

SUMMARIES

Bjarne Sode Funch: Art and emotion

A number of classical and modern theories on the emotionality of aesthetic experience are presented in this article in an attempt to reveal the psychological impacts of an aesthetic experience. Whereas it is generally accepted that works of art elicit emotions, there is no agreement on what kind of psychological impact an art experience has on the individual. Aesthetic emotions such as aesthetic pleasure, aesthetic enjoyment, cathartic pleasure, aesthetic empathy and abstract emotions are evaluated on a background of emotion theories for their phenomenological presence and their psychological impact. Does art elicit one specific aesthetic emotion or a number of different aesthetic emotions? What does it mean that an emotion is aesthetic? Is an aesthetic experience just a momentary enjoyment, or does an aesthetic experience exercise a profound influence on a person's psyche for the future? These are some of the questions to be answered in this article.

Matthew Pelowski, Fuminori Akiba & Victor Palacios, Nagoya University, Japan: Satori, koan and aesthetic experience: Exploring the "realization of emptiness" in Buddhist enlightenment via an empirical study of modern art

We compare the cognitive basis of satori, or the "realization of emptiness" at the heart of Zen Buddhist enlightenment, and with the mechanism whereby satori is most often evoked – a pedagogical relationship between master and student called "koan" – to modern artworks and the conception of aesthetic experience, noting structural and psychological similarity. Based on our previous work on this topic in art-perception (Pelowski & Akiba, 2011), we offer a cognitive model for satori's consideration. We then discuss empirical evidence for art-induced satori, noting a correlation with a progression of cognitive and emotional factors suggesting a movement through all posited model stages and a major distinction from non-satori outcomes. We also note a positive correlation between satori and hedonic evaluations of beauty, art potency and importance, understanding of art and artist's intention, change in subject self image and a fundamental shift in meaning analysis from a mimetic to an experience-based interpretation. This study, through the exploration of the underlying satori mechanism made explicit in the Zen koan and duplicated in modern art, suggests a universal nature to and means of exploring the insight underlying the satori phenomenon and opens a new avenue for cross-disciplinary/cross-cultural study of enlightenment.

Kasper Levin: Psychology of art and the primacy of sensation

Most theoretical approaches in the field of psychology of art privilege psychological perspectives in descriptions or analyses of works of art. Consequently, the description of art often takes its point of departure in pre-established psychological concepts such as perception, emotion, or meaning and reduces works of art to empirical or representational objects in which these concepts or phenomena are given. Although this psychological perspective or investigation of art can be relevant and interesting, my claim is that it misses a central point by not placing art and sensation at the center of psychological thought.

To show the central role of art in psychological thinking, an analysis of Sigmund Freud's approach to art is put forth and used as an example of being caught between a transcendental and empirical relationship to art. By relating the role of art in Freud's thinking to the philosopher Gilles Deleuze's idea of a *transcendental empiricism*, which places art and sensation at the center of thought, I argue that Deleuze presents us with an obvious opportunity for pursuing a psychology *with* art rather than a psychology *of* art.

Mina El Moutamid: Aesthetic fascination

A specific kind of interplay with a work of art, called *aesthetic fascination*, is presented in this article. With a point of departure in a phenomenological description, a deep and intense involvement in a work of art is defined as a phenomenon that sometimes manifests itself as a long lasting inspiration in life. This is an art experience that can be characterized as one of the strongest motivation-factors in life. Not as a peaceful and harmonious state, but as a kind of anxious necessity that forces you to seek in uncertainty. The phenomenon of aesthetic fascination is illustrated by means of the autobiographical essay *Camera Lucida: Reflections on photography* (1980) by the French writer Roland Barthes (1915-1980) in which he seeks to uncover the feelings of attraction and fascination that he finds when exploring photography in its most fundamental and eidetic appearance. The conclusion is that aesthetic fascination reflects a unique interplay between a viewer and a work of art in which the artwork contributes to existential self-actualization.

Jan Stokbro: The creative process in the light of Søren Ulrik Thomsen's poetics

This article is about the creative process and the key issue is how personal demanding this process may be. The poetics *Mit lys brænder* (1985) and *En dans på gloser* (1996) by the Danish poet Søren Ulrik Thomsen are analyzed on a background of existential-phenomenological theory with a point of departure in Rollo May's theoretical understanding of the creative process. Søren Ulrik Thomsen's description of his creative writing is presented in five stages inspired by Mihaly Csikszentmihalyi, and it is concluded that the process is personally demanding because the creative person must passionately invest his own being in creating something new. Therefore, he will experience the existential freedom and anxiety in a process of dialectic transition between being and non-

being. The process is at the same time a pleasurable experience and in rare cases it is an experience of ecstasy that transcends the creator's own personal limits in order to create something new.

Anne Maj Nielsen: Researchers' experiences of children's art and drawings as part of the method

In art and drawing children can visually express phenomena in their mind such as feelings, emotions, experiences, intentions and engagement that may be difficult to articulate verbally. Research can include children's art and drawings to study phenomena such as children's feelings, emotions, experiences, intentions and engagements. Transparency of the ways in which art and drawings in specific ways contribute to knowledge is a challenge in research. The aim of this article is to describe and discuss how the construct 'aesthetic object' may offer researchers an approach to children's art and drawings that can explicitly include the researcher's sensory and aesthetic experiences as knowledge.

Lise Maj Jensen: Triangular therapy. An integrative approach to a resonant art psychotherapy

Triangular Therapy is the author's contribution to theory and practice of drawing therapy for adults. The article addresses the fundamental significance of the triangular relationship between the client, the therapist and the art work. The author conceptualizes an integral perspective that may serve as a framework for a resonant art psychotherapy – sensitive to the unique client and the unique picture. The triangular relationship consists of three dialectic relations which all together form a triangular field. No matter the exact form, colors and narrative of the drawing, the picture is seen as an autonomous and equal part of the therapeutic dance. This means, that subjective, intersubjective, objective as well as interobjective perspectives are included. The triangular relationship reflects an essential relationship between man and environment, and is seen as an axis for man's creative, active corporate creation of interior as well as exterior life conditions. The triangular field transcends the manifest reality and includes a subtle or spiritual reality. The art of making therapeutic change happen unfolds as both client and therapist transcend their own limitations and step into this triangular field, an expanded and comprehensive worldspace of love and creativity.

Anne Maj Nielsen: Children's drawings as experienced meaningfulness and research data

The article aims to illustrate how children's art and drawings can produce knowledge of children's personal, experience-based and gendered orientation and to discuss how children's art and drawings can be approached as research data. The construct of children's art and drawings are comprised of a double approach:

Children's drawings are conceptualized as articulations of not yet thematized emotions, experiences and meaningfulness and the articulations include use and learning of visual socio-cultural codes and symbols. The construct comprise an existential-phenomenological and a socio-cultural learning oriented approach.

A variation of examples is presented to illustrate the use of children's drawings in research and to discuss the introduced theoretical and methodological approaches.

Peter Berliner: Then I get up and walk back to Paamiut – monologues in young peoples' theatre in Paamiut Asasara.

The article describes a process of writing of the nameless – from private whisper to public text and performance. Furthermore, the article presents and discusses how resilience can be built through writings and performing of monologues that break a culture of silence by openly telling the secrets of suffering in a hope-generating way.

In the community Paamiut in Greenland a group of 8 young people wrote monologues for a theatre performance, which was shown in the local community hall to everybody in the community. The performance entailed 8 monologues, all written and performed by the young actors. Follow-up interviews were made with the young people and with citizens in the community about the performance and the reception of it.

The performance was made in a culture of silence about the social suffering in a post-colonial context of severe social challenges: violence, including sexual violence, alcohol abuse, child neglect and suicides. In Paamiut a community mobilization program, Paamiut Asasara, was launched in 2008. The overall goal is to strengthen community resilience and to decrease violence through strengthening local values of a culture of peace. The program has been successful and the young peoples' performance contributed notably to the outcome of the program.

The article presents and analyzes the 8 monologues and relates them to the context of being young in Paamiut. The monologues address how the local and global context is perceived and described by young people, who rarely express their opinion. The young peoples' use of writing uses elements from the Inuit oral tradition and puts this into the present context.

The writing of the young people was a way of putting experience which had been nameless into stories and of expressing shared values through stories and metaphors.

Mina El Moutamid and Bjarne Sode Funch: Art and aesthetics as a socio-educational strategy

Presenting works of art for young people with psychological and social problems seems to be an impossible venture. Empirical studies as well as psychological and philosophical assumptions show however that art and aesthetics constitute essential prerequisites for a healthy personal development. In this article some of these viewpoints are presented as an introduction to a pilot project where art and aesthetics are used as a socio-educational strategy for a group of young people who are psychologically vulnerable and socially excluded and living at a residency for young people at the *Kofoeds School*, an independent, non-profit humanitarian organization that provides help in order to promote self-reliance for people with socio-economic problems.

Peter Berliner: "Some people escape through dying. I choose to live, to have dreams and to believe in the future" – Art, photographs and young people in Paamiut (Greenland).

The article presents and analyses 20 photographs taken by ten young people in Paamiut, Greenland. The photographs were taken as a part of workshop facilitated by photographer Tina Enghoff and journalist Anette Molbech and later published as part of a book. The workshop was one of the many activities in the community mobilization program Paamiut Asasara. The photos, their titles and narrative texts are analyzed, using the method of a close reading with a clear focus on the photos themselves, combined with a contextual analysis of the photos. Transparency into the step-by-step analysis is used to secure plausibility of the results. The study shows that the photographs present the following themes: (1) searching for strength; (2) moving forward (to be on the move); (3) the will to choose and to make changes; (4) a longing for close relationship; and (5) valuing love, i.e. to love and to be loved. These themes are understood in the context of traditional Inuit story-telling and in the present situation of the young people in Paamiut as part of the Paamiut Asasara program.

