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Nota di contenuto	Cover; Jung on Art: The Autonomy of the Creative Drive; Copyright; Contents; Plates; Preface; A psychology of art; Outline of this book; Some demarcations of the theme; Autonomy of art; Final remarks and acknowledgements; Chapter 1 Art originates from 'hidden memories'; Jung's discovery of the unconscious via cryptomnesia; Implications of cryptomnesia for art; Is the 'insane' mind a source of creativity?; The collective unconscious and cryptomnesia; Chapter 2 Art, a product of an 'autonomous complex'; A difficult start to a career; A major discovery: The complex; Comparing Jung and Freud Spielrein and JungThe 'art complex' has animal roots; Not repression but transformation of the drive; Art, an autonomous drive; Chapter 3 Art is rooted in participation mystique; Empathy and abstraction; Worringer's theory of art; Participation mystique; The five phases of the individuation process; Art and participation mystique; Chapter 4 Art reveals itself in symbols; Fantasy thinking; Symbols and signs; Differences between Freud and Jung; The collective unconscious and its archetypal trajectories; Nature and culture; The symbol forms the transition between nature and culture But what art is still remains the questionChapter 5 Art and aesthetics

are not identical; The quality of sensory sensation; "Beauty does not indeed lie in things"; Jung's perspective on 'aesthetics'; Moltzer and the birth of intuition; The aesthetic view, extremely formulated; Nietzsche's aesthetic view of life; Jung and Nietzsche; Chapter 6 Jung's ideas about himself as an artist; Preface; The Red Book; "No, it is not art! On the contrary, it is nature"; The stone; The Stone Speaks; The stone is an artistic, symbolic reality; Chapter 7 A psychology of art; Extraversion and introversion

'A high, standing clock made of black varnished wood' The artist does not have a personal message; The artist is the mouthpiece of his epoch; Materia and forma; Both form and content originate from unconscious drives; The primacy of the work of art; Chapter 8 Jung's perspective on "modern art"; Preface; Jung's dislike of "modern art"; "Modern art" is not schizophrenic but schizoid; Product of the unconscious Zeitgeist; Dissolution of objective reality; A journey through Hades, the Nekyia; Where Jung's questions begin; Jung remains headstrong; Chapter 9 Jung analyses a Surrealist painting
A remarkable acquisition "Something is seen, but one doesn't know what"; A Rorschach test; Yves Tanguy; Amplification; The "subjective factor": Forms and numbers; Symbols of unity in Tanguy's painting; Epilogue; Synchronicity; Art as a synchronistic phenomenon; References; Index

Sommario/riassunto

In this book, Tjeu van den Berk examines C. G. Jung's personal perspective on art and how his work intensely engages with this theme. It analyses Jung's profound reflections on artistic considerations such as how we experience art, the specific qualities in the perception of beauty, the nature of the creative process and the aesthetic attitude. Jung on Art considers Jung's feelings about art simply being 'art' rather than reducing it to a moral, political, religious or psychological product. It also discusses Jung's notion that the artist is only a breeding ground for a piece

2. Record Nr.	UNICASPUV0047913
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