

Hermeneutics of imaginary language in the setting of Psychology of Art

Abstract: The language of images is governed by rules and interpretations that can be observed from different standpoints. The artist, the psychologist, the philosopher, the anthropologist have different ways of interpreting images that could be put in a dialectical relation, which Paul Ricoeur defined using the term: "hermeneutical arch". Here the epistemological and ontological dimensions of human beings can produce a fruitful interrelation. The aim of this paper is to show the opportunities given by the Psychology of Art in order to access to the personal and sociocultural imaginary orientation of the patient within the help-relationship setting. Working with images, perceptions of sensible word, thoughts, forms, dreams and other sorts of narration, the subjective experience can be represented, and opens a path toward deeper semantic frameworks, categories and metaphoric features which constitute the ultimate level of archaic symbolic thinking. Jungian archetypes and *Gestalt* can define a transversal approach to imaginary as a differentiation of mosaic-composition and various levels of world- and thought-organization. The methodological efficacy of this kind of approach will be showed reporting its application in the laboratory of Psychology of Art of the Psychodynamics Center in Prato. By this presentation we will show how the representational capacity of the artist can constitute a particular way to enter the Unconscious by means of the esthetic experience.

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