There is of course an intrinsic order in the progress of the book Like most thinking on depth psychology it proceeds from the conscious surface to the deeper levels of the unconscious The first chapters deal with familiar technical and professional problems of the artist Gradually aspects move into view that defy this kind of rational analysis For instance the plastic effects of painting pictorial space which are familiar to every artist and art lover turn out to be determined by deeply unconscious perceptions They ultimately evade all conscious control In this way a profound conflict between conscious and unconscious spontaneous control comes forward The conflict proves to be akin to the conflict of single track thought and polyphonic scattered attention which I have described Conscious thought is sharply focused and highly differentiated in its elements the deeper we penetrate into low level imagery and phantasy the more the single track divides and branches into unlimited directions so that in the end its structure appears chaotic The creative thinker is capable of alternating between differentiated and undifferentiated modes of thinking harnessing them together to give him service for solving very definite tasks The uncreative psychotic succumbs to the tension between conscious differentiated and unconscious undifferentiated modes of mental functioning As he cannot integrate their divergent functions true chaos ensues

The unconscious functions overcome and fragment the conscious surface sensibilities and tear reason into shreds Modern art displays this attack of unreason on reason quite openly Yet owing to the powers of the creative mind real disaster is averted Reason may seem to be cast aside for a moment Modern art seems truly chaotic But as time passes by the hidden order in art's substructure the work of unconscious form creation rises to the surface The modern artist may attack his own reason and single track thought but a new order is already in the making This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1971 From the Preface The argument of this book ranges from highly theoretical speculations to highly topical problems of modern art and practical hints for the art teacher and it is most unlikely that I can find a reader who will feel at home on every level *The Creative Unconscious* Hanns Sachs, 2008-06-01 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world's literature in affordable high quality modern editions that are true to the original work **The Creative Unconscious** Hanns Sachs, 1951 **The Hidden Order of Art**, **The Art Firm** Pierre Guillet de Monthoux, 2004 The Art Firm explores the seemingly unorthodox alliance of the arts management and marketing Art firms as avant garde enterprises and arts corporations have existed for at least two hundred years using texts images and other types of art to create corporate wealth This book investigates how to apply the methods artists use in creating value to the methods more traditional managers use in running their businesses Guillet de Monthoux offers a crash course in aesthetics from Kant to Gadamer showing how aesthetic management and metaphysical marketing can create value Using case studies of successful art managers from Richard Wagner to Robert Wilson the author illustrates the creative role so central to value making in contemporary economies performed by aesthetic play in art firms Along the way Guillet de Monthoux points out how responsible aesthetic management and marketing can eradicate the problems of banality and totality the two capital sins of an art based economy *Between Art Practice and Psychoanalysis Mid-Twentieth Century* Beth Williamson, 2017-07-05 The work of mid twentieth century art theorist Anton Ehrenzweig is explored in this original and timely study An analysis of the dynamic and invigorating intellectual influences institutional framework and legacy of his work *Between Art Practice and Psychoanalysis* reveals the context within which Ehrenzweig worked how that influenced him and those artists with whom he worked closely Beth Williamson looks to the writing of Melanie Klein Marion Milner Adrian Stokes and others to elaborate Ehrenzweig's theory of art a theory that extends beyond the visual arts to music In this first full length study on his work including an inventory of his library previously unexamined archival material and unseen artworks sit at the heart of a book

that examines Ehrenzweig's working relationships with important British artists such as Bridget Riley, Eduardo Paolozzi and other members of the Independent Group in London in the 1950s and 1960s. In Ehrenzweig's second book *The Hidden Order of Art* (1967), his thinking on Jackson Pollock is important too. It was this book that inspired American artists Robert Rauschenberg and Robert Morris when they deployed his concept of de-differentiation. Here Williamson offers new readings of process art c. 1970, showing how Ehrenzweig's aesthetic retains relevance beyond the immediate post-war era. **Encyclopedia of Creativity** Mark A. Runco, Steven R. Pritzker, 1999-08-02 This encyclopaedia provides specific information and guidance for everyone who is searching for greater understanding and inspiration. Subjects include theories of creativity, techniques for enhancing creativity, individuals who have made contributions to creativity. **An Actor Prepares** Konstantin Stanislavsky, 1989 The first volume of Stanislavsky's enduring trilogy on the art of acting defines the System as a means of mastering the craft of acting and of stimulating the actor's individual creativeness and imagination. **The Hidden Essence of Art** Stephen Newton, 2025-08-26 This book offers a wide-ranging review of art throughout the ages to isolate the original source of religions and religious practices within the symbiotic relationship between art production and universal ritual procedures. A psychoanalytic perspective identifies the creative process as the common factor and integral structure of not only the formation of the art object but also ritual enactments and performance and furthermore religious doctrine and ceremony. The ritual creative process is unearthed as the unique prototype for the fundamental concept of death and resurrection that underpins religious belief. The book was written with the general reader in mind but it will also be of interest to psychoanalytic researchers, art historians and art practitioners as well as to theologians. **Imagining Windmills** Marián Cao, Richard Hougham, Sarah Scoble, 2021-12-30 *Imagining Windmills* presents a compilation of scholarly chapters by selected authors of global standing in the arts therapies. This book reflects the theme of the 15th International Conference of the European Consortium for Arts Therapies (ECArTE) held in Alcalá de Henares, Spain, birthplace of Miguel de Cervantes. This innovative work seeks to further understanding of arts therapy education, practice and research and incorporates current thinking from art therapists, dance movement therapists, dramatherapists and music therapists. Writers from Belgium, Germany, Greece, India, Israel, Italy, The Netherlands, Spain, Sweden, UK and USA combine to give an international voice to the book which celebrates cultural distinctiveness while also presenting shared intercultural developments in the professions. This interdisciplinary publication explores questions of the unknown and the imagined, misconception, delusion, truth and trust in the arts therapies. It enquires into ways in which education and the practice of the arts therapies engage with the imagination as a place of multiple realities which may lead us closer to finding our truth. This book will be of interest and relevance not only to those in the arts therapeutic community but also to a broad audience including those in related professions for instance psychology, sociology, the arts, medicine, health and wellbeing and education. **Psychoanalytic Perspectives on Art, V. 3** Mary M. Gedo, 2013-05-13 This new hardcover annual offers a

unique scholarly format an interdisciplinary dialogue that it is hoped will foster the development of a sound useful methodology for applying psychoanalytic insight to art and artists The series provides a medium for those who study art those who interpret it and occasionally those who create it formally to explore the meaning of an artistic work as the direct reflection of the inner world of its creator Within each volume individual topics are addressed by either an art historian or a psychoanalyst with a response frequently tendered by an expert from the other field Reviews of important books of cross disciplinary interest are treated in a similar manner and include rebuttals by the authors themselves It is precisely this exchange of ideas among scholars with difference perspectives on the meaning of a work of art that sets PPA apart from the standard art history publication Its depth of scholarship coupled with its innovative format make it a fascinating addition to the burgeoning field of psychoanalytic studies of art history

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