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| Edizione | [First edition.] |
| Descrizione fisica | 1 online resource (177 p.) |
| Collana | Winnicott studies monograph series |
| Disciplina | 616.8917 701/.05 |
| Soggetti | Psychoanalysis and art Psychoanalysis Creation (Literary, artistic, etc.) Electronic books. |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | COVER; CONTENTS; CONTRIBUTORS; Introduction; CHAPTER ONE: Psychoanalysis and art: the Winnicott legacy; CHAPTER TWO: Winnicott's Hamlet; CHAPTER THREE: "'I thought so then'": Othello and the unthought known John Fielding; CHAPTER FOUR: On imaginary presence; CHAPTER FIVE: To make experience sing; CHAPTER SIX: Creativity, playing, dreaming: overlapping circles in the work of Marion Milner and D. W. Winnicott; CHAPTER SEVEN: To unravel unhappiness; CHAPTER EIGHT: Critical notice of On Not Being Able to Paint; CHAPTER NINE: On Robinson Crusoe's island; CHAPTER TEN: Appreciations of Marion Milner REFERENCESINDEX |
| Sommario/riassunto | This volume in the Winnicott Studies series is dedicated to the life and work of Marion Milner and reflects, in varying ways, her unique use of Winnicott's work to shape her own thinking about art and creativity. |

Among the papers here are contemporary reviews of Milner's books by both Winnicott and the poet W.H. Auden - the latter providing fascinating insights into his own views on psychoanalysis. Malcolm Bowie discusses Winnicott's legacy to psychoanalysis and art; Adam Phillips writes on 'Winnicott's Hamlet' and John Fielding tackles another Shakespearean theme in examining Othello. The book also contains papers by the distinguished British authors Michael Podro and Ken Wright, several appreciations of Marion Milner by those who knew and worked with her, and an illuminating introduction by Lesley Caldwell drawing together the book's themes. The papers in this volume are united by a very Winnicottian concern with aliveness, and with art. They are both a fitting tribute to Marion Milner and a testimony to the range and depth of work taking place under the aegis of The Squiggle Foundation.
