

THE AESTHETICS OF FREUD MOVEMENT, EMBODIMENT AND IMAGINATION

Fabio Tononi

Abstract

This study addresses the problem of the representation and perception of movement in sculpture. The starting point is the aesthetics of Sigmund Freud (1856-1939), who, in dealing with sculpture, emphasises the importance of the beholder's imagination during the contemplation of human figures the posture of which suggests movement to the viewer. Under examination are two of Freud's texts: *Delusions and Dreams in Jensen's «Gradiva»* (1907) and *The Moses of Michelangelo* (1914), which deal with a Roman bas-relief and a Renaissance statue, respectively. These writings engage with artworks that represent pregnant moments in time: instants depicting people, gestures, mid-movement. These moments, conveyed by the artists through the energy of their figures' gestures, activate the beholder's imagination, which, in turn, enables a mental re-construction of the action and a visceral understanding of the image. This essay proposes that, in static works of art such as marble statues, the representation of entire scenes (in temporal sense) can only happen internally, in the beholder's brain-body system. It is in this sense that achievements in the cognitive neurosciences – mainly in topics related to the mechanisms of embodied simulation and motor imagery – can cast new light on Freud's aesthetics, offering a new understanding of his insights.

Keywords: Aesthetic Experience, Aesthetic Response, Embodied Simulation, Empathy, Freud, Imagination, Motor Imagery, Movement, Sculpture.

INTRODUCTION

What happens when, during the contemplation of a marble sculpture representing a human figure performing a movement, the beholder focuses on the posture expressing that specific action? This is, in broad terms, the question addressed by Sigmund Freud (1856-1939) in

I would like to express my gratitude to Professor David Freedberg (Columbia University in the City of New York) for his helpful comments for this text.

The Aesthetics Of Freud

Kutter Callaway, Barry Taylor



The Aesthetics Of Freud:

The Aesthetics of Freud Jack J. Spector, 1973 **The Aesthetics of Freud** Jack J. Spector, 1974 *The Aesthetics of Freud; a Study in Psychoanalysis* Jack J. Spector, Sigmund Freud, 1972 **The Aesthetics of Freud** Ivar Spector, 1972

The Aesthetic Unconscious Jacques Rancière, 2009 This book is not concerned with the use of Freudian concepts for the interpretation of literary and artistic works Rather it is concerned with why this interpretation plays such an important role in demonstrating the contemporary relevance of psychoanalytic concepts In order for Freud to use the Oedipus complex as a means for the interpretation of texts it was necessary first of all for a particular notion of Oedipus belonging to the Romantic reinvention of Greek antiquity to have produced a certain idea of the power of that thought which does not think and the power of that speech which remains silent From this it does not follow that the Freudian unconscious was already prefigured by the aesthetic unconscious Freud's aesthetic analyses reveal instead a tension between the two forms of unconscious In this concise and brilliant text Rancière brings out this tension and shows us what is at stake in this confrontation *The Childhood of Art* Sarah Kofman, 1988 **The Aesthetics of Decay** Dylan Trigg, 2006 In *The Aesthetics of Decay* Dylan Trigg confronts the remnants from the fallout of post industrialism and postmodernism Through a considered analysis of memory place and nostalgia Trigg argues that the decline of reason enables a critique of progress to emerge In this ambitious work Trigg aims to reassess the direction of progress by situating it in a spatial context In doing so he applies his critique of rationality to modern ruins The derelict factory abandoned asylum and urban alleyway all become allies in Trigg's attack on a fixed image of temporality and progress *The Aesthetics of Decay* offers a model of post rational aesthetics in which spatial order is challenged by an affirmative ethics of ruin **The Aesthetics of Ruins** Robert Ginsberg, 2021-08-04 This book constructs a theory of ruins that celebrates their vitality and unity in aesthetic experience Its argument draws upon over 100 illustrations prepared in 40 countries Ruins flourish as matter form function incongruity site and symbol Ruin underlies cultural values in cinema literature and philosophy Finally ruin guides meditations upon our mortality and endangered world **The Aesthetics Of Human Environments** Arnold Berleant, Allen Carlson, 2007-05-24 *The Aesthetics of Human Environments* is a companion volume to Carlson's and Berleant's *The Aesthetics of Natural Environments* Whereas the earlier collection focused on the aesthetic appreciation of nature *The Aesthetics of Human Environments* investigates philosophical and aesthetics issues that arise from our engagement with human environments ranging from rural landscapes to urban cityscapes Our experience of public spaces such as shopping centers theme parks and gardens as well as the impact of our personal living spaces on the routine activities of our everyday life are discussed in terms of their aesthetic value and the nature of our aesthetic appreciation This volume will appeal to any reader concerned about the aesthetic quality of the world in which we live *The Uncanny* Nicholas Royle, 2003 This is the first book length study of the uncanny an important concept for contemporary thinking and debate across a range of disciplines and

discourses including literature film architecture cultural studies philosophy psychoanalysis and queer theory Much of this importance can be traced back to Freud's essay of 1919 The uncanny where he was perhaps the first to foreground the distinctive nature of the uncanny as a feeling of something not simply weird or mysterious but more specifically as something strangely familiar As a concept and a feeling however the uncanny has a complex history going back to at least the Enlightenment Nicholas Royle offers a detailed historical account of the emergence of the uncanny together with a series of close readings of different aspects of the topic Following a major introductory historical and critical overview there are chapters on the death drive d j vu silence solitude and darkness the fear of being buried alive doubles ghosts cannibalism telepathy and madness as well as more applied readings concerned for example with teaching politics film and religion This is a major critical study that will be welcomed by students and academics but will also be of interest to the general reader

The Aesthetics of Architecture Roger Scruton, 2021-12-07 A landmark account of architectural theory and practice from acclaimed philosopher Roger Scruton Architecture is distinguished from other art forms by its sense of function its localized quality its technique its public and nonpersonal character and its continuity with the decorative arts In this important book Roger Scruton calls for a return to first principles in contemporary architectural theory contending that the aesthetic of architecture is in its very essence an aesthetic of everyday life Aesthetic understanding is inseparable from a sense of detail and style from which the appropriate the expressive the beautiful and the proportionate take their meaning Scruton provides incisive critiques of the romantic functionalist and rationalist theories of design and of the Freudian Marxist and semiological approaches to aesthetic value In a new introduction Scruton discusses how his ideas have developed since the book's original publication and he assesses the continuing relevance of his argument for the twenty first century

Modernism, Mass Culture, and the Aesthetics of Obscenity Allison Pease, 2000-07-27 How did explicit sexual representation become acceptable in the twentieth century as art rather than pornography Allison Pease answers this question by tracing the relationship between aesthetics and obscenity from the 1700s onwards highlighting the way in which early twentieth century writers incorporated a sexually explicit discourse into their work Pease explores how artists such as Swinburne Aubrey Beardsley James Joyce and D H Lawrence were responsible for shifting the boundaries between aesthetics and pornography that first became of intellectual interest in the eighteenth century and reinforced class distinctions Her analysis of canonical works such as Joyce's Ulysses and Lawrence's Lady Chatterley's Lover is framed by a wide ranging examination of the changing conceptions of aesthetics from Shaftesbury Hutcheson and Kant to F R Leavis I A Richards and T S Eliot Based on extensive archival work the book includes examples of period art and illustrations which eloquently demonstrate the shift in public taste and tolerance

The Aesthetics of Fear in German Romanticism Paola Mayer, 2020-02-13 Enlightenment both the phenomenon specific to the eighteenth century and the continuing trend in Western thought is an attempt to dispel ignorance achieve mastery of a potentially hostile environment and contain fear of

the unknown by promoting science and rationality Enlightenment is often accompanied and challenged by countercultures such as German Romanticism which explored the nature of fear and deployed it as a corrective to the excesses of rationalism The Aesthetics of Fear in German Romanticism uncovers the formative role this movement played in the development of dark or negative aesthetics Recovering a missing chapter in the history of the aesthetics of fear Paola Mayer illustrates that Romanticism was a crucial transitional phase between the eighteenth century sublime and the early twentieth century uncanny Mayer puts literature and philosophy in dialogue examining how German Romantic literature employed narratives of fear to radicalize and then subvert the status quo in society culture and science She traces the development of this aesthetic from its inception with pre Romantics such as Jean Paul Richter to its end in Joseph von Eichendorff s critical retrospective and juxtaposes canonical authors such as E T A Hoffmann the father of the modern fantastic with writers who have previously been ignored Today when the dark side of science looms in the foreground The Aesthetics of Fear in German Romanticism points to the power of a literary movement to construct competing currents of thought

On the Aesthetics of Beowulf and Other Old English Poems John M. Hill, 2010-01-01 What makes one Anglo Saxon poem better than another Why does Beowulf still have the power to move us after so many centuries What might have been aesthetically pleasing to Old English readers and writers of poetry While there is an apparent consensus by scholars on a core of poems considered to be exceptional literary achievements Beowulf Judith the Vercelli book there has been little systematic investigation of the basis for these appraisals With new essays on rhetoric wordplay meter structure irony form psychology ethos and reader response the contributors to this collection aim to find objective aesthetic qualities in Anglo Saxon poetry Posing questions of quality and beauty as discoverable in artefacts On the Aesthetics of Beowulf and Other Old English Poems significantly advances our understanding not only of aesthetics and Old English poetry but also of Old English attitudes towards literature as an art form

The Aesthetics of Organization Stephen Linstead, Heather Joy Höpfl, 2000-04-19 Organizational aesthetics both as a body of theory and a method of inquiry is a rapidly expanding area of the organizational sciences The Aesthetics of Organization accessibly draws key contributions delineating the emerging parameters of the field It explains the significance of concepts devised by postmodern thinkers through which emerge meaning and order in organizations Methodological problems associated with investigations of the aesthetic are also highlighted so the reader can identify and understand the importance of recent ideas on vision perspective and periphery for learning in organizations Through the contributions of leading international theorists organizational aesthetics is defined in greater historical and theoretical depth with a broad conceptual and practical range which academics will find invaluable

Walter Benjamin and the Aesthetics of Power Lutz Peter Koepnick, 1999-01-01 Walter Benjamin and the Aesthetics of Power explores Walter Benjamin s seminal writings on the relationship between mass culture and fascism The book offers a nuanced reading of Benjamin s widely influential critique of aesthetic politics while it contributes to current debates about

the cultural projects of Nazi Germany the changing role of popular culture in the twentieth century and the way in which Nazi aesthetics have persisted into the present Lutz Koepnick first explores the development of the aestheticization thesis in Benjamin's work from the early 1920s to his death in 1940 Pushing Benjamin's fragmentary remarks to a logical conclusion Koepnick sheds light on the ways in which the Nazis employed industrial mass culture to redress the political as a self-referential space of authenticity and self-assertion Koepnick then examines to what extent Benjamin's analysis of fascism holds up to recent historical analyses of the National Socialist period and whether Benjamin's aestheticization thesis can help conceptualize cultural politics today Although Koepnick insists on crucial differences between the stage-managing of political action in modern and postmodern societies he argues throughout that it is in Benjamin's emphatic insistence on experience that we may find the relevance of his reflections today Walter Benjamin and the Aesthetics of Power is both an important contribution to Benjamin studies and a revealing addition to our understanding of the Third Reich and of contemporary culture's uneasy relationship to Nazi culture

The Maternal, Digital Subjectivity, and the Aesthetics of Interruption

EL Putnam, 2022-04-21 Bringing together philosophies of the maternal with digital technology may appear to be an arbitrary pairing However reading them intertextually through select creative practices reveals how both encompass an aesthetics of interruption that becomes a novel means of understanding subjectivity EL Putnam investigates how the digital performances of certain artists creators and technologists rupture existing representations of the maternal taking advantage of the formal properties of digital media What results are interruptions of visual and aural constructions through an immanent merging of the performing body with digital technologies Putnam bases her analysis on close examinations of the way certain makers use the formal properties of digital imagery such as the gap the glitch and the lag as means of rendering images of the maternal uncanny in order to challenge mediation constituting an aesthetics of interruption The result is a radical critical strategy for engaging with digital technology and subsequent understandings of the subject that defy current modes of assimilation

The Aesthetics of Atheism Kutter Callaway, Barry Taylor, 2019-04-02 To really understand God you have to understand atheism Atheism and Christianity are often placed at polar opposite ends of a spectrum forever in stark conflict with each other In The Aesthetics of Atheism Kutter Callaway and Barry Taylor propose a radical alternative atheism and theism need each other In fact atheism offers profound and necessary theological insights into the heart of Christianity itself To get at these truths Callaway and Taylor dive into the aesthetic dimensions of atheism using everything from Stranger Things to Damien Hirst's controversial sculptures to the music of David Bowie Nick Cave and Leonard Cohen This journey through contemporary culture and its imagination offers readers a deeper understanding of theology culture and how to engage faith in a chaotic and complex world where God is present in the most unexpected place atheism

The Aesthetic Clinic Fernanda Negrete, 2020-10-01 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 Mallarm 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 Encyclopedia of Aesthetics: Jazz-Play ,1998

Whispering the Strategies of Language: An Psychological Journey through **The Aesthetics Of Freud**

In a digitally-driven earth where displays reign supreme and immediate transmission drowns out the subtleties of language, the profound techniques and emotional subtleties hidden within phrases usually go unheard. Yet, set within the pages of **The Aesthetics Of Freud** a fascinating literary value sporting with organic feelings, lies a fantastic journey waiting to be undertaken. Published by a talented wordsmith, this marvelous opus invites visitors on an introspective trip, gently unraveling the veiled truths and profound affect resonating within the fabric of every word. Within the emotional depths of this touching review, we will embark upon a genuine exploration of the book is primary styles, dissect its charming publishing type, and yield to the effective resonance it evokes serious within the recesses of readers hearts.

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