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Autore	Van den Berk Tjeu
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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
