

1. Record Nr.	UNINA9910453595403321
Autore	Jung Carl G.
Titolo	Collected Works of C.G. Jung . Volume 16 Collected Works of C.G. Jung, Volume 16 ; Practice of Psychotherapy // C. G. Jung; Gerhard Adler, R. F.C. Hull
Pubbl/distr/stampa	Princeton, NJ : , : Princeton University Press, , [2014] ©1966
ISBN	0-691-09767-4 1-4008-5100-9
Edizione	[Course Book]
Descrizione fisica	1 online resource (707 p.)
Collana	Collected Works of C.G. Jung ; ; Volume 16
Disciplina	193.367
Soggetti	Psychotherapy Therapeutics, Suggestive Transference (Psychology) Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Frontmatter -- EDITORIAL NOTE TO THE SECOND EDITION -- TRANSLATOR'S NOTE -- FOREWORD TO THE SWISS EDITION (1958) -- TABLE OF CONTENTS -- LIST OF ILLUSTRATIONS -- PART ONE. GENERAL PROBLEMS OF PSYCHOTHERAPY -- I. PRINCIPLES OF PRACTICAL PSYCHOTHERAPY -- II. WHAT IS PSYCHOTHERAPY? -- III. SOME ASPECTS OF MODERN PSYCHOTHERAPY -- IV. THE AIMS OF PSYCHOTHERAPY -- V. PROBLEMS OF MODERN PSYCHOTHERAPY -- VI. PSYCHOTHERAPY AND A PHILOSOPHY OF LIFE -- VII. MEDICINE AND PSYCHOTHERAPY -- VIII. PSYCHOTHERAPY TODAY -- IX. FUNDAMENTAL QUESTIONS OF PSYCHOTHERAPY -- PART TWO. SPECIFIC PROBLEMS OF PSYCHOTHERAPY -- I. THE THERAPEUTIC VALUE OF ABREACTION -- II. THE PRACTICAL USE OF DREAM-ANALYSIS -- III. THE PSYCHOLOGY OF THE TRANSFERENCE -- AN ACCOUNT OF THE TRANSFERENCE PHENOMENA BASED ON THE ILLUSTRATIONS TO THE "ROSARIUM PHILOSOPHORUM" -- EPILOGUE -- APPENDIX -- BIBLIOGRAPHY -- INDEX -- Backmatter
Sommario/riassunto	Essays on aspects of analytical therapy, specifically the transference,

abreaction, and dream analysis. Contains an additional essay, "The Realities of Practical Psychotherapy," found among Jung's posthumous papers.

2. Record Nr.

Autore

UNISALENT0991003268219707536

Titolo

Di Carpegna Falconieri, Tommaso

Pubbl/distr/stampa

Cola di Rienzo / Tommaso Di Carpegna Falconieri ; presentazione di Girolamo Arnaldi

ISBN

Roma : Salerno ; c2002

8884023874

Descrizione fisica

XIV 335 p. ; 24 cm

Collana

Profilo ; 31

Altri autori (Persone)

Arnaldi, Girolamo

Lingua di pubblicazione

Italiano

Formato

Materiale a stampa

Livello bibliografico

Monografia

Nota di bibliografia

Indici

3. Record Nr.	UNINA9910229241903321
Autore	Coley Rob
Titolo	Photography in the Middle: Dispatches on Media Ecologies and Aesthetics / Rob Coley & Dean Lockwood
Pubbl/distr/stampa	Brooklyn, NY, : punctum books, 2016 Baltimore, Maryland : , : Project Muse, , 2020 ©2020
Descrizione fisica	a 1 online resource (173 pages) : illustrations; PDF, digital file(s)
Soggetti	Photography - Technique Photography - Philosophy Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (pages 165-173).
Nota di contenuto	Circle of confusion -- Tricks learned after the crash -- Dispatches -- The Holiday Inn -- csi Dusseldorf -- I am Muybridge -- On paraphotography.,
Sommario/riassunto	<p>It's easy to forget there's a war on when the front line is everywhere encrypted in plain sight. Gathered in this book's several chapters are dispatches on the role of photography in a War Universe, a space and time in which photographers such as Hilla Becher, Don McCullin and Eadweard Muybridge exist only insofar as they are a mark of possession, in the sway of larger forces. These photographers are conceptual personae that collectively fabulate a different kind of photography, a paraphotography in which the camera produces negative abyssal flashes or 'endarkenment.' In his Vietnam War memoir, Dispatches, Michael Herr imagines a 'dropped camera' receiving 'jumping and falling' images, images which capture the weird indivisibility of medium and mediated in a time of war. The movies and the war, the photographs and the torn bodies, fused and exchanged. Reporting from the chaos at the middle of things, Herr invokes a kind of writing attuned to this experience. Photography in the Middle, eschewing a high theoretical mode, seeks to exploit the bag of tricks</p>

that is the dispatch. The dispatch makes no grand statement about the progress of the war. Cultivating the most perverse implications of its sources, it tries to express what the daily briefing never can. Ports of entry in the script we're given, odd and hasty little glyphs, unhelpful rips in the cover story, dispatches are futile, dark intuitions, an expeditious inefficacy. They are bleak but necessary responses to an indifferent world in which any action whatever has little noticeable effect. As luck would have it, Photography in the Middle begins with some nasty accidents, and extracts from the wreckage a few lessons learned. Dusting itself off, it ships out and puts up with a bunch of battle scarred, big gun photojournalists in the Holiday Inn of a typical world city. Later, it immerses itself within the leaked files of an enigmatic police cabal which detail the surveillance of conceptual photographers Bernd and Hilla Becher, an operation that even extends to the duo's dreams. Further back in time, in 1897, we are invited to an inflammatory, yet patchily documented public lecture given by the Titan, Muybridge. More than any other, it is William Burroughs, conceived here as a war photographer, who is our tutelary figure, hovering over all these pages in his attempt to map emergent vectors of mediation, ever more intimate forms of control and accelerants of planetary catastrophe. Burroughs believed that it was necessary to both keep pace with and formulate new vectors, vectors that might act as intersections with a nonhuman outside. Photography has an agency of its own, one that scrambles the patterns and refrains of mediation upon which human life is based, glitching the human and provoking relations with external coordinates. With Burroughs, and other inspirations such as J.G. Ballard, Georges Bataille, Tom McCarthy and Eugene Thacker, our notion of the dispatch does not offer positive knowledge of something that we can reconcile with existing rational explanations, but rather the revelation of a nightside, our redundancy in a photography that suspends all operations in a general blindness.
