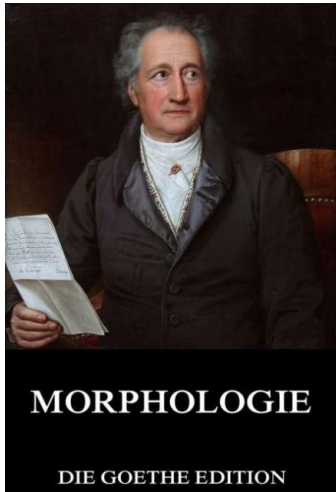




# Artcoaching

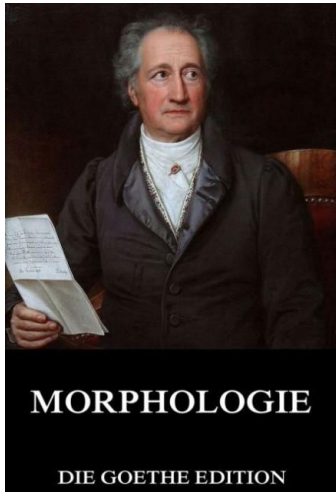
## Gestalt Theory in Arts and Culture



# Artcoaching

## Gestalt Theory in Arts and Culture

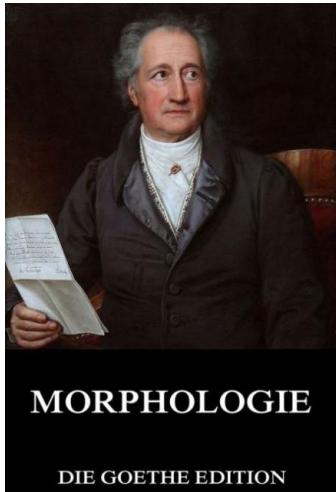
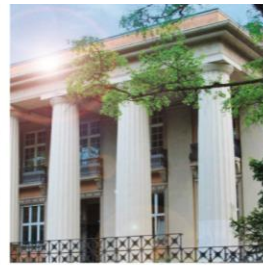
(1) To start with Goethe...



# Artcoaching

## Gestalt Theory in Arts and Culture

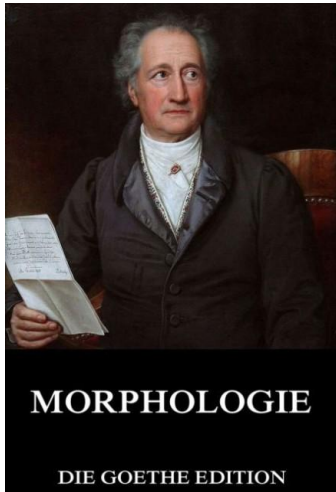
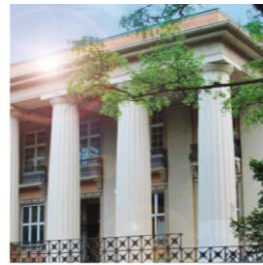
Formation, Transformation,  
eternal minds' eternal recreation  
[Gestaltung, Umgestaltung,  
Des ew'gen Sinnes ew'ge Unterhaltung]  
(Faust II; Akt I; Szene IV, Vers 6287-88)



# Artcoaching

## Gestalt Theory in Arts and Culture

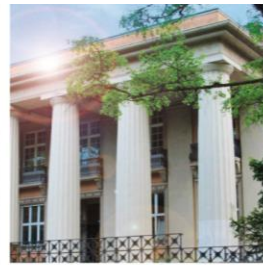
The Germans have a word for the complex of existence presented by a physical organism: Gestalt...“  
(Goethe 1988, 63)



# Artcoaching

## Gestalt Theory in Arts and Culture

The Germans have a word for the complex of existence presented by a physical organism: *Gestalt*. With this expression they exclude what is changeable and assume that an interrelated whole is identified, defined and fixed in character. But if we look at all these *Gestalten*, especially the organic ones, we will discover that *nothing in them is permanent*, nothing is at rest or defined - everything is in a flux of continual motion. This is why German frequently and fittingly makes use of the word *Bildung* to describe the end product *and* what is in process of production as well. (Goethe 1988, 63)

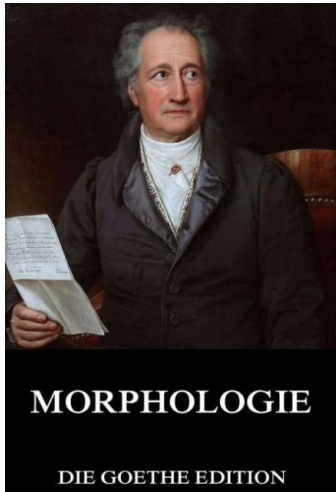
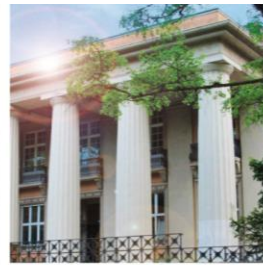


# Artcoaching

## Gestalt Theory in Arts and Culture



(2) Kurt Lewin and the transformation of Gestalt Theory in a psychology of cultural manifestations



# Artcoaching

## Gestalt Theory in Arts and Culture

Thus in setting forth a morphology we should not speak of Gestalt, or if we use the term we should at least do so only in reference to the idea, the concept, or to an empirical element held fast for a mere moment of time. (Goethe 1988, 63)

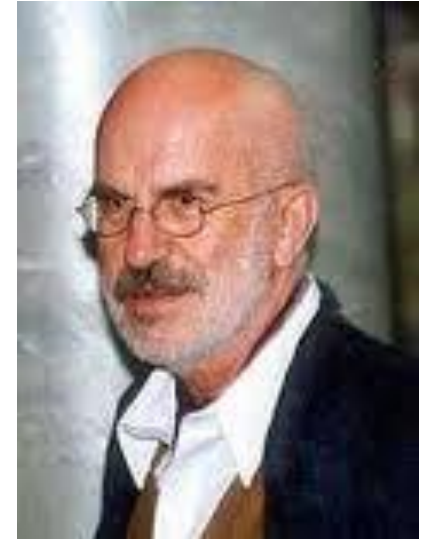




# Artcoaching

## Gestalt Theory in Arts and Culture

(3) Art as the via regia to a cultural psychology of Gestalten







# Artcoaching

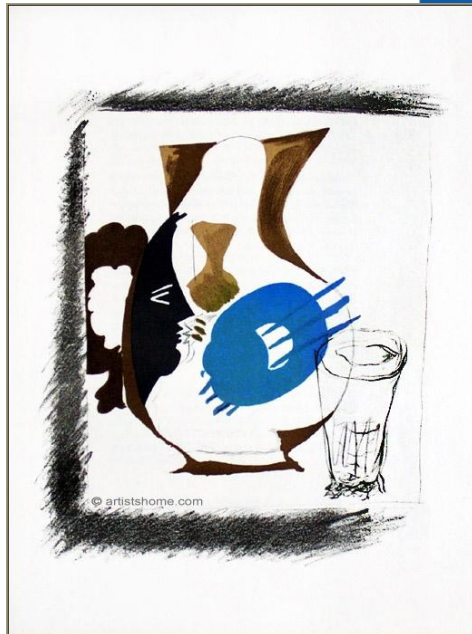
## Gestalt Theory in Arts and Culture



While surface vision is disjunctive, low level vision is conjunctive and serial. What appears ambiguous, multi-evocative or open-ended on a conscious level becomes a single serial structure with quite firm boundaries on an unconscious level (Ehrenzweig 1969, 32).



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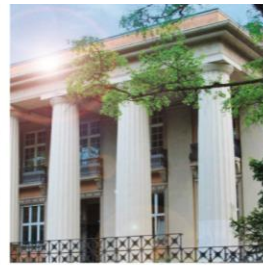


# Artcoaching

## Gestalt Theory in Arts and Culture



The work has the artist's characteristic simplicity; it represents just a jug and a glass. If we relax, the handle may suddenly be transformed into a classical profile, the ground behind the profile becomes another head or even two heads above one another, enclosed by a white bulging shape that overflows the rim of the jug. It could be a figure holding a palette and brushes. Is it a self-portrait? Was Braque aware of these complexities? (Ehrenzweig 1967, Plate 19).



# Artcoaching

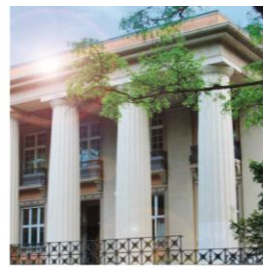
## Gestalt Theory in Arts and Culture



(4) Doing Research in the Gestalt theory of arts and culture





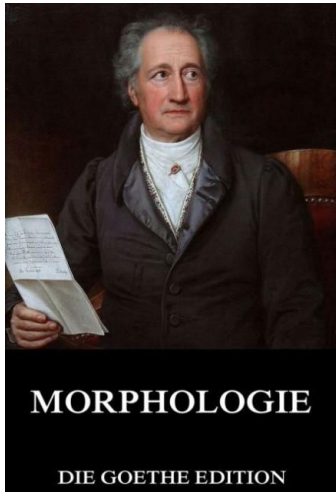


# Artcoaching

## Gestalt Theory in Arts and Culture



From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field... (Heidegger 1976, 664)



# Artcoaching

## Gestalt Theory in Arts and Culture

When something has acquired a form it metamorphoses immediately to a new one. If we wish to arrive to some living perception of nature we ourselves must remain as quick and flexible as nature and follow the example she gives.” (Goethe 1988, 63)





# Artcoaching

Gestalt Theory in Arts and Culture



(5) Morphological art psychology: A reception analysis of Vincent van Gogh's "Une paire de chaussures" (1885)