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Autore	Knill Paolo J
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Nota di contenuto	Principles and Practice of Expressive Arts Therapy: Toward a Therapeutic Aesthetics; Contents; Introduction by Stephen K. Levine; 1. The Philosophy of Expressive Arts Therapy: Poiesis as a Response to the World by Stephen K. Levine; Introduction; Therapeutic practice and the critique of modernism; Modernity and the mind-body split; Phenomenology and the overcoming of Cartesian dualism; Phenomenology and existence: being-in-the-world; World and earth: art as a setting-into-work of truth; Poiesis as a basis for the Menschenbild of expressive arts therapy; Poiesis, chaos and liminal experience Liminality in the therapeutic processLiminality and transitional experience; Archetypal psychology and the imagination; Post-modernism and a deconstructed psychology of the imagination; Trauma and the work of art; Aesthetics after Auschwitz; Conclusion; References; 2. Foundations for a Theory of Practice by Paolo J. Knill; PART 1: DECENTERING AND THE ALTERNATIVE EXPERIENCE OF WORLD: CONTINUITIES IN THE PRACTICE OF CHANGE AGENTS; The rites of

restoration: architecture, role and setting; Decentering, an indispensable condition for alternative world experiences
PART II: ENGAGING THE ARTS AND PLAY MAKES A DIFFERENCE What does it mean to "exercise" the arts or play in decentering, and how is it different from other decentering methods?; Providing a range of play: Spielraum as an indispensable condition for an alternative world experience; How do the arts provide the disciplined range of play?;
PART III: THE THEORY OF PRACTICE; The heart of a session, the arts; Interdisciplinary considerations (compare Knill et al. 1995); Intervention; Interpretation and reflection; Architectural considerations; Administering the artistic process; References
3. The Practice of Expressive Arts Therapy: Training, Therapy and Supervision by Ellen G. Levine
PART I: TRAINING IN THE PRACTICE OF AN AESTHETIC THERAPY; Group painting in a training process: structuring and destructuring through the arts; The Horny Clay: dismembering and re-membering; Clowning as an intermodal expressive art: training therapists through clown; Music as a way of working through conflict in a training group; PART II: THE PRACTICE OF AN AESTHETIC THERAPY; Farah: breaking free and separating; Robert: playing with power; Jack: to the rescue; Sue and Sam: deadlock and struggle
Playing with order and chaos: a children's play and arts therapy group
Music as an instrument of order in chaos; PART III: SUPERVISION OF THE PRACTICE OF AN AESTHETIC THERAPY; Learning through the arts: group supervision of expressive arts therapy trainees; Seeing and playing together: group supervision of a multidisciplinary training group; Conclusion; References; About the Authors; Subject Index; Author Index

Sommario/riassunto

This book lays the foundation for a fresh interpretation of art-making and the therapeutic process by re-examining the concept of poiesis. The authors clarify the methodology and theory of practice with a focus on intermodal therapy, crystallization theory and polyaesthetics, and give guidance on the didactics of acquiring practical skills.
