

Psychoanalysis And Visual Art A Female Painter And Her

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[Psychoanalytic Perspectives on Art](#) - 1985

New Feminist Art Criticism - Katy Deepwell 1995

This text reviews feminist art strategies as they emerged in the late 1980s and early 1990s in America and the UK. It draws together the views of prominent practitioners, critics, academics and curators on a broad range of controversial issues. The central focus of the book is feminism's engagement with psychoanalysis and post-modernism and its aim of deconstructing the borders between art and craft, and theory and practice. Feminist politics in the art world are also investigated through discussion of the negotiations of feminist curators, responses to feminist exhibitions, issues surrounding pornography and the censorship of women's work, and the role of feminist teaching on fine art and design degree courses. The book covers a variety of art work, including installation work, painting, textiles and photography.

Image and Insight - Ellen Handler Spitz 1991

Drawing on psychoanalytic discourse, the author of this work probes the use of words and images in contemporary culture. She draws upon a number of artistic movements and exhibitions to examine the emotional and intellectual responses to art.

Reflections on the Aesthetic Experience - Gregorio Kohon 2015-08-20

Interest in the relationship between psychoanalysis and art - and other disciplines - is growing. In his new book *Reflections on the Aesthetic: Psychoanalysis and the uncanny*, Gregorio Kohon examines and reflects upon psychoanalytic understandings of estrangement, the Freudian notions of the uncanny and Nachträglichkeit, exploring how these are evoked in works of literature and art, and are present in our response to such works. Kohon provides close readings of and insights into the works of Franz Kafka, Jorge Luis Borges, Louise Bourgeois, Juan Muñoz, Anish Kapoor, Richard Serra, Edvard Munch, Kurt Schwitters, amongst others; the book also includes a chapter on the Warsaw Ghetto Monument and the counter-monument aesthetic movement in post-war Germany. Kohon shows how some works of art and literature represent something that otherwise eludes representation, and how psychoanalysis and the aesthetic share the task of making a representation of the unrepresentable. *Reflections on the Aesthetic* is not an exercise in "applied" psychoanalysis; psychoanalysis and art are considered by the author in their own terms, allowing a new understanding of the aesthetic to emerge. Kohon's book makes compelling reading for psychoanalysts, psychotherapists, art therapists, literary and art critics, academics, students and all those interested in the matter of the aesthetic.

Art And Psychoanalysis - Laurie Schneider Adams 2018-03-08

A pioneering overview of art and psychoanalysis that shows how each field can enrich and enlarge the other.

[Femininity and Psychoanalysis](#) - Agnieszka Piotrowska 2019-06-17

For Freud, famously, the feminine was a dark continent, or a riddle without an answer. This understanding concerns man's relationship to the question of 'woman' but femininity is also a matter of sexuality and gender and therefore of identity and experience. Drawing together leading academics, including film and literary scholars, clinicians and artists from diverse backgrounds, *Femininity and Psychoanalysis: Cinema, Culture, Theory* speaks to the continued relevance of psychoanalytic understanding in a social and political

landscape where ideas of gender and sexuality are undergoing profound changes. This transdisciplinary collection crosses boundaries between clinical and psychological discourse and arts and humanities fields to approach the topic of femininity from a variety of psychoanalytic perspectives. From object relations, to Lacan, to queer theory, the essays here revisit and rethink the debates over what the feminine might be. The volume presents a major new work by leading feminist film scholar, Elizabeth Cowie, in which she presents a first intervention on the topic of film and the feminine for over 20 years, as well as a key essay by the prominent artist and psychoanalyst, Bracha Ettinger. Written by an international selection of contributors, this collection is an indispensable tool for film and literary scholars engaged with psychoanalysts and anybody interested in different approaches to the question of the feminine.

[Generations and Geographies in the Visual Arts: Feminist Readings](#) - Griselda Pollock 2005-08-12

In *Generations and Geographies in the Visual Arts: Feminist Readings* the challenge of contemporary feminist theory encounters the provocation of the visual arts made by women in the twentieth century. The major issue is difference: sexual, cultural and social. The book points to the singularity of each artist's creative negotiation of time and historical and political circumstance. Griselda Pollock calls attention to the significance of place, location and cultural diversity, connecting issues of sexuality to those of nationality, imperialism, migration, diaspora and genocide.

Desperate Necessity - Eugene D. Glynn 2008

The arts.

Art And Psychoanalysis - Laura Adams 1993-12-20

An overview of art and psychoanalysis that shows how each field can enrich and enlarge the other. The book discusses the ways in which psychoanalytic insights can explain art and creativity, and some of the quarrels between art historians and psychoanalysts.

Critical Perspectives on Contemporary Painting - Jonathan P. Harris 2003-01-01

Comprising examples of artwork and a series of essays, this collection examines and assesses the current status of painting within global contemporary art. It sheds light on fine art as it is understood as a facet of a global culture and society dominated by Northern European and US power and history.

Killing Men & Dying Women - Griselda Pollock 2022-07-05

What did it mean for painter Lee Krasner to be an artist and a woman if, in the culture of 1950s New York, to be an artist was to be Jackson Pollock and to be a woman was to be Marilyn Monroe? With this question, Griselda Pollock begins a transdisciplinary journey across the gendered aesthetics and the politics of difference in New York abstract, gestural painting. Revisiting recent exhibitions of Abstract Expressionism that either marginalised the artist-women in the movement or focused solely on the excluded women, as well as exhibitions of women in abstraction, Pollock reveals how theories of embodiment, the gesture, hysteria and subjectivity can deepen our understanding of this moment in the history of painting co-created by women and men. Providing close readings of key paintings by Lee Krasner and re-thinking her own historic examination of images of Jackson Pollock and Helen Frankenthaler at work, Pollock builds a cultural bridge between the New York artist-women and their other, Marilyn Monroe, a creative actor whose physically anguished but sexually appropriated star body is presented as pathos formula of life energy. Monroe emerges as a haunting presence within this moment of New York modernism, eroding the

policed boundaries between high and popular culture and explaining what we gain by re-thinking art with the richness of feminist thought.

[Old Mistresses](#) - Rozsika Parker 2020-10-01

Why is everything that compromises greatness in art coded as 'feminine'? Has the feminist critique of Art History history yet effected real change? With a new preface by Griselda Pollock, this edition of a truly groundbreaking book offers a radical challenge to a women-free Art History. Parker and Pollock's critique of Art History's sexism leads to expanded, inclusive readings of the art of the past. They demonstrate how the changing historical social realities of gender relations and women artists' translation of gendered conditions into their works provide keys to novel understandings of why we might study the art of the past. They go further to show how such knowledge enables us to understand art by contemporary artists who are women and can contribute to the changing self-perception and creative work of artists today. In March 2020 Griselda Pollock was awarded the Holberg Prize in recognition of her outstanding contribution to research and her influence on thinking on gender, ideology, art and visual culture worldwide for over 40 years. *Old Mistresses* was her first major scholarly publication which has become a classic work of feminist art history.

[Counterpractice](#) - Rakhee Balaram 2022-03-08

Counterpractice highlights a generation of women who used art to define a culture of experimental thought and practice during the period of the French women's movement or *Mouvement de Libération des Femmes* (1970-81). It considers women's art in relation to some of the most exciting thinkers to have emerged from the French literature and philosophy of the 1970s - Hélène Cixous, Luce Irigaray and Julia Kristeva - forcing a timely reconsideration of the full spectrum of revolutionary practices by women in the years following the events of May '68. Lavishly illustrated with over 200 images, the book also features an illuminating foreword by art historian Griselda Pollock.

[Feminism Art Theory](#) - Hilary Robinson 2015-04-20

Charting over 45 years of feminist debate on the significance of gender in the making and understanding of art, the long-anticipated new edition of *Feminism-Art-Theory* has been extensively updated and reworked. Completely revised, retaining only one-third of the texts of the earlier edition, with all other material being new inclusions. Brings together 88 revealing texts from North America, Europe and Australasia, juxtaposing writings from artists and activists with those of academics. Embraces a broad range of threads and perspectives, from diverse national and global approaches, lesbian and queer theory, and postmodernism, to education and aesthetics. Includes many classic texts, but is particularly notable for its inclusion of rare and significant material not reprinted elsewhere. Provides a uniquely flexible resource for study and research due to its scale and structure; each of the seven sections focuses on a specific area of debate, with texts arranged chronologically in order to show how issues and arguments developed over time.

[A Companion to Art Theory](#) - Paul Smith 2008-04-15

The Companion provides an accessible critical survey of Western visual art theory from sources in Classical, Medieval and Renaissance thought through to contemporary writings.

[Art in Psychoanalysis](#) - Gabriela Goldstein 2021-04-05

A revolution is brewing in psychoanalysis: after a century of struggle to define psychoanalysis as a science, the concept of psychoanalysis as an art is finding expression in an unconventional 'return to Freud' that reformulates the relationship between art and psychoanalysis and in this process, discovers and explores uncharted routes through art to re-think problems in contemporary clinical work. This book explores recent contributions to the status of psychoanalytic thought in relation to art and creativity and the implications of these investigations for today's analytic practice. The title, 'Art in Psychoanalysis', reflects its double perspective: art and its contributions to theory and clinical practice on the one hand, and the response from psychoanalysis and its "interpretation" of art. These essays expose the "aesthetic value of analytic work when it is able to 'create' something new in the relation with the patient". The authors surprise the reader with an immense array of fresh and stimulating hypotheses which reflect the originality of their own creative process that has overturned ideas including the 'application of psychoanalysis' to art and the entity of the object of art.

[For Want of Ambiguity](#) - Ludovica Lumer 2020-08-27

Nominated for the 2019 Gradiva® Award for Best Book by the National Association for the Advancement of Psychoanalysis (NAAP) *For Want of Ambiguity* investigates how the dialogue between psychoanalysis and neuroscience can shed light on the transformational capacity of contemporary art. Through neuroscientific and psychoanalytic exploration of the work of Diamante Faraldo, Ai Weiwei, Ida Barbarigo, Xavier Le Roy, Bill T. Jones, Cindy Sherman, Francis Bacon, Agnes Martin, and others, *For Want of Ambiguity* offers a new perspective on how insight is achieved and on how art opens us up to new ways of being.

[Freud's Art - Psychoanalysis Retold](#) - Janet Sayers 2014-06-03

In *Freud's Art - Psychoanalysis Retold* Janet Sayers provides a refreshing new introduction to psychoanalysis by retelling its story through art. She does this by bringing together experts from psychoanalysis, art history, and art education to show how art and psychoanalysis illuminate each other. *Freud's Art* begins with major founders of psychoanalysis - Freud, Jung, Spielrein and Klein. It then details art-minded developments of their ideas by Adrian Stokes, Jacques Lacan, Marion Milner, Anton Ehrenzweig, Donald Winnicott, and Wilfred Bion before concluding with the recent theories of Jean Laplanche and Julia Kristeva. The result is a book which highlights the importance of psychoanalysis, together with painting and the visual arts, to understanding the centrality of visual imagery, fantasy, nightmares and dreams to all of us, artists and non-artists alike. Illustrated throughout with fascinating case histories, examples of well known and amateur art, doodles, drawings, and paintings by both analysts and their patients, *Freud's Art* provides a compelling account of psychoanalysis for all those studying, working in, or simply intrigued by psychology, mental health and creativity today.

[John Sloan's Women](#) - Janice Marie Coco 2004

"Challenging the cornerstone assumption of Sloan as a neutral spectator, Coco suggests the ways that he used art to define himself as both man and artist, at a time when the ideals of masculinity and artistic identity were at issue. Examining his self-admitted fear of women, she demonstrates how Sloan's perception of them, as potentially threatening to his manhood and his career, manifests itself subtextually in the fetishized nature of his windowed compositions."

[Index Medicus](#) - 2003

[Ninth Street Women](#) - Mary Gabriel 2018-09-25

Five women revolutionize the modern art world in postwar America in this "gratifying, generous, and lush" true story from a National Book Award and Pulitzer Prize finalist (Jennifer Szalai, *New York Times*). Set amid the most turbulent social and political period of modern times, *Ninth Street Women* is the impassioned, wild, sometimes tragic, always exhilarating chronicle of five women who dared to enter the male-dominated world of twentieth-century abstract painting -- not as muses but as artists. From their cold-water lofts, where they worked, drank, fought, and loved, these pioneers burst open the door to the art world for themselves and countless others to come. Gutsy and indomitable, Lee Krasner was a hell-raising leader among artists long before she became part of the modern art world's first celebrity couple by marrying Jackson Pollock. Elaine de Kooning, whose brilliant mind and peerless charm made her the emotional center of the New York School, used her work and words to build a bridge between the avant-garde and a public that scorned abstract art as a hoax. Grace Hartigan fearlessly abandoned life as a New Jersey housewife and mother to achieve stardom as one of the boldest painters of her generation. Joan Mitchell, whose notoriously tough exterior shielded a vulnerable artist within, escaped a privileged but emotionally damaging Chicago childhood to translate her fierce vision into magnificent canvases. And Helen Frankenthaler, the beautiful daughter of a prominent New York family, chose the difficult path of the creative life. Her gamble paid off: At twenty-three she created a work so original it launched a new school of painting. These women changed American art and society, tearing up the prevailing social code and replacing it with a doctrine of liberation. In *Ninth Street Women*, acclaimed author Mary Gabriel tells a remarkable and inspiring story of the power of art and artists in shaping not just postwar America but the future.

[Art History and Visual Studies in Europe](#) - Matthew Rampley 2012-06-22

This book undertakes a critical survey of art history across Europe, examining the recent conceptual and methodological concerns informing the discipline as well as the political, social and ideological factors that

have shaped its development in specific national contexts.

The Aesthetic Clinic - Fernanda Negrete 2020-10-01

Examines experimental art and literature by women alongside psychoanalysis and philosophy to develop a new understanding of sublimation and aesthetic experience. In *The Aesthetic Clinic*, Fernanda Negrete brings together contemporary women writers and artists well known for their formal experimentation—Louise Bourgeois, Sophie Calle, Lygia Clark, Marguerite Duras, Roni Horn, and Clarice Lispector—to argue that the aesthetic experiences afforded by their work are underwritten by a tenacious and uniquely feminine ethics of desire. To elaborate this ethics, Negrete looks to notions of sublimation and feminine sexuality developed by Freud, Baudelaire, Mallarmé, and Nietzsche, and their reinvention with and after Jacques Lacan, including in the schizoanalysis of Gilles Deleuze and Félix Guattari. But she also highlights how psychoanalytic theory draws on writing and other creative practices to conceive of unconscious processes and the transformation sought through analysis. Thus, the "aesthetic clinic" of the book's title (a term Negrete adopts from Deleuze) is not an applied psychoanalysis or schizoanalysis. Rather, *The Aesthetic Clinic* privileges the call and constraints issued by each woman's individual work. Engaging an artwork here is less about retrieving a hidden meaning through interpretation than about receiving a precise transmission of sensation, a *jouissance* irreducible to meaning. Not only do art and literature serve an urgent clinical function in Negrete's reading but sublimation itself requires an embrace of femininity. At the University at Buffalo, State University of New York, Fernanda Negrete is Assistant Professor of French and Executive Director of the Center for the Study of Psychoanalysis and Culture.

Sensational Pleasures in Cinema, Literature and Visual Culture - G. Padva 2014-02-25

This international collection focuses on the phallic character of classic and contemporary literary and visual cultures and their invasive nature. It focuses on thrillers, horror cinema, sexual art and photography, erotic literature, female and male body politics, queer pleasures, gender/cross-gender/transgenderism, CCTV and phallic ethnicities.

Egon Schiele - Danielle Knafo 1993

The haunting work of turn-of-the-century artist Egon Schiele continues to compel and shock viewers today. Living and painting in Austria during the decline of the Habsburg Empire and in the twilight of World War I, Schiele's image of man portrays the alienation and insecurity experienced at a time of decay and transition. Like his contemporary Sigmund Freud, Schiele probed the depths of human nature, and his graphic work is beginning to earn recognition as a major force in the evolution of modern art. As the first psychoanalytic book of Schiele's self-portraits, *Egon Schiele: A Self in Creation* represents an important contribution to the available literature on this fascinating artist. Dr. Danielle Knafo provides valuable new insights into Schiele's countless anguished self-images, and convincingly demonstrates how childhood traumas were both exhibited and mastered in his art. She also helps us understand the aesthetic appeal the spectator experiences in viewing Schiele's personal struggle and emotional turmoil. Dr. Knafo reconstructs the formative events in Schiele's early life by carefully studying his art, diaries, and correspondence, illustrating those events that were to become the primary determinants of the content and form of his art. She explains how a failed mirroring experience with his mother and family deaths, including that of his father from syphilis, profoundly influenced Schiele's body image and subsequent self-representation. He depicted his relationships to both parents in his art: reviving his father from the dead, he simultaneously killed his mother. Schiele wrote in 1911, "I want to tear into myself, so that I may create again, a new thing which I, in spite of myself, have perceived," Repeatedly and compulsively creating his artistic double, Schiele not only developed an unusually personal - even autobiographical - art form, but he also transformed his canvas into a mirror where he worked at defining himself. He used his self-portraits not only to express himself but also to create a self. Despite the continuous nature of his self-obsession, Dr. Knafo demonstrates that Schiele's self-portraits changed over time, reflecting alterations that took place in his psychic organization, particularly regarding the development of his sense of self and his object relationships. His self-portraits, therefore, display the emergence of an evolving self. They reveal his transformation from a solitary adolescent tormented by his sexuality and morbid fears of body damage and psychic dissolution into a man with an integrated character structure. An unfolding of his personality as well as an increasing maturity in his work is evident over time. Although Schiele's career was brutally

truncated by his premature death at the age of twenty-eight, his oeuvre retains a sense of completeness and resolution, for it demonstrates his triumphant use of art for mastery in the quest for identity.

Feminist Companion to Esther, Judith and Susanna - Athalya Brenner-Idan 1995-01-01

This volume in the prestigious *Feminist Companions* series edited by Athalya Brenner covers this fascinating figures of Esther, Judith, and Susanna.

An Intimate Distance - Rosemary Betterton 1996

A wide range of images of women are considered in the context of current debates which centre around the body.

Painting on the Page - Rosemary Geisdorfer Feal 1995-01-01

This book examines psychoanalysis, feminism, philosophy, and semiotics to examine late 19th- and 20th-Century Spanish and Spanish-American literature in relation to painting, and to larger questions of art theory and literary history.

Art and Psychoanalysis - Maria Walsh 2012-11-20

Often derided as unscientific and self-indulgent, psychoanalysis has been an invaluable resource for artists, art critics and historians throughout the twentieth century. *Art and Psychoanalysis* investigates these encounters. The shared relationship to the unconscious, severed from Romantic inspiration by Freud, is traced from the Surrealist engagement with psychoanalytic imagery to the contemporary critic's use of psychoanalytic concepts as tools to understand how meaning operates. Following the theme of the 'object' with its varying materiality, Walsh develops her argument that psychoanalysis, like art, is a cultural discourse about the mind in which the authority of discourse itself can be undermined, provoking ambiguity and uncertainty and destabilising identity. The dynamics of the dream-work, Freud's 'familiar unfamiliar', fetishism, visual mastery, abjection, repetition, and the death drive are explored through detailed analysis of artists ranging from Max Ernst to Louise Bourgeois, including 1980s postmodernists such as Cindy Sherman, the performance art of Marina Abramovic and post-minimalist sculpture. Innovative and disturbing, *Art and Psychoanalysis* investigates key psychoanalytic concepts to reveal a dynamic relationship between art and psychoanalysis which goes far beyond interpretation. There is no cure for the artist - but art can reconcile us to the traumatic nature of human experience, converting the sadistic impulses of the ego towards domination and war into a masochistic ethics of responsibility and desire.

Art, Death and Lacanian Psychoanalysis - Efrat Biberman 2017-09-18

Art, Death and Lacanian Psychoanalysis examines the relationship between art and death from the perspective of Lacanian psychoanalysis. It takes a unique approach to the topic by making explicit reference to the death drive as manifest in theories of art and in artworks. Freud's treatment of death focuses not on the moment of biological extinction but on the recurrent moments in life which he called "the death drive" or the "compulsion to repeat": the return precisely of what is most unbearable for the subject. Surprisingly, in some of its manifestations, this painful repetition turns out to be invigorating. It is this invigorating repetition that is the main concern of this book, which demonstrates the presence of its manifestations in painting and literature and in the theoretical discourse concerning them from the dawn of Western culture to the present. After unfolding the psychoanalytical and philosophical underpinnings for the return of the death drive as invigorating repetition in the sphere of the arts, the authors examine various aspects of this repetition through the works of Gerhard Richter, Jeff Wall, and contemporary Israeli artists Deganit Berest and Yitzhak Livneh, as well as through the writings of Virginia Woolf and James Joyce. First to articulate the stimulating aspect of the death drive in its relation to the arts and the conception of art as a varied repetition beyond a limit, *Art, Death and Lacanian Psychoanalysis* will be indispensable to psychoanalysts, scholars of art theory and aesthetics and those studying at the intersection of art and psychoanalysis.

Psychoanalysis and Art - Elsa Blum 2003

Art in the Cinematic Imagination - Susan Felleman 2006-01-02

Bringing an art historical perspective to the realm of American and European film, *Art in the Cinematic Imagination* examines the ways in which films have used works of art and artists themselves as cinematic and narrative motifs. From the use of portraits in *Vertigo* to the cinematic depiction of women artists in

Artemisia and Camille Claudel, Susan Felleman incorporates feminist and psychoanalytic criticism to reveal individual and collective perspectives on sex, gender, identity, commerce, and class. Probing more than twenty films from the postwar era through contemporary times, *Art in the Cinematic Imagination* considers a range of structurally significant art objects, artist characters, and art-world settings to explore how the medium of film can amplify, reinvent, or recontextualize the other visual arts. Fluently speaking across disciplines, Felleman's study brings a broad array of methodologies to bear on questions such as the evolution of the "Hollywood Love Goddess" and the pairing of the feminine with death on screen. A persuasive approach to an engaging body of films, *Art in the Cinematic Imagination* illuminates a compelling and significant facet of the cinematic experience.

The Body Image in Psychoanalysis and Art - Elsa Blum 2007

Generations and Geographies in the Visual Arts: Feminist Readings - Griselda Pollock 2005-08-12

In *Generations and Geographies in the Visual Arts: Feminist Readings* the challenge of contemporary feminist theory encounters the provocation of the visual arts made by women in the twentieth century. The major issue is difference: sexual, cultural and social. The book points to the singularity of each artist's creative negotiation of time and historical and political circumstance. Griselda Pollock calls attention to the significance of place, location and cultural diversity, connecting issues of sexuality to those of nationality, imperialism, migration, diaspora and genocide.

Art, Creativity, and Psychoanalysis - George Hagman 2016-12-08

Art, Creativity, and Psychoanalysis: Perspectives from Analyst-Artists collects personal reflections by therapists who are also professional artists. It explores the relationship between art and analysis through accounts by practitioners who identify themselves as dual-profession artists and analysts. The book illustrates the numerous areas where analysis and art share common characteristics using first-hand, in-depth accounts. These vivid reports from the frontier of art and psychoanalysis shed light on the day-to-day struggle to succeed at both of these demanding professions. From the beginning of psychoanalysis, many have made comparisons between analysis and art. Recently there has been increasing interest in the relationship between artistic and psychotherapeutic practices. Most important, both professions are viewed as highly creative with spontaneity, improvisation and aesthetic experience seeming to be common to each. However, differences have also been recognized, especially regarding the differing goals of each profession: art leading to the creation of an art work, and psychoanalysis resulting in the increased welfare and happiness of the patient. These issues are addressed head-on in *Art, Creativity, and Psychoanalysis: Perspectives from Analyst-Artists*. The chapters consist of personal essays by analyst/artists who are currently working in both professions; each has been trained in and is currently practicing psychoanalysis or psychoanalytic psychotherapy. The goal of the book is to provide the audience with a new understanding of psychoanalytic and psychotherapeutic processes from the perspective of art and artistic creativity. Drawing on artistic material from painting, poetry, photography, music and literature, the book casts light on what the creative processes in art can add to the psychoanalytic endeavor, and vice versa. *Art, Creativity, and Psychoanalysis: Perspectives from Analyst-Artists* will appeal to psychoanalysts and psychoanalytic psychotherapists, theorists of art, academic artists, and anyone interested in the psychology of art.

First Things - Mary Jacobus 1995

Mary Jacobus combines close readings with theoretical concerns in an examination of the many forms taken by the myth or phantasmic mother in literary, psychoanalytical and artistic representations.

Psychoanalysis and the Image - Griselda Pollock 2008-04-15

Psychoanalysis and the Image brings together an influential team of international scholars who demonstrate innovative ways to apply psychoanalytical resources in the study of international modern art and visual representation. Examines psychoanalytic concepts, values, debates and controversies that have been hallmarks of visual representation in the modern and contemporary periods Covers topics including

melancholia, sex, and pathology to the body, and parent-child relations Advances theoretical debates in art history while offering substantive analyses of significant bodies of twentieth century art Edited by internationally renowned art historian Griselda Pollock.

Contemporary Psychoanalysis and Masterworks of Art and Film - Harry Trosman, M.D. 2000-07

In *Contemporary Psychoanalysis and Masterworks of Art and Film*, Harry Trosman demonstrates that a psychoanalytic point of view can vastly enrich one's understanding and appreciation of works of art. Drawing on current psychoanalytic views of the importance of fantasy, attachment and individuation theory, preoedipal factors in development, and object relations, Trosman addresses the impact of psychoanalysis on the understanding of the visual arts, painting, and film. Velázquez's *Las Meninas*, Giorgione's *The Tempest*, Rembrandt's self-portraits, and Seurat's *La Grand Jatte* are among the paintings Trosman analyzes. He also considers such films as Antonioni's *L'avventura*, Welles's *Citizen Kane*, Hitchcock's *Vertigo*, and Fellini's *8 1/2*. The result is an insightful and innovative perspective, integrating classical and contemporary psychoanalytic thought with art and film criticism.

Gender, Space, and the Gaze in Post-Hausmann Visual Culture - Temma Balducci 2017-03-27

Charles Baudelaire's flâneur, as described in his 1863 essay "The Painter of Modern Life," remains central to understandings of gender, space, and the gaze in late nineteenth-century Paris, despite misgivings by some scholars. Baudelaire's privileged and leisurely figure, at home on the boulevards, underlies theorizations of bourgeois masculinity and, by implication, bourgeois femininity, whereby men gaze and roam urban spaces unreservedly while women, lacking the freedom to either gaze or roam, are wedded to domesticity. In challenging this tired paradigm and offering fresh ways to consider how gender, space, and the gaze were constructed, this book attends to several neglected elements of visual and written culture: the ubiquitous male beggar as the true denizen of the boulevard, the abundant depictions of well-to-do women looking (sometimes at men), the popularity of windows and balconies as viewing perches, and the overwhelming emphasis given by both male and female artists to domestic scenes. The book's premise that gender, space, and the gaze have been too narrowly conceived by a scholarly embrace of Baudelaire's flâneur is supported across the cultural spectrum by period sources that include art criticism, high and low visual culture, newspapers, novels, prescriptive and travel literature, architectural practices, interior design trends, and fashion journals.

The Annual of Psychoanalysis - Jerome A. Winer 2013-06-17

Volume 26/27 begins with publication of The Annual's first prize essay, Samuel Abrams's "How Child and Adult Analysis Inform and Misinform One Another." This is followed by a series of papers originally prepared for a symposium honoring John E. Gedo. These papers span the clinical topics of obsessiveness, sublimation, dreams and self-analysis, and analyzability, and also delve into applied psychoanalysis and art history, with two studies of Vincent van Gogh and another of Alberto Giacometti. These papers not only convey the impressive range of Gedo's own interests, but embody the high scholarly and clinical standards that Gedo has long held, both for himself and for the field in general. Section III offers original contributions to clinical analysis in the form of the consideration of the role of affective engagement in the analyst's "usability"; thoughtful assessment of the perils of parental projection in child analytic work; and comparison of a failed and successful supervision in the same psychoanalytic case. Section IV examines psychoanalysis and the arts, with two further studies of van Gogh, an analytic reading of Nabokov's *Lolita*, and more general examinations of psychoanalysis in relation to dramatic art and film analysis. The volume closes with two provocative scholarly essays bearing on the roots of psychoanalysis: the correspondence between Mabel Dodge and her analysts Smith Ely Jelliffe and A. A. Brill as a vehicle for reviewing the issue of extra- and postanalytic contact between analyst and patient; and an examination of Freud, Lacan, and the uneasy relationships among literature, psychoanalysis, and the female subject. Volume 26/27 offers readers a rich harvest of contemporary insights about psychoanalysis, including its history and evolution, its continuing clinical refinement, and its scholarly applications outside the consulting room.