

PT 165 Psychoanalysis and the Arts; the dynamics of creativity

Fall 2014

Mara Wagner and t.a. Jon Dzitko

Course description: The course will examine the roots of creativity, including its expression and inhibition, its relationship with dreaming, desire, longing, action, and sublimation, both in illness and in health. We will sample the variety of ways psychoanalysis has interacted with the arts throughout its history. Artists' comments on the creative process, on psychoanalysis and the examined life will also be addressed. Finally we will look at creativity inside the analytic relationship.

Methods of Evaluation: Active participation in class discussions demonstrating thorough reading of course material; emailed questions for discussion before the following class; a learning portfolio consisting of a weekly creative exercise and an analysis of its psychic accompaniments, to be turned in once a month. We will discuss this exercise in class and arrive at projects, be they visual art, writing, or other.

Objectives: Students will demonstrate an understanding of the creative process and its relation to the structure of drive derivatives in art and in psychoanalysis. Students will expand their access to internal creative impulses, progressively describe their experience, and integrate this gradually with psychoanalytic views of creative dynamics.

Assignments:

Please read all the required materials listed for class 1 before the first meeting. Note that not all listed pieces are required. Don't copy all the remaining readings on the syllabus yet.

The initial reading list will be finalized after the first class meeting, according to the interests of class members. For students who are especially interested in a topic or those having trouble with the concepts in the required readings, there are additional non-required readings listed by class. At the end of the list there are several alternate classes that we can substitute, to be decided by class preference.

Logs are written during the last few minutes of each class period in legible handwriting or via email on laptops or in the computer room. Please email three questions for class discussion to Mr. Dzitko no later than Tuesday evening before class the next day.

Mr. Dzitko will be available for additional help outside class hours, TBA.

Reading List:

Class One, "Historical Context" (September 3rd):

Alfonso & Eckardt. "Epilogue: Creativity & Polysemy – On the Limits of Pathology, Psychobiography, and Art Criticism." *Journal of the American Academy of Psychoanalysis & Dynamic Psychiatry*. 33:236-237, 2005.

Eigen, Michael. "A Note on the Structure of Freud's Theory of Creativity." *The Psychoanalytic Review*. 70: 41-45, 1983.

Kandel, Eric. *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, from Vienna 1900 to the Present*. (New York, Random House, 2012). Chapters: preface, one, & three.

Additional Readings:

Blumenthal, Susanna. "'The Tempest in My Mind': Cultural Interfaces Between Psychiatry & Literature, 1884-1900." *Journal of the History of the Behavioral Sciences*. Volume 31, January 1995.

Class Two, "The Creative Unconscious" (September 17th):

Sachs, Hanns. *The Creative Unconscious: Studies in the Psychoanalysis of Art*. (Cambridge, SCI-ART Publishers, 1942). Chapters: preface, one, & two.

Additional Readings:

Freud, Sigmund. *Creative Writers and Day-Dreaming*. Standard Edition, V.IX, 141-154.

Class Three, "Life and Death" (October 1st):

Als, Hilton. "Genius Breaking Through." *The New York Review*. August 2014.

Michelangelo, "To Giovanni Da Pistoia."

Peters, Richard. "Immortality and the Artist." *The Psychoanalytic Review*. 48D:126-137, 1961.

Additional Readings:

Dervin, Daniel. "A Dialectical View of Creativity." *The Psychoanalytic Review*. 70:463-491.

Class Four, "Winnicott & The Kleinians" (October 15th):

Segal, Hanna. "A Psycho-Analytical Approach to Aesthetics." *The International Journal of Psychoanalysis*. 33:196-207, 1952.

Winnicott, DW. *Playing & Reality*. (New York: Routledge Press, 1971). Chapter 4.

Additional Readings:

Winnicott, DW. *Playing & Reality*. (New York: Routledge Press, 1971). Chapter 1.

Segal, Hanna. "Salman Rushdie & The Sea of Stories: A Not-So-Simple Fable about Creativity." *The International Journal of Psychoanalysis*. 75:611-618.

Class Five, "How Does Creativity Function?" (October 22nd):

Eliot, TS. An excerpt.

Habt, Henry. "The Integrative Function in Creativity." *The Psychiatric Quarterly*. 24: 1-16, 1950.

Williams, Tennessee. *On a Streetcar Named Success*.

Class Six, "Wombs, Women, Mothers, Artists" (October 29th):

Boxer, Sarah. "Why are all the Cartoon Mothers Dead?" *The Atlantic*. July/August 2014. Follow link for color: <http://www.theatlantic.com/magazine/archive/2014/07/why-are-all-the-cartoon-mothers-dead/372270/>

Greenacre, Phyllis. "Woman as Artist." *The Psychoanalytic Quarterly*. 29:208-227, 1960.

Spitz, EH. "The Mother-Artist." *American IMAGO*. 66:491-494, 2009.

Additional Readings:

Gedo, John. "The Creativity of Women." *The Annual of Psychoanalysis*. 28:215-223, 2000.

Halpert, Eugene. "On the Fantasy of Decapitation of Women and Denial of their Creativity." *The Psychoanalytic Quarterly*. 79: 471-490, 2010.

Tolliday, Heather. "The Mother, The Psychoanalyst, The Poet and The Artist: Containment & Growth of the Mind." *British Journal of Psychotherapy*. 29: 217-229, 2013.

Class Seven, "What Makes a Creative Person?" (November 12th):

Greenacre, Phyllis. "The Childhood of the Artist – Libidinal Phase Development and Giftedness." *The Psychoanalytic Study of the Child*. 12:47-72, 1957.

Arieti, Chapter 14: "The Creativogenic Society."

Additional Readings:

Andreasen, Nancy . "Secrets of the Creative Brain. July/August 2014.

<http://www.theatlantic.com/features/archive/2014/06/secrets-of-the-creative-brain/372299/>

Shenk, Joshua. "The Power of Two." *The Atlantic*. July/August 2014. Follow link for electronic version:

<http://www.theatlantic.com/features/archive/2014/06/the-power-of-two/372289/>

Chessick, R.D. (2005). What Grounds Creativity?. *J. Amer. Acad. Psychoanal.*, 33:7-28.

Class Eight, "Aesthetics: Beauty & Longing" (December 3rd):

Robinson, M. An Excerpt.

Sachs, Hanns. *The Creative Unconscious: Studies in the Psychoanalysis of Art*. (Cambridge, SCI-ART Publishers, 1942). Chapters: six, seven, & ten.

Hagman, Introduction.

Additional Readings:

Redinger, Robert. "The Analyst as Artist." *Contemporary Psychoanalysis*. 9: 252-257, 1973.

Bollas, C. (1978). The Aesthetic Moment and the Search for Transformation. *Ann. Psychoanal.*, 6:385-394.

Litt, S. (1995). The Origins of Creativity: Sexuality, Neurosis and the Artist. *Int. Forum Psychoanal.*, 4:97-103.

Sachs, H. (1921). Aesthetics and Psychology of the Artist. *Int. J. Psycho-Anal.*, 2:94-95.

Eckardt, M.H. (1991). The Ambivalent Relationship of Psychoanalysis and Creativity: The Contributions of Suzanne Langer to the Formative Process of our Psyche.

(1964). Chapter V: Esthetics and Psychology of the Artist. *Am. Imago*, 21:98-112.

Hagman: "Ugliness;" "Sense of Beauty;" "The Sublime."

Freud, *Dostoevsky & Parricide*.

Class Nine, "Art & Anxiety" (December 10th):

Kandel, Eric. *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, from Vienna 1900 to the Present*. (New York, Random House, 2012). Chapter Ten.

Klein, Melanie. "Infantile Anxiety-Situations Reflected in a Work of Art and in the Creative Impulse." *The International Journal of Psychoanalysis*. 10:436 -443, 1929.

Class Ten, "Creativity: Normal or Pathological?" (December 17th):

Alexander, F. (1964). Neurosis and Creativity. *Am. J. Psychoanal.*, 24:116-130.

Brenner, C. (2004). Creativity and Psychodynamics. *Psychoanal Q.*, 73:511-515.

Additional Readings:

Gedo, J.E. (1996). Creativity: The Burdens of Talent. *Ann. Psychoanal.*, 24:103-112.

Greenacre, P. (1958). The Family Romance of the Artist. *Psychoanal. St. Child*, 13:9-36.

Kavaler-Adler, S. (2000). The Divine, The Deviant and the Diabolical: A Journey Through An Artist's Paintings During Her Participation in a Creative Process Group.

Kruger, S. (2014). The Legend of the Artist: Family Romance & Fuher Myth. *Am. Imago*. 71. 29-51.

View Autism Pictures Online.

Class Eleven, "Creativity, Magic, & the Cure" (January):

Lansky, MR. (2001) Hidden Shame, Working Through & The Problem of Forgiveness in the *Tempest*.

Please, watch the *Tempest*.

Additional Readings:

Lafarge, L. (2006). The Wish for Revenge. *Psychoanal Q.*, 75:447-475.

Lefcowitz, B.F. (1972). Omnipotence of Thought and the Poetic Imagination: Blake, Coleridge, and Rilke. *Psychoanal. Rev.*, 59:417-432.

Class Twelve, "Creativity in the Analytic Session" (January 21st):

Bergese, Rebecca. "In the spaces between – Sustaining creativity in Child Psychotherapy." *Journal of Child Psychotherapy*. 39:319-333, 2013.

Bromberg, Philip. "Artist and Analyst." *Contemporary Psychoanalysis*. 27:289-299, 1991.

Jacobs, TJ. (2011) Insights, Epiphanies, & Working Through: On Healing, Self-Healing & Creativity in the Writer and the Analyst.

Additional Readings:

Chessick, R.D. (1998). Creativity in the Psychoanalytic Process. *J. Amer. Acad. Psychoanal.*, 26:209-222.

Ferro, A. (2012) Creativity in the Consulting Room: Factors of Fertility & Infertility.

Kahn, C. (2009). The Analyst's Creativity During the Treatment Process,. *Psychoanal. Rev.*, 96:21-34.

Parsons, Chapter 9: "Creativity, Psychoanalytic Artists."

