

SUMMARIES IN ENGLISH

Benny Karpatschof: The Universality of Art

The article investigates the concept of Art by initially refuting diverse relativistic views on Art as a concept void of any uniform content. Two kinds of relativism are discussed, the cultural relativism of the institutional theory and the experientic relativism of communication theory. As an alternative is attempted characterization of an anthropology of Art, where the universality of Art is seen as an anthropological invariant. This characterization is inspired by Hegels concepts of contradiction and »aufhebung«.

Torsten Ingemann Nielsen: Sculpture and the Presence of Reality

The development of a contemplative knowledge of reality is being described, using some sculptures by Brancusi as a starting point. Meeting a sculpture makes us aware of the constituents of reality. The presence of immanent reality is coinciding with the presence of transcendent reality thus forming an instance of *Coincidentia Oppositorum*: At the same time we are intensely aware of matter and non-matter, of the finite and the infinite, and of the relative and the absolute.

Erik Schultz: Aesthetics viewed from a psychological position

This article suggests definitions of aesthetics and art. Aesthetics is considered as the world of forms in contrast to the world of content. Art is considered as a special quality sometimes found in aesthetics; – namely an universal human message understood by people of all times and places.

From this vantage point Kierkegaards philosophy concerning aesthetics is discussed. That brings us in contact with contemporary cultural problems; – especially problems that has to do with the status of art.

Bjarne Sode Funch: The Aesthetic Experience

Psychological aesthetics is the discipline studying human engagement in art. Although the aesthetic experience is one of the main subjects in psychological aesthetics, it has been neglected since the inception of psychology as an independent discipline. Recent attempts to define the aesthetic experience, including the studies by Robert Panzarella (1980), Martin S. Lindauer (1981), and Mihaly Csikszentmihalyi and Rick E. Robinson (1990), are reviewed as points of departure for a more differentiated phenomenological description which is primarily based on introspective studies. The aesthetic experience as a transcendent phenomenon in connection with visual art is described as a visual unity appearing with exceptional lucidity and existential density. Emotionally it appears with a transcendent pleasure and an emotional quality that is new to the viewer. The intentional focus of the aesthetic experience is described as »spiritually reflective,« meaning that the viewer's personality is an integrated part of the process of perception. The phenomenology of the aesthetic experience suggests a profound psychological relationship between art and human existence.

Grethe Sekel Kielberg: The Architecture of Metaspaces – reflections of the dynamic relations between physical and psychic space.

As an artist and architect I feel love for my environments – also the man-made. My life has been changed by an awareness of to what extent I myself am part of all this. It is this »vision« about togetherness and wholeness – in the process whereby knowledge is acquired – I am naming *metaspaces*. That is: the dynamic, ever fluctuating, creative space (and power-field) where matter and consciousness is brought together – and separated, – where ideas and words materialises. My statement is: if architecture

shall develop out of our western, one-dimensional, rational mind, our metaspaces have to be furnished with ideas – and concepts – which makes it possible for us to catch the »call« from our natural environments – or universe. That call is named intuition.

In my own work I am inspired by the idea of »Forms with an existence will« (Kahn) which I relate to the concept of »archetypes in the collective unconscious« (Jung) whose existence will break through in symbols in a creative move – a movement whose purpose man recreate by his own becoming. Architecture belongs to these symbol systems.

Inherent the concept of metaspace is a method for self-understanding and developing creativity in a healing manner: you can consciously walk in and out of different metaspaces, you may break them down and rebuild them experimentally, until you one day know – for sure – which metaspaces are authentic for life and which ones are just »castles in Spain«.

Martin Johansen: Walk into the painting

Creative power and a rich ability of imagination in the observer of paintings is just as important for the coming to existence of art as is the creativity of the artist. The text describes an observer's imagined movements into the space of the motives of paintings and photographs, the age of the artistic product being of no relevance. His participation in the actions of the motive's persons, his empathies, his longings, his horrors are retold to illustrate the experience of art in a creative way.

Anne Maj Nielsen: Children, pictures and personality

The article presents some genderspecific characteristics in children's art and a concept of different symbol-layers. Analyzing children's art the concept is useful.

Genderspecific characteristics in children's art are described according to the concept of relative development emphasizing that pictures made by children are strongly inspired by pictorial language and motifs in culture. At the same time, however, children's art is expressing personally important themes and questions actualized in children's lives and development.

The concept of symbol-layers, namely a cultural symbol-layer, a local symbol-layer and a personal symbol-layer, is presented in order to develop a tool to grasp the processes of inspiration and influence from pictures in culture to the individual as well as the spontaneous creativity of the individual in the culture.

Kristian Pedersen: The act of pictorial language as aesthetical process of learning

The article describes a theory of pictures which may be used to understand the aesthetical process of learning in connection with children's pictorial representation. The theory tries to describe the process as an interaction between children, the cultural forms of pictures and the reality which they try to represent in pictures. In this connection the relation between feeling and rationality is considered – and so is art as a process of symbolizing childrens' pictorial work within the field of pictorial languages used by grown-ups in the culture and the aesthetical rationality within the process of education and development.

Steen Folke Larsen: Recollections of reading literature

Experiences of reading literature may seem momentary and fleeting, but sometimes they remain in memory for years. Memories of reading are shown to consist of two kinds of material, viz., the content of the literary work (as understood by the reader) and the circumstances in which the work was embedded at the time of reading. Thus, the world of fiction and aesthetics is integrated in memory with the personal and social world of the reader, and this amalgam may be preserved as a part of his or her life history for decades. Similar to personal experiences, most vivid memories of reading

recalled by 70 years old people date from the person's 20s and 30s. The reason is not that they were particularly avid readers at that time, but rather that experiences in these years – whether real or fictional – are particularly likely to become important to the conscious image of the self.

Chang Hong Liu and John M. Kennedy: Symbolic Forms and Cognition

Two shapes – a circle and a square – are used to study the effects of form symbolism in cognitive tasks. The first experiment examines the degree of consensus between subjects matching a list of pairs of words with the pair of shapes. The second experiment examines the correlation between the degree of consensus and the reaction times required in the matching task. The third experiment examines the effect of the consensus on performance on a recall task. The findings indicate there is significant consensus between subjects in tasks assessing form symbolism, the amount of consensus predicts reaction time on the matching task and the amount of consensus also predicts performance on the memory task.

Judy Gammelgaard: The poetics of psychoanalysis

In this article the author opens a discussion on Freud's ideas of a psychoanalytic theory of aesthetics. The discussion is primarily concentrated on two of Freud's literary analyses: Wilhelm Jensen's novel *Gradiva* from 1907 and E.T.A. Hoffmann's story about the Sandman from 1919.

The author points out the problem that Freud's aesthetic analyses almost all have their roots in his earlier writings, i.e. before the introduction of the structural model and the revised theory of instinct.

This means that the Pleasure principle and the Wish-fulfilment theory originating from the work of dream interpretation are the thematic premises behind Freud's thoughts about art and creativity.

This hedonistic point of view has not without reason been criticized for reducing the rich complexity of art.

With the reformulation of the theory of instinct and the introduction of Repetition compulsion a shift in perspective is accomplished in what could be called the aesthetics of psychoanalysis. Emphasized is the suggestion of this reformulation in the article from 1919 about *Das Unheimliche* in which the analysis of the Sandman is part.

The author finally suggests a continued discussion implying a clarification of the concept of sublimation so vital to psychoanalytical poetics.

Jørgen Dines Johansen: Narcosis and autonomy

In the first part of this article the limits of our understanding of the behaviour of others are pointed out. Consequently, it is argued that in order to understand both behaviour and literary texts we need to rely on theories with high explanatory power, such as psychoanalysis. Next, the relationship between psychoanalysis and literature (and literary scholarship) due to the fact that both work with fantasies is stressed. The second part suggests a taxonomy of the human fears and desires that are considered to be anthropological invariant. In the third part it is suggested that literature is *the* type of discourse that articulates fears and desires. Finally it is suggested that reading literature means that the reader allows a foreign fantasy to take root and in his psyche and to influence his conscious and unconscious life – without losing authority.

René Rasmussen: Lacan's psychoanalytic 'aesthetics'

Although Lacan declares himself Freudian, his ideas about art and the aesthetic domain are quite different from Freud's. Lacan does not consider art as a formation of the unconscious, but as a symptom which in some way is non-interpretable and which can not be lead automatically back to the artist or the possible persons in the work of art. That does not mean that art can not be interpreted, but that this is not

possible as an Lacanian psychoanalysis of the work of art. Therefore it is necessary to introduce a 'monster' theory which can explain human-like phenomenon in art and which is supported by Lacan's psychoanalytic theory. By beginning with a discussion on Freud's and Lacan's different views concerning sublimation, the article presents and discusses these perspectives regarding a possible Lacanian aesthetics.

Erik Petersen: Active and passive mystic.

According to the phenomenologist of religion Mercea Eliade we must try, in order to understand our lives better, to »translate« the meaning of myth into contemporary language. The basic mythological structure, pilgrimage, can then be understood as »a journey towards the centre of one's own being and away from unreality« (Eliade). However, it is a strange fact that pilgrimage can appear to be, on one hand, very difficult and dangerous, and on the other as fairly easy. This inspires me to talk about two different types of religious experience, one that demands activity, to become a true person, and one that is mainly passive, where the main categories are grace and blessing. I give examples from literature and philosophy. In stead of making up a typology I prefer to talk about the active and passive dimension of life. But I assume that these »dimensions« can be understood in the terms of the Jungian typology. And it is my point of view that the concept »extraversion« where the person is declined to be in natural harmony with the surroundings probably is analogous to the passive dimension and the other way round that introversion, that is concerned with the *person* is analogous to the active dimension. Somehow it must be my conclusion that neither of them represents the »final truth«.

Cristian Lima: Psychology, the mass and the evil acts

Psychology's occupation with actions of the masses shows consistent features from le Bon to the current discussion on masspsychology. In the paper it is argued that masspsychology connects to a rationalistic paradigm where a. o. evil actions are made fundamentally explainable anomalies, by rational and »good« human ways of acting. The lack of accept of the »evil« in concrete human relations prevent not only explanation, but also the understanding of the phenomena that masspsychology aims to explain.

Masspsychology is being placed as a discourse in the extension of the rationalistic discourse of humanistic science, using von Clausewitz' conceptualization of War as an example.

A discussion of the value of this discourse is opened; it can not be determined en bloc, but must be analysed as part of different, concrete strategies and tactics.

Benny Karpatschof: Free us from the evil

A reply to Cristian Lima's article »Psychology, the mass and the evil acts«, where my own article from Psyke & Logos, 1992 about Masspsychology is judged to be a normalization of the category of evil.

Bjarne Pedersen: Function or dynamics in neuropsychology

On the basis of functional explanations of what occurs when a brain-damaged person »gets better«, it is called in question if »function« can be used as explanation in that respect at all. This is considered doubtful. Rather than to explain the sequelae of the damage, it is proposed to attach more importance in describing them, to which purpose some *neuropsychological* terms are suggested.