

SUMMARIES IN ENGLISH

Hans Siggaard Jensen: The picture in Perspective

In this paper a number of problems connected to our understanding of the concept of a picture are presented, problems connected with the relations »similar to« and »represents«. On the basis of this an analysis of perspective is given, because perspective prototypically defines what for us is a picture. Albertis rules for construction of pictures with linear perspective is reconstructed, and from this an interpretation concerning the status of such a construction as a cognitive theory is given. This then influences our understanding of what it means to see, and also of how we see.

Axel Larsen: Vivid Images: Creation and Transformation of Mental Images

In experimental psychology the notion of a fundamental functional similarity between visual imagery and visual perception dates back to Perky (1910); it has gained steadily increasing popularity in modern cognitive psychology and is supported by evidence from experimental studies on visual perception of apparent motion and studies on visual transformation of mental images. Brain activation studies based on new imaging techniques like PET and fMRI has provided further evidence by locating brain mechanisms, which appears active in both visual perception and transformation of visual images with respect to size and orientation.

Bobby Zachariae: Imagery as a Link between Body and Mind

Historically, the concept of mental imagery has been pervasive in attempts to understand the role of the »psyche« in health and disease, and the utilization of mental images seems to have been an important element in traditional therapeutic procedures. With the establishment of biomedicine as dominant in the scientific understanding of health and pathology, psychosocial factors were excommunicated from the field of medicine, and the possible influence of the imagination on physiological processes has only recently gained partial scientific legitimacy. Although the dominance of the biomedical scientific paradigm apparently is being upheld by a number of stabilizing historical and socioeconomic factors, biomedicine is currently being challenged by a growing number of observations of »unexplainable« interactions between psychosocial factors and bodily processes. Observations of effects of the imagination on a number of physiological phenomena call for scientific explanations which cannot be delivered by a scientific paradigm, which is dominated by the separation of »body« and »mind«, and underscore the importance of interdisciplinary biopsychosocial approaches in theory and research.

Svend Hesselholdt: Directly experienced episodes create literature. Experience of pictures + theory of evolution creates reality

Childhood episodes charged with emotion conscious, unconscious or repressed emerge, when a person at a later time is in the same type of place, in which the episodes once happened. This hypothesis is illustrated by the effect of 3 childhood episodes in the first novel by *Christina Hesselholdt*.

Will a visual experience of pictures e.g., of a certain animal in a movie – only be tied up with that concrete animal and place, or is it possible to comment on that animal from point of view of evolution in such a manner that an experience of other animals in the real world will later on be seen from this theoretical point of view?

The paper shows two ways in which an experiment in education is attempting to enhance the generalisation of the evolutionary point of view to later experience of nature: Through (1) the comments of the film *The theory of evolution illustrated by animals on Galapagos* and (2) a model showing that a theory (of evolution) consists of a structure of concepts which assign meanings to each other.

Anne Maj Nielsen: Picture-making as learning in reality

Former research in several thousand pictures made by children during 1900-1990 is the basis for selecting pictures made by a single child for examination in the article. The selected pictures and the circumstances of their creation are analyzed using the concept of a cultural, a local and a personal symbol-layer. Setting off from this analysis the article presents another analytic perspective illuminating the picture-making as situated learning. The pictures are characterized as means of learning in practice mediating relations between developing children and the children's reality.

Susanne Theill Møller: The Integration of Art Expression in Psychotherapy

With reference to Freud and Jung the article focuses on the facilitating aspects of integrating objectified picturization in uncovering psychotherapy. My main hypothesis is that the process of intrapsychic integration is furthered. The article concentrates on the advantages of projecting interior images into exteriorized designs. The objective is to create a *working model* which is built on a foundation of a unified approach of Freud and Jung's theories and methods, but which is also adjusted to present times.

The article is divided into *four main parts*. The first part focus on psychoanalytic theory and the primary process. With reference to one of art therapy's front figures, Margaret Naumburg, I argue for a pictorial expression of inner experience in a psychoanalytic frame of reference. The second part describes Jung practical use of art expression and his interpretation of symbols. In the third part it is attempted to create a unified theoretical approach for the incorporation of art expression in psychotherapy. In the fourth part a working model is presented and it is illustrated with small extracts from practical psychotherapy. I shortly refer to what it means for resistance and transference when the pictorial expression is integrated in psychotherapy. Finally some problem areas are clarified.

Ole Andkjær Olsen: A Picture Analysis without Pictures

Melanie Klein introduced the concept of reparation in 1929 in connection with an analysis of a series of paintings, which she only knew from a newspaper article. The real identity of the artist has not till now been known in a Kleinian context, but in the present paper it is shown to be the Danish painter Ruth Weber.

Bjarne Sode Funch: Pictorial Art from a Psychological Point of View

What makes a picture a work of art? We have no difficulty differentiating between works of pictorial art and other kinds of pictures such as illustrations, advertisements, press and family photos, but are we able to define the significant difference? The author assumes that there is no defining visual criteria of art. What makes it easy to identify a work of art is the extraneous information such as the use of oil paint, the artistic style, and the institutional context in which a work of art is presented. Three different psychological theories of visual beauty, artistic originality, and visual expression are discussed in order to demonstrate that none of these characteristics constitute a significant criteria of art. Finally, the aesthetic experience as a constituting factor of emotional life is pointed out as being instrumental in bringing about the defining difference between a work of art and pictures in general.

Lise Warburg: The Lady with the Mirror and the Unicorn

In continuation of an earlier article in *Psyke & Logos* another tapestry of the famous tapestry series at the Cluny Museum in Paris known as »The Lady with the Unicorn« (c. 1500) is analysed. The tapestry in question represents the lady with the mirror and the unicorn.

Birgitte Tufte: Children and the Media

Starting out with a description of a small child's identification in relation to a film on television, trends within newer mass communication research are presented, with special focus on the area of children and television. Lately, focus has increasingly been put on the reception of media i.e. the meaning of television, and on the whole context between the media recipient, media content and the situation in which the media use takes place.

A picture of 14-15 year old children's ambivalent relationship to television is given. Emphasis is put on the fact that there are gender differences, which is due both to the media reception and when the adolescents are media producers themselves.

After a short description of tv-advertising, a new phenomenon in Denmark, the article sums up saying that the media have the function of a kind of »parallel school« for children and young people, where they learn other - more emotional and irrational - things than in the established school. But still media education plays a minor role in the school, and some of the reasons for that are discussed. The article concludes that in a democracy it ought to be a »must« to educate children to act as individuals who are able to make their choices, as well in general as in relation to the media.

Ib Bondebjerg: Film, Narrative and Reality

In this article a general three dimensional model of film analysis is presented: a socio-cultural dimension, an aesthetic dimension and a psychological-reception dimension. Focusing on the two last dimensions four aesthetic prototypes are defined related to either fiction or non-fiction, narrative or non-narrative formats: the avant-garde prototype, the realistic prototype, the narrative genre-prototype and the documentary prototype. Drawing on cognitive theories of schemata in different domains and an aesthetic-psychological model of basic filmic structures aspect of mental and emotional activities during film reception is discussed. At the end of the article the usefulness of the theoretical framework and the analytical concepts are demonstrated in three very different films by Peter Weir, Bille August and Lars von Trier.

Lisbeth Eriksen: The Life-World of Small Children

This paper presents a phenomenological analysis of the author's memories from her early childhood. The aim of this analysis is to reveal central features of the life-world of a small child. This world is at the same time taken for granted, pre-given, filled with meaning, not yet understood. It is a world to be understood. The child lives in a world that belongs to the grown-ups and which will one day belong to the child. The child has a double perspective of herself as at the same time an actor here and now and an actor in the future, and of the world as the arena for her actions here and now and as the arena for her actions in the future.