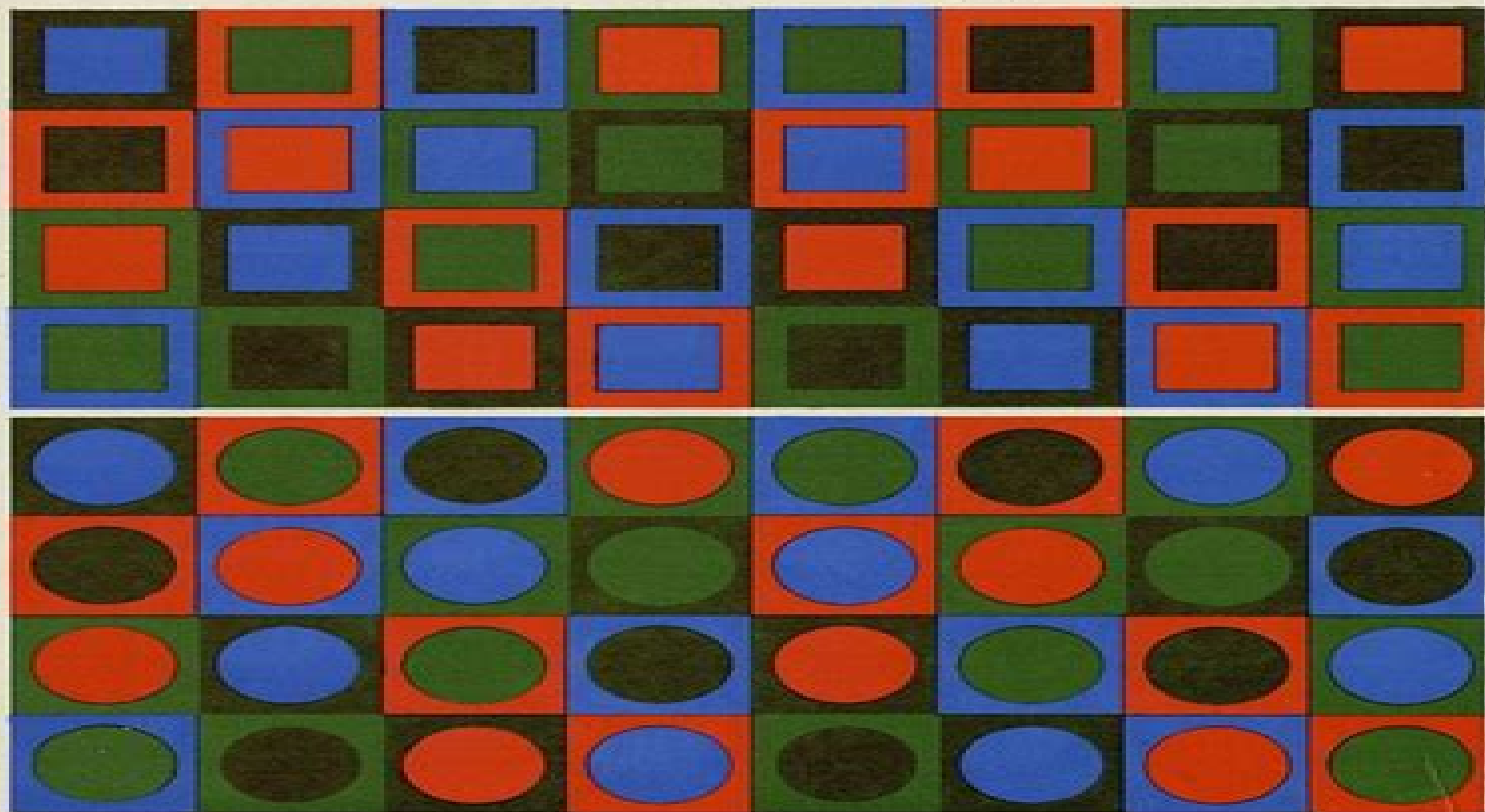


The Hidden Order of Art

Anton Ehrenzweig



The Hidden Order

Anton

1968

The Hidden Order Of Art

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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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Ehrenzweig,1967 **The Hidden Order of Art** ton Ehrenzweig,1967 **Hidden order of art; a study in the psychology of artistic imagination** A. Ehrenzweig, **Ordnung im Chaos (The hidden order of art, dt.)**. Anton Ehrenzweig, Gerhard Vorkamp,1974 On Art and Therapy Martina Thomson,1997 The term art therapy was coined when it was recognised that painting drawing and modelling had healing effects on people The early practitioners saw themselves as facilitators in setting free a spontaneous imaginative activity Now verbal explorations of the image produced tend to predominate Here Martina Thomson makes an eloquent plea for the therapist to return to a trust in the therapeutic value of the creative process itself Drawing on her memories of working with some of the great pioneers of art therapy and on her own experience as a painter and as an art therapy practitioner her argument surfaces gently through observation speculation case history and quotations from artists poets and analysts Beautifully and elegantly written this book will be richly suggestive for everyone concerned with creativity in the therapeutic process Idées Reçues Chris McAuliffe,1997 The Hidden Art Fred Gettings,1978 **After Modern Sculpture** Richard J. Williams,2000 During the mid 1960s sculptors in the USA and Europe simultaneously lost interest in making objects Instead under banners such as Anti Form and Arte Povera they began to present undifferentiated matter as sculpture industrial felt lead dirt vegetables even live animals Such heaps arrays and environments seemed to mark the end of modern sculpture They dominated sculptural debate at the time of their appearance and they have since proved enormously influential on contemporary art Writer's Block Zachary Leader,1991 Writer s Block is an organic whole Leader makes connections and shows differences among the various sections and the different theories I found the book to be a rich intellectual experience Ben Davis Wilson Library Bulletin **Thought** Wilfrid Parsons,Francis Xavier Talbot,Gerald Groveland Walsh,1927 Art International ,1969

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