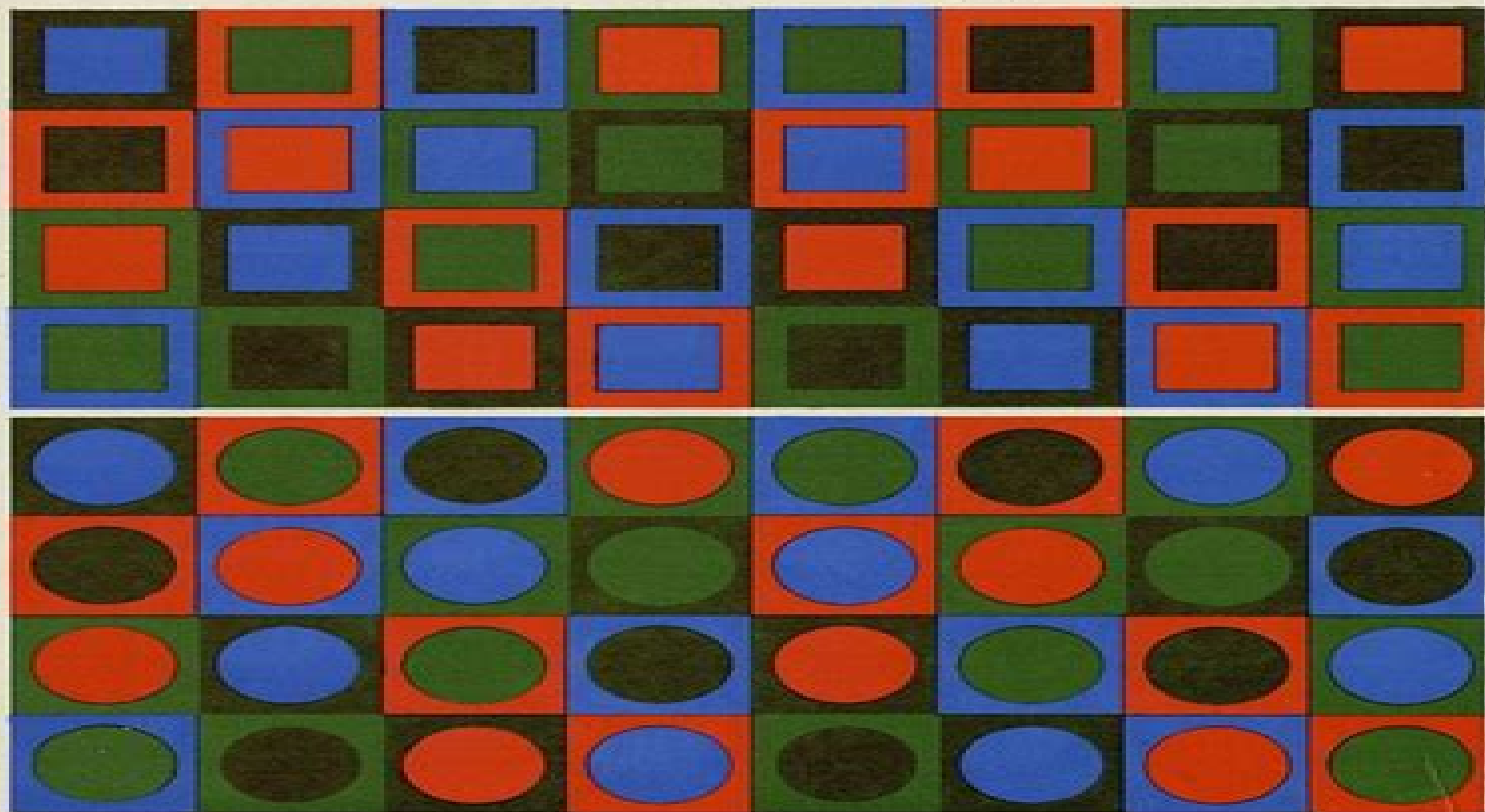


The Hidden Order of Art

Anton Ehrenzweig



The Hidden Order

Anton

The Hidden Order Of Art

Ladyga Zuzanna Ladyga



The Hidden Order Of Art:

The Hidden Order of Art Anton Ehrenzweig, 1967 The author has evolved an altogether new psychology of the artist and the art work which accounts particularly for the development significance possibilities and limitations of modern abstract art

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 Hidden Order of Art. A Study in the Psychology of Artistic Imagination. [With Plates.]. Anton EHRENZWEIG, 1967 **The Hidden Order Of Art** Anton Ehrenzweig, 2011-05-12 A revealing study into the relationship between psychology and the arts Anton Ehrenzweig's tour de force describes nothing less than the psychology of artistic creativity Focusing on the visual arts and music he shows that in addition to conscious intellectual critical powers both the child and the creative artist rely on an unconscious intuitive critical process to give shape to their view of the world *The Hidden Order of Art* Anton Ehrenzweig, 1970 *The Hidden Order of Art: a Study in the Psychology of Artistic Imagination* Anton Ehrenzweig, 1989

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Anton Ehrenzweig,1967 **The Hidden Order of Art** ton Ehrenzweig,1967 **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 **Hidden order of art; a study in the psychology of artistic imagination** A. Ehrenzweig, **After Modern Sculpture** Richard J. Williams,2000 Stars are central to the cinema experience and this collection offers a variety of fresh and informed perspectives on this important but sometimes neglected area of film studies This book takes as its focus film stars from the past and present from Hollywood its margins and beyond and analyses them through a close consideration of their films and the variety of contexts in which they worked The book spreads the net wide looking at past stars from Rosalind Russell and Charlton Heston to present day stars including Sandra Bullock Jackie Chan and Jim Carrey as well as those figures who have earned themselves a certain film star cachet such as Prince and the martial artist Cynthia Rothrock The collection will be essential reading for students and lecturers of film studies as well as to those with a general interest in the cinema **Another Place** Andrew Elkins,2002 Contending that many good poets live and write in the American West Andrew Elkins suggests that the western landscape be it New Mexico desert or Alaskan wilderness shapes the work that is created there The place's essence and spirit inevitably become part of the work that flows from the poet's creativity Elkins examines the work of Peggy Pond Church John Haines Adrian C Louis Richard Hugo Jane Hirshfield and several cowboy poets Texas Christian University Press **The Handbook of Art Therapy** Caroline Case,Tessa Dalley,Dean Reddick,2022-08-26 The Handbook of Art Therapy has become the standard introductory text into the theory and practice of art therapy in a variety of settings The comprehensive book concentrates on the work of art therapists and the way that art and therapy can combine in a treatment setting to promote insight and change In this fourth edition readers will gain both a historical overview of art therapy and insight into contemporary settings in which art therapists work with a new chapter on the use of new technology and working online The authors are highly experienced in the teaching supervision and clinical practice of art therapy Using first hand accounts from therapists and patients they look particularly at the role of the art work in the art process and setting in which it takes place Chapters explore the theoretical background from which art therapy has developed and the implications for practice including the influence of art and psychoanalysis creativity aesthetics and symbolism and the impact of different schools of psychoanalytic theory Also featured is an extensive bibliography encompassing a comprehensive coverage of the current

literature on art therapy and related subjects Covering basic theory and practice for clinicians and students at all levels of training this book remains a key text for art therapists counsellors psychotherapists psychologists and students at all levels as well as professionals working in other arts therapies

Hidden in Plain Sight Eviatar Zerubavel, 2015-03-13 Many of us take for granted that what we perceive is a completely accurate representation of the world around us Yet we have all had the experience of suddenly realizing that the keys or glasses that we had been looking for in vain were right in front of us the whole time The capacity of our sense organs far exceeds our mental capabilities and as such looking at something does not guarantee that we will notice it Our minds constantly prioritize and organize the information we take in bringing certain things to the foreground while letting others that which we deem irrelevant recede into the background What ultimately determines what we perceive and what we do not In this fascinating book noted sociologist Eviatar Zerubavel argues that we perceive things not just as human beings but as social beings Drawing on fascinating examples from science the art world optical illusions and all walks of life he shows that what we notice or ignore varies across cultures and throughout history and illustrates how our environment and our social lives everything from our lifestyles to our professions to our nationalities play a role in determining how we actually use our senses to access the world A subtle yet powerful examination of one of the central features of our conscious life this book offers a way to think about all that might otherwise remain hidden in plain sight

Psychoanalytic Aesthetics Nicky Glover, 2018-05-01 This is a book to which the attention of students of art theory and criticism and all those interested in the important application of psychoanalysis to other fields of study should be drawn Psychoanalytic Aesthetics rethinks the classical account of the relation between art and madness creativity and psychoneurosis and the distinction between the primary and secondary processes It covers a great deal of ground and reviews many psychoanalytic writers predominantly of the British tradition on aesthetics as well as many of the aestheticians using a psychoanalytic background It is well written and there is an impressive grasp of the many writers covered More than this the book is also a work of psychoanalytic scholarship being a masterly overview of psychoanalytic schools of thought and an in depth study of the British object relations schools It amply achieves its overriding goal to demonstrate that the work of the British School presents a significant contribution to psychoanalytic aesthetics and criticism updating Freud Kris and the classical contributions to the field It is therefore potentially a very useful source book for future scholars of both psychoanalysis and of aesthetics

Labour of Laziness in Twentieth-Century American Literature Ladyga Zuzanna Ladyga, 2019-07-04 Analyses the theme of laziness in twentieth century American Literature Uncovers the ethical dimension of the writing of Stein Hemingway Barth Barthelme and Wallace by situating them in the context of the 20th century non normative ethical and aesthetic tradition Shows how the Romantic interest in laziness plays out through the modernist and postmodernist moments in 20th century American literature Offers an innovative model of ethical reading based on the concept of unproductivity as an alternative to the dominant post Romantic trends in the field of ethical criticism Presents the

first comprehensive study of laziness as a theoretical concept which draws on a range of religious and philosophical references points spanning John Locke Immanuel Kant Martin Heidegger Emmanuel Levinas Theodor Adorno Roland Barthes Gilles Deleuze Michel Foucault Giorgio Agamben and Catherine Malabou **The Labour of Laziness in Twentieth Century American Literature** focuses on the issue of productivity using the figure of laziness to negotiate the relation between the ethical and the aesthetic This book argues that major twentieth century American writers such as Gertrude Stein Ernest Hemingway John Barth Donald Barthelme and David Foster Wallace provocatively challenge the ethos of productivity by filtering their ethical interventions through culturally stigmatised imagery of laziness Ladyga argues that when the motif of laziness appears it invariably reveals the underpinnings of an emerging value system at a given historical moment while at the same time offering a glimpse into the strategies of rebelling against the status quo **Drawing Path for Children** Bob Steele, 2014-03-11 The Drawing Path for Children demonstrates the importance of drawing as a spontaneous language for children It contains a balance of theory and practice for teaching drawing to children and young people from preschool to high school

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