

**Sunday, January 28, 2018**  
**The psychology of Art.**

## **Neuroesthetics.**

The psychology of art aims at the study of the states of consciousness and unconscious phenomena at work in the artistic creation or the reception of the work.

The analysis of artistic creation takes up the idea of a primacy of the artist himself in the interpretation of art, an idea developed since the Renaissance and Romanticism, and already taken up in the biographical approaches of some historians of the art of the nineteenth. (see *Kunstwissenschaft*)

From 1905, with Freud's drafting of the theory of impulses, art became an object of psychoanalysis.

This approach is not aimed at evaluating the value of the work, but at explaining the psychic processes intrinsic to its development.

To find the relation between the impressions of childhood and the destiny of the artist on one side and his works as reactions to these stimulations on the other hand, belongs to the most attractive object of the analytic examination.

- Freud.

This analysis is based in particular on the concept of sublimation.

The artistic creation is considered as the transposition of an impulse (Desire)

The attempt for the artist to overcome his dissatisfaction by the creation of a socially valued object, capable of satisfying his desire.

In the same way, by this approach, art is considered as a symptom: it then becomes the possible tool of a clinical diagnosis or a therapy (Art therapy)

The analysis of the reception prolongs the theory of the Gestalt,

## **psychology of the form (XXe)**

**This analysis of art seeks to determine the psychological processes of the reception of works by the viewer.**

**This reception is no longer considered as mere perception and discovery (of the artist's knowledge), but as the recognition of a knowledge specific to the viewer, his own culture and his social environment. (Gombrich, Arnheim)**

**Neuroesthetics or neuro-aesthetics is a sub-discipline (or school) of empirical aesthetics.**

**This discipline aims to study the aesthetic perceptions of art and music, through a scientific approach.**

**Neuroesthetics notably uses neuroscience techniques to experiment and explain aesthetic experiences at the neurological level.**

**In a scientific sense, neuroesthetics is a branch of cognitive neuroscience specifically studying the neuropsychological pathways of artistic creation.**

**It allows to better understand the springs of the creation but also of its psychic elaboration and the necessity of the artist's commitment, the emergentist adhesion (PAEm) of the spectator and the role of the artist before, during and after the creative act.**

**The pioneers of this approach are: Semir Zeki, Vilayanur S. Ramachandran, Yannick Bressan.**

## **Sublimation.**

**Process postulated by Freud to account for human activities apparently unrelated to sexuality, but which would find their spring in the strength of the sexual drive.**

Freud described as activities of sublimation mainly the artistic activity and the intellectual investigation.

The drive is called sublimated insofar as it is derived towards a new non-sexual purpose and where it targets socially valued objects.

The term sublimation, introduced by Freud in psychoanalysis, evokes both the term sublime, used particularly in the field of the fine arts to designate a production suggesting the size, the elevation, and the term of sublimation used in chemistry for designate the process that passes a body directly from the solid state to the gaseous state.

Throughout his work, Freud uses the notion of sublimation to attempt to account, from an economic and dynamic point of view, for certain types of activities supported by a desire that is not manifestly aimed at a sexual purpose: for example, artistic creation, intellectual inquiry, and in general, activities to which a given society attaches great value.

It is in a transformation of the sexual drives that Freud seeks the last spring of these behaviors:

The sexual drive makes extraordinarily large quantities of force available to the cultural work, and this as a result of this peculiarity, especially marked in her, of able to move his goal without loose for the most part, of its intensity.

It is called this ability to exchange the original sexual purpose for another purpose, which is no longer sexual but which is psychically related to it, the capacity for sublimation.

Already from a descriptive point of view, the Freudian formulations concerning sublimation have never been pushed very far.

The field of sublimated activities is poorly delimited: for example, should all the work of thought or only certain forms of intellectual creation be included?

Is the fact that the so-called sublimated activities are, in a given culture, the object of a particular social valorisation to be retained as a major feature of sublimation?

**Or does it also encompass all so-called adaptive activities..**

**(work, leisure, etc.)?**

**Is the change that is supposed to intervene in the drive process only for the purpose, as Freud has long argued, or both the purpose and the object of the drive, as he says in the Lessons Learned?**

**Introduction to Psychoanalysis.**

**Neue Folge der Vorlesungen zur Einführung in die Psychoanalyse, 1932**

**We denote as sublimation a kind of modification of purpose and object change in which our social evaluation is taken into consideration.**

**From the metapsychological point of view, this uncertainty is found, as Freud himself noted.**

**This is the case, even in a text centered on the theme of intellectual and artistic activity such as Leonardo da Vinci's.**

**A childhood memory. (Eine Kindheitserinnerung des Leonardo da Vinci, 1910)**

**We do not propose to propose here an overall theory of sublimation, which does not stand out from the rather uncomplicated elements provided by Freud's texts.**

**We limit ourselves to indicating, without making a synthesis of it, a certain number of directions of Freudian thought.**

**Sublimation deals with partial drives , especially those which fail to integrate into the definitive form of Genitality:**

**The forces usable for cultural work thus come largely from the repression of what are called the perverse elements of sexual arousal.**

**From the point of view of mechanism, Freud has successively indicated to**

**hypotheses.**

**The first is based on the theory of shoring sexual urges on self-preservation drives.**

**Just as non-sexual functions can be contaminated by sexuality.**

**(for example in the psychogenic disorders of diet, vision, etc.)**

**The same ways in which sexual dysfunction affects other functions.**

**Somatic should be used in the normal subject to another important process.**

**It is through these pathways that the attraction of the forces of sexual drive to non-sexual purposes, that is, the sublimation of sexuality, should be fulfilled.**

**Such an assumption underlies Freud's study of Leonardo da Vinci.**

**With the introduction of the notion of narcissism, and with the latest theory of the psychic apparatus, another idea is advanced.**

**The transformation of a sexual activity into a sublimated activity (these two activities being directed towards external, independent objects), would require an intermediate time, the withdrawal of the libido on the ego, which makes possible the desexualization.**

**In this sense, Freud, in *The ego and the id (Das Ich und das Es, 1923)*, speaks of the energy of the ego as a desexualized and sublimated energy, susceptible to be moved to non-sexual activities.**

**The hypothesis of sublimation has been stated about sexual drives, but the possibility of a sublimation of aggressive impulses has been mentioned by Freud, the question was taken up after him.**

**In psychoanalytic literature, the concept of sublimation is frequently used.**

**If this energy of displacement is desexualized libido, it is entitled to name**

it also sublimated, since by serving to institute this unified whole that characterizes the ego or the tendency of it, it would always stick to the major intention of Eros, which is to unite and bind.

Here we could find the idea that sublimation is closely dependent on the narcissistic dimension of the self, so that we would find, at the level of the object targeted by the sublimated activities, the same character of beautiful totality that Freud assigns here to the ego.

One could, it seems, place in the same line of thought the views of Melanie Klein, who sees in sublimation a tendency to repair and restore the good object, torn apart by destructive impulses.

Inasmuch as Freud's theory of sublimation has remained undeveloped, delimitation with boundary processes (reaction formation, goal inhibition, idealization, repression) is also, remained in the state of simple indication.

Similarly, if Freud held that the capacity to sublimate in the outcome of treatment was essential, he did not show it concretely at work.

It is indeed the index of a requirement of the doctrine, of which it is difficult to see how one could do without.

The absence of a coherent theory of sublimation remains one of the shortcomings of psychoanalytic thought.

Outline on philosophy and neurology.

Sources: psychology vocabulary.

**Angular stone**

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Posted by **Veronica IN DREAM** at **1:56 PM**

