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***On the Edge: Psyche in Ethics, the Arts and Nature*
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Abstracts are listed alphabetically, by author's last name.

The Shadow of Racism, Militarism, and Materialism

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This presentation and conference debate addresses the “evil triplets” of racism, militarism, and materialism focused on, and often discussed by, Dr. Martin Luther King, Jr.

From a Jungian perspective, the evil triplets of which King speaks provide an integral means of peering into psychical and ethical divides. This perspective provides an essential means to cultivate and mend the fissure of the individual and collective psyche. Looking at racism, militarism, and materialism through a depth psychological lens, the shadow is illumined allowing the opportunity for healing. By discussing the topic of racism from the shadow of White Privilege there can be an engagement in the dialogical process offering a radical shift in the oppression that has plagued communities since the beginning of Western civilization as well as the ethical, psychical dilemma which occur in contemporary society. In reviewing the ethical underpinnings of militarism, one can ask whatever happened to never again? Jung's remarks concerning the psychological concomitants on World War II are strikingly applicable to the “just” war today. The psychic cost of the shadow sacrifice is inestimable “for here lies the root of social, racial, and national bias and discrimination” (Whitmont, 1969, p. 395). Lastly, the third evil triplet offering opportunity into ethical insight and psychical healing is that of materialism which is viewed by the shadow of media projection of the images of perfection through commoditization and consumerism. Minsky solidifies the idea of shadow in commoditization; a thought in line Freud's theoretic suggestion that the consumption of consumer goods is symbolic representations of our splintered self (Minsky, 1998, p. 188). Oblivious to the shadow war raging within mankind remains alienated from his environment, alone with the denial that the same human mind that creates the most beautiful works of art and extraordinary marvels of technology is equally responsible for the perversion of its own perfection.

Borderland Consciousness and “Avatar”: An Emergent Myth of Our Time

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In the fall of 2000 I published an article entitled, “On the Borderland,” in which I asserted that there is growing clinical and objective evidence to support my view that a compensatory evolutionary shift in the very nature of consciousness is taking place as a result of the western ego construct being reconnected with its psychic roots in Nature. In my subsequent book, *Living in the Borderland: The*

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Evolution of Consciousness and the Challenge of Healing Trauma (Routledge 2005), I build on this theory and describe what I call “Borderland consciousness” that is different from conventional views of consciousness, and challenges our definitions of normality and pathology in the clinical professions.

Now (January 2010) comes the film “Avatar,” the single most expensive film ever made and one that promises to garner more viewers than any other film in history. “Avatar” endeavors to portray an indigenous consciousness in the Na’vi people that was never psychically separated from Nature. The hero, a paraplegic marine, becomes the transitional figure bringing with himself a western ego split off from Nature to be embraced and transformed by the Na’vi psyche. In his transmuted form he symbolizes what I refer to as Borderland consciousness – a western ego construct reconnected to its roots in Nature.

Film is a primary window through which new archetypal symbols and mythos become manifest in collective consciousness. “Avatar” presents an emergent 21st century myth reflecting a shift in the nature of consciousness itself from a dissociated ego construct that was cleaved from Nature in the Garden of Eden, to one based on communion with Nature, i.e. all of life. This myth confronts civilization’s excessive militarism and materialism, and a runaway power complex. But its male hero figure is paradoxically both regressive and inconsistent with the new mythos endeavoring to give birth while being essential to it. A seeming racism that is attached to the dying prevailing hero myth seems unavoidable, even essential for the survival of *Homo sapiens* and the Na’vi, given that they live in a universe no longer insulated from the technological prowess of earth people. Here we have a love story imposed upon a reawakening transcendent spiritual reconnection of masculine and feminine; a view of the fruits of global warming; a new spirituality that while holding promise of permitting the continuation of our species in transmuted form, mistakes “worship” for “reverence,” and “power” for “reciprocity” and “communion.”

Although science and technology are essential for curbing the long term effects of global warming and our survival, they are not sufficient. Borderland consciousness is indispensable to survival of our species. These themes are well depicted in the film “Avatar.”

My presentation will focus on how Borderland consciousness and the Borderland personality manifest the mythic themes presented in “Avatar” and how the film reflects the struggle for incarnation of a new myth for our time in the western cultural collective.

Combat Experience, Individuation, and the Communalization of Trauma

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It is estimated that nearly a quarter of a million American men and women are returning to the United States from the current wars suffering those psychological wounds psychiatrically referred to as post traumatic stress disorder. The institutional systems are overwhelmed and inadequate. This is the context in which this paper, delivered as a presentation (with slides), will develop several interrelated themes.

First, the social construction of the wounds of war as an individual’s psychiatric issue is an ethical problem at its root. To diagnose the psychological wounds of war with a psychiatric label, post traumatic stress disorder, is a form of splitting, which both pathologizes a universal experience of human distress and burdens the veteran with the consequences of our political violence.

Second, a phenomenology of combat trauma reveals it as a calling to remember and find meaning in what cannot be forgotten anyway. It is in the service of individuation. All trauma is lived twice: the first time with a ferocious commitment to mission and survival, the second time in order to experience for the first time the appalling truth of what could not be experienced the first time. PTSD, so-called, serves to reclaim a fuller humanity, both for the veteran himself and for his community and the next generation.

Third, what might be called “the second half of life” for the veteran begins when he or she returns home to civilian life. Following Jung, this return home can never be a return to innocence, as though the experience of war can be undone. Veterans who try to put their experience out of their minds are frozen in time. Instead, the

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veteran is called to transform his trauma into a story that can be told, that can grieve and honor the dead (on both sides), that has lessons to be learned--about the fragile preciousness of life, the seduction of war, the difference between the fantasies of adventure and the realities of horror, perhaps the corruption and expediency of politicians, and so on. In this sense, the calling in the veteran's trauma is in the service of an individuation that serves the wider society. Crucially, it requires the community's supportive response.

This perspective outlines the archetypal path of individuation for the returning warrior, a path that has its own structure and meaning and is situated within the wider culture. The paper draws from the thought of CG Jung, Erik Erikson, Jonathan Shay, David Grossman, and, especially, Ed Tick.

Transformative Education in the Elementary Classroom: Problems and Prospects

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The arts enrichment program Exploring Creativity in Depth (ECD) is provided to selected classes from the elementary schools of a large metropolitan area. The program was developed from a university course on the creative imagination that was based in Jungian psychology. Since 2002, some 160 teachers and 4,000 students have come through the program.

The five-hour program is a two-fold cycle through the creative process, the first cycle in the morning and the second in the afternoon. The first cycle consists of a warm-up activity that energizes the mind and body with images of line, shape, and colour. Participants (teachers and parent-volunteers to the program with the students) choose an artwork in the Gallery and are guided through a visioning exercise that stimulates the imagination to engage with the imagery of the artwork. They go to the Studio and make oil pastel drawings based on that experience. After a while they turn the paper over and write about the drawing on the back. They form into small groups led by facilitators who guide them in a process of interpretation. After lunch the second cycle of the creative process begins with the facilitators showing samples of their own

artwork. The participants return to the Studio, where the pictures from the morning have been placed on the floor beside the desks. They again do the visioning exercise, this time while looking at their own drawings. They make a second drawing and write about it, then return to their discussion groups to compare and contrast the two drawings. They fill out questionnaires and depart. Animating the imagination while looking at a work of visual art engages the transcendent function, which is sustained through the stages of picture making and interpretation. The second cycle takes the creative process deeper and evokes meaningful and often transformative experiences. The artwork by various students will illustrate various types of transformations. Of equal importance is the transformation of teachers who have adopted concepts of art, the imagination, and the creative process in their practice.

The transformative effect of the ECD can be explained by the fact that the creative process is cognate in structure to the ritual process. The four stages of Graham Wallas's model for the creative process (Preparation, Incubation, Illumination, Verification) map directly onto the four stages of Victor Turner's model for the rite of passage (Preparation, Liminality, Vision, Aggregation). The paper concludes with a discussion of the problem of increasing the availability of the program to teachers in the field and in training.

The Wild Edge: Exploring Psyche in Conservation and Artificial Borders in the American West

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The wildness of soul lies deep within the unconscious, both personal and collective. It appears in dreams and synchronicities as we move through the wilderness of our lives. Each night we are given images, as gifts from psyche, that are wild yet healing and loving. There is wildness within each of us, and there is an "edge" as well. It is our native nature. Dreams show us our inner edge and our wildness. When the inner edge and wildness are not honored consciously, humans seek to quell the longing for this edge unconsciously in exterior places such as national parks, campgrounds, remote foreign lands, and landscapes like Montana

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and Wyoming. Fred R. Gustafson (1997) saw a clear connection between this longing and our separation from the earth: “I believe we are lonesome for the earth-lonesome because we have become more separated from it than we know or our souls can stand” (p. 109).

C.G. Jung (1964) expressed great concern over the split between man and nature through the dehumanization of nature by science. The Cartesian split between soul and intellect exacerbated the distancing of man from his surroundings and the loss of symbol in natural phenomenon. “No voices now speak to man from stones, plants, and animals, nor does he speak to them believing they can hear” (p. 95).

This paper draws on the author’s 25 years of experience of work with the land. Implementing a depth psychological perspective, the author will explore, through discussion and example, how in modern times the edges of psyche are projected onto the literal edges of the landscape of the west. We will investigate how humans might be co-opting the wilderness through conservation and public land acquisitions for the sake of quelling a longing for a native connection with the “edge.” Within the ecology of the west the term “edge” refers to a well-known biological factor that influences wildlife. It is the variation in ecological zones, or transitions from grassland to brush, brush to timber, timber to mountain front and so forth. Simply, the edge is a transition zone that provides a variation in habitat critical for the support of wild animal populations. This paper will survey how this natural edge has prompted the imposition of legal borders to preserve wildlife and landscape as a way for humans to relate to their own “wild edge.”

Several questions arise as we explore how our inner “edges” mirror the landscapes of the west. How might conservation efforts and artificial borders hinder the cultivation of grace between nature and man, and instead promote continued separation and distancing from nature? How might humans be supplanting a literal wilderness for psyche’s transitional edges and inherent wild nature? How might we tread lightly and honor the wildness that lives within all beings beyond artificial borders? How might we better understand that we do not move alone through any landscape, be it the landscape of psyche, or the mountainous wilderness of the west?

Active Imagination and Archetypal Energies of Earth, Air, Fire, and Water

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In this workshop on Active Imagination, I will focus on drawing from the participants (and myself) a deeper understanding of the subjective/ objective interrelationship of the archetypal energies of Earth, Air, Fire, and Water as they present themselves in dreams, day-visions, and the natural world. As we engage these elemental forces of nature on the threshold of imagination and allow them to emerge and move through our bodies and the edges of the wilderness within, they will be welcomed as expressions of balancing and unitive movements of the natural world, bringing to us a greater awareness of our personal nature in responsive relationship with the world around us.

The quaternary structure of Earth, Air, Fire, and Water arises spontaneously in dreams, waking visions, and sensory experiences of our everyday lives, carrying us consciously and unconsciously through the smallest movement of emotions and feelings, and flowing into family issues, community, and Nature—the Earth domain. Our body is a metaphor for the body of humanity and the body of Earth, whose Nature is the interconnecting energy of Psyche. Images of rain, of wind, of a volcano, or a landslide can be explored in its significance within our physical being, our relationships, and the movements of the Earth. Active Imagination may be practiced as a natural relationship and sensory dialogue with elemental forces—trees, rivers, windstorms—out of which one gathers a sense of the interconnectivity of Psyche in every aspect of the natural world, most certainly including our own bodies. Every movement of water and every flying bird wishes to be noticed by the human who walks by, and this *noticia* opens possibilities of our own flowing nature and our own ability to soar. When we encounter the sentient nature of a wild place, we bring our human consciousness to a purposeful matrix of intelligence with a logic that can be met but not encompassed by subjective logic; we find in this matrix a force and agency of an underlying equilibrium of the many dimensions of Psyche.

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As archetypal energies, the elements of nature move through our Active Imaginings as both shadow and light. Just as some feelings are unwelcome to the ego-personality, some aspects of Nature are feared, such as raging emotions and a raging river, yet these images of imbalance can be engaged with again and again, allowing the conscious mind to find its own movements of meaning and purpose within them. In the microcosm of the individual and the macrocosm of the world, the forces of nature are neither benevolent nor malevolent; they are only the dance of light and shadow, a dance we can participate in with greater awareness.

Frigga's Two-faced Gift: Robert Graves's White and Black Goddesses in Ted Hughes's *Birthday Letters*, *Howls and Whispers* and *Capriccio*

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Ted Hughes said Robert Graves's *The White Goddess* shaped his poetic conscience through his whole career. As a student at Cambridge in the 1950s, Hughes was influenced by the book's assertion that a true poet writes from the wild, uncivilised depths of his mind.

Graves later expanded his theme with *Mammon and the Black Goddess*, published in 1965. In a BBC Wales broadcast of *The Listener* on 28 May 1970, Graves said: [The White Goddess is] the person who makes poets write poems ... and gives them a hell of a time; and eventually ... she forgives them and then they go to Paradise ... The reward for having suffered a succession of White Goddesses is to meet the Black Goddess. ... That is what happens to poets. Eventually, if they have satisfied her ordeals, they get through to the Black Goddess. And are in a position to say what they know without suffering.

Hughes took Graves's myths to heart as a personal philosophy, and the conflicts resulting from his attempts to live his life according to Graves's goddess precepts provided material for his poetry. As Diane Middlebrook wrote in *Her Husband: Ted Hughes and Sylvia Plath, A Marriage*: "Within the deterministic language of the story he tells in *Birthday Letters* can be discerned an explanation of fatedness

that Hughes had absorbed from Robert Graves. Hughes's marriage was the doing of the White Goddess, who had lain claim to Ted Hughes through the agency of Sylvia Plath: Hughes had no choice. For behind the improbable momentum of their 112-day dash into wedlock, on both sides, was a big literary education that had taught each of them how to live, and what to do".

This paper aims to find connections between Graves's goddesses and Hughes's poems in order to discover how Hughes may have used Graves's myths as a framework to express his complicated relationships with Sylvia Plath and Assia Wevill in the *Birthday Letters*, *Howls and Whispers* and *Capriccio* collections.

African Healing Wisdom: What does it have to offer Collective Healing?

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To most Westerners indigenous African healing techniques are at best puzzling and at worst smack of sorcery. However, there is primal knowledge in Africa that can teach us how to contact our ancestors or spirit guides or what Jung would call the collective unconscious – to do so contributes to our collective healing. The information is not localized in space and time and can be very useful to help us with life's challenges. Sangomas are the healers, priests and "psychotherapists" of the Bantu peoples of Southern Africa. They work with diagnostic and therapeutic methods just as we do in the West but have different understandings of the causes of disease or "dis-ease." Diagnosis is made either through the medium of spirit possession, the divining bones or through the dream-time. The bones are the psycho-socio-spiritual C.T. scan of the sangoma and can diagnose ailments related to intrusions, pollution and sorcery; to mention a few. These ailments can be corrected with rituals and plants medicines invoking help from the spirit world.

This presentation will cover some of the sophisticated psycho-spiritual technology and healing practices available to sangomas that is not available to us in the West.

It is the aim of the talk that participants will understand:
· Some important new concepts of psycho-spiritual disease.

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- The importance of information not localized in space and time (Third Era Medicine – Larry Dossey) and how to obtain it.
- Another way of looking at dreams.
- The healing power of placebo and the harming potential of nocebo.
- African concepts of distant healing. Double blind studies have shown that distant healing without the knowledge of the patient works! This effect bypasses the patient's belief system and therefore placebo can be discounted.

A Firm Persuasion: Vision and Religion in *The Marriage of Heaven and Hell*

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Blake and Jung shared many characteristics. They both moved easily between their outer and their inner worlds, they were both fascinated by their dreams and visions, they were both interested in innate ideas, they both understood these innate ideas in religious terms, and they both recorded their experiences in words and images—indeed, Blake's illuminated books are an important antecedent for Jung's *Red Book* and his *Septem Sermones ad Mortuos*. June Singer provided the first classic reading of Blake in the light of Jungian psychology. Her study, which began its life as her graduation thesis at the C. G. Jung Institute in Zurich, was first published in 1970. It quickly established itself as one of the best respected and influential literary studies ever written from a Jungian perspective: for a great many years it was frequently referred to not only by Jungians, but also by scholars of Blake and Romanticism. Other Jungian approaches have appeared (e.g. Witcutt 1946, Gallant 1978), but none has proven anything like as influential. What they all have in common, however, is that they are unashamedly interpretative: they use one or other aspect of Jung to interpret Blake.

The Marriage of Heaven and Hell (?1789-1793) occupies an important place in Blake's development. On the one hand it offers a blistering satire of Swedenborg's writings; on the other it provides a startling account of his early ideas about religious experience. It is the first of his great illuminated texts. In this paper I ant

to take another look at this seminal work—the text that Singer placed at the heart of her classic study. I have argued elsewhere that Jung was essentially a textual critic; Northrop Frye always insisted that Blake is not to be approached through his “private mythology”, but as a poet. Instead of approaching Blake through Jung, I want to ask what each writer might contribute to our understanding of the other. In other words, I shall turn to Jung in order to draw out the implications of Blake's text and images and to Blake in order to illustrate some of the characteristics, strengths and possible limitations of Jungian and post-Jungian argument. My primary objective is to demonstrate the feasibility and merits of a Jungian approach that feels no itch to interpret.

Issues that I explore include the problems of authority and interpretation; the definition of the religious; the primacy of the visual; the relation between image and narrative; the difficulties that arise when trying to distinguish between the collective and the personal; and, perhaps most importantly, the need for Jungian psychology to learn more from the riches of literary texts.

Architectural Daydreams: Building a House from the Inside Out

Marilyn DeMario, Ph.D.

*Now my aim is clear: I must show that the house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind. The binding principle in this integration is the daydream. (Gaston Bachelard, *The Poetics of Space*)*

This interactive workshop is part of a series of workshops on the subject of “place” which is being developed to serve the interests of women in prison. The primary mission of most prisons is to secure the safety of prisoners while they are incarcerated. Unfortunately, this usually means creating a place that is as close to being devoid of aesthetic or sensual stimulation as possible. This hardscrabble atmosphere has the effect, intended or not, of starving the imagination and thus making it that much more difficult for inmates to grow and mature into creative citizens.

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The “cornerstone” of this workshop on building a house from the inside out, is the well referenced dream of Carl Jung (MDR, chapter on *Sigmund Freud*) in which Jung, the dreamer, finds himself in “a house I did not know...`my house’.” “Now I really must explore the whole house” says the dreamer. The workshop will begin with a fifteen minute introduction, with illustrations, on some of the ways in which philosophers, ethnographers, designers, and artists have talked about the idea of “house.”

Each participant will be then asked to chose one from an offered supply of miniature, three dimentional houses and then be encouraged, with some preparation and music, to enter and explore the interior of the house. Suggestions will be offered as to what to look for inside the house, but if successful, the house will show itself to the explorer with less and less prompting.

When this necessarily brief and cursory tour seems complete, participants will then be invited to represent this experience by way of a poem, a prose/poem, a sketch, a diagram, a verbal sketch, etc and then to share this artifact with the rest of the group.

A Crown Must be Earned every Day: Seeking the Mature Masculine in High Art and Pop Culture

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My chapter of *Perpetual Adolescence: Jungian Analyses of American Media, Literature, and Pop Culture* analyzes a trend in my aesthetic experiences from a time when I found myself seeking the mature masculine in both pop culture and high art. I draw on popular and literary music, film and fiction to demonstrate the possibilities of a vigorous, generative masculinity that is neither patriarchal nor adolescent. Such a dilemma is a problem not just for me, or for individual men, but resides in the collective anaemic understanding of masculinity and the resulting acting out of its immature and shadow forms.

On the Edge in Public Education: Jung in the Classroom

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I work in the field of education, by which I mean I am interested in research and practice that focus on the initial preparation and ongoing professional development of secondary teachers, particularly in the fields of English and drama. In this paper, I review some of the data and findings of a qualitative research study I conducted into the psychological and aesthetic dimensions of the professional identities of four teachers with a professional and personal knowledge of literature, the arts, and Jungian psychology (Dobson, 2008), and then I reconsider some of the findings of that original study.

The initial study did not recognize the extent to which the professional and personal knowledge of the participants included an ontological and epistemological foundation that was significantly different from that of the research methodology itself. In narrative approaches to professional knowledge, identity is constructed and reconstructed through social influences and through conscious intention. The initial study provided an original conceptualization of this perspective in its description of the interaction of Life Narratives (contextual influences) and Chosen Narratives (selected practices) in the construction and reconstruction of the participants’ personal and professional identities. This was an accurate means of describing the participants’ understandings – as far as it went – but it now seems helpful and necessary to describe a third influence that is fundamental for the participants – and which I here characterize as Self Narratives.

The concept of Self Narratives acknowledges and values the crucial function of the extra-rational unconscious mind in the development of teachers’ professional knowledge and identity, an approach that challenges and extends current theory and practice in the field.

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The Preservation of the ‘Wholly Other’ in Contemporary Painting

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In 1917 Rudolph Otto coined the term ‘numinous’ describing it as an experience of the “wholly other”. For Otto the radically ‘other’ remains ultimately unfathomable to the mind and forms the essence of all religion. I propose that this same quality of ‘otherness’ is to be found in abstract painting and has produced some of our most profound modern art. However, we now live in what has been called a post-modern era and opportunities for encountering the “wholly other” have been eroded in contemporary secular culture, with implications for both religion and art. I will explore the problems and possibilities for the abstract painter who wishes to encounter the “wholly other” in our present cultural moment.

The “wholly other” exists ‘on the edge’ of our understanding, its many names include the numinous, the transcendent, the sublime or the voids of Buddhism and Western mysticism. Art and religion (historically) have offered ways of approaching (or enduring) what is at the edge of our understanding, offering a method or discipline capable of mediating the potentially hazardous ‘wholly other’. The secular mind stripped of these tools may find the ‘other’ distressing (Ashton, P.W, 2007). David Tacey (2006) has pointed to the hostility with which the ‘numinous’ or “wholly other” may be met by the secular ego dominated mind and the potential threat that it represents for it (and the art world is no exception to this). In this paper I will explore the idea that encounters with the ‘wholly other’ are vital for human psyche and culture. I propose that art and religion in their deepest manifestations have enabled us to have ‘bearable’ encounters with the ‘other’ and can still help us move toward a more ‘complete’ and less harmful self/world view.

I will first outline some of the problems which have beset painting since Pollock, Rothko and Newman felt free to explore feelings of unconscious and/or spiritual depth through abstract painting. Next I will chart a course through the irony and pastiche of what I would define as ‘early’ postmodern painting which turned its

back on the unconscious and the spiritual. Within postmodernism once accepted routes to profound experience in painting such as the expressive use of surface and gesture, or the minimal and emptied out contemplative picture space, have become highly problematic. Painting now needs to move beyond familiar or over-familiar languages of modernist abstraction, and while not abandoning the core depth of such art, it must find contemporary methods to encounter the “wholly other”. Using my own paintings (and the work of others) to point to ways in which painting may still strive for an experience of significant depth, I will seek to establish how contemporary painting may contribute to the broader cultural aim of the ‘preservation’ of an experience of the ‘wholly other’ - and why it needs to do so in order to continue to survive as an activity of depth and importance.

Cultural Complexes in Professional Ethics

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This paper constructs a Jungian perspective on professional ethics: it suggests that professions create ethical statements and codes predicated on idealized self-images, what Larson (1977) calls the ideal-typical approach. A brief survey of approaches to the study of professional ethics illustrates divergent attitudes to professions in general, with some scholars (Durkheim, for example) considering their function as stabilising influences in society and others (broadly following Weber) who find professional claims to be self-serving and empty. (There is also scope for a psychological approach to professions, though this can only be sketched here.) An overview of literature suggests most professional ethics offer greater support for the latter than former view, though discussions on Asian, discourse and virtue ethics have influenced thinking in this field in recent years. However there is no apparent discussion of a Jungian perspective in professional ethics, despite the obvious parallels between the idealized image and a Jungian persona, with the disowned aspects of actual practice relegated to the shadow dimensions. As most ethics are constructed on this partial, blinkered self-assessment, I argue that they are not ethical in any deep sense. Indeed, they thrive on claims of moral superiority while rejecting deviant members of the group as Other, as ‘bad apples’, despite Zimbardo’s (2007) evocation of ‘bad barrels’.

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I therefore suggest that Singer and Kimbles' (2004; 2004a) elucidation of cultural complexes, building on Henderson (1990), offers useful insight into the study of professional shadow dynamics and could help construct a Jungian ethics for professions.

Cultural complexes structure emotional experience and operate in the personal and collective psyche in much the same way as individual complexes, although their content might be quite different. Like individual complexes, cultural complexes tend to be repetitive, autonomous, resist consciousness, and collect experience that confirms their historical point of view (2004a, p186)

Having established individuation as the foundation of an ethic (Beebe 1992, 1998; Robinson, 2005; Neumann, 1949/90 and others) the paper explores the transferability of this ethical approach from individual to group. The group under investigation here is the profession as a unit. The discussion focuses on professions as groups, and uses the particular profession of public relations (PR), in which the author has taught and practiced for over 30 years, to illustrate the thesis. A brief examination of PR literature reveals a schism between those who insist on PR's contribution to democracy, society, freedom etc (the dominant paradigm in PR education) and those who accuse it of being nothing more than propaganda. This schism can be characterised as a group complex.

The tensions found in the discussion of public relations ethics and the potential for integrating frequently discarded aspects of the field (particularly around persuasion) offer directions for the development of a Jungian approach not only for PR ethics but for professional ethics in general.

The paper is conceptual, taking a hermeneutic approach in interpreting professional ethics and public relations ethics through the lens of Jungian writing on individuation.

Light at Midnight and the Art of Synchronicity

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My purpose in this paper is to forge and illustrate an overlooked connection between statements that Jung makes in *Synchronicity: An Acausal Connecting Principle* (1952). He notes "a lowering of the threshold of consciousness" in his remarks about Swedenborg's vision of the Stockholm fire and mentions, in connection with Leibniz, that "man is a microcosm enclosing the whole in himself" (CW 8: par. 937). The latter resonates with Jung's discussion in CW 14 of the *unus mundus*, which approximates the philosophical position known as "monism," the belief that all things participate in what the poet John Milton calls "one first matter," differing not in kind but in degree of spirituality/corporeality. In Jungian terms, the archetype, being both psychological and physical, enables correspondence between inner and outer.

In accord with Jung's two statements in *Synchronicity*, I suggest that it is precisely when consciousness begins to encompass what has been unconscious that the intimate correspondence between the psychological and the experiential begins to manifest as synchronicity. Accordingly, my conclusion is that meditation—a practice that Jung discusses in *Alchemical Studies* in connection with an ancient Taoist text—provides a fruitful seedbed for synchronistic events that often convey meaningful guidance. This is where my own journey comes in.

From 1991-2000 I served as a founding faculty member of the American University in Bulgaria (AUBG), an experience that I chronicle in my recently published memoir *Light at Midnight: A European Journey* (2009). The last third of the book provides a strong circumstantial case for the role of meditation as the seedbed of synchronicity. Accordingly, this paper notes synchronicities of various kinds that arose from my meditative practice with tools provided by The Monroe Institute in Virginia. Writing *Light at Midnight* helped me not only to reflect on experiences that match the three types of synchronicity that Jung notes but also to see, as J. Gary Sparks rightly notes in *At the Heart of Matter: Synchronicity And Jung's Spiritual Testament* (2007), that they "are not experiences that are 'pushed'

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by the past,” so much as they “are moments that are trying to pull us into the future” of greater psychic integration.

On Identity and Home: Following the Way of the Roma

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Extending earlier work, *“Gypsy fate”*: *Carriers of our collective shadow*, which addressed questions of identity and alterity, and explored possibilities of responding to the “problem” of the scapegoat in terms of ethical understanding, I return to further examine narratives of Western European Roma through a Jungian perspective.

In this reading I revisit the Romani as a group identified with the Nomad archetype. Named “parasitic nomads” (Petrova, 2003), “inborn wanderers” (Trubeta, 2003), and thieving travellers, Romani peoples are deemed at odds with and a threat to “settled” society. Here biographies and cultural myths are explored as a way to challenge the collective shadow cast upon a group “incapable of social conformity” (Trubeta, 2003, p. 503) and to offer an example of nomadic consciousness that is essential to developing an ethic of hospitality towards the unknown in oneself and the other. The Roma challenge the notion of a fixed and stable identity that is rooted in place, location, and a particular history. Even though their migration to Europe began in the ninth century, to this day the Roma have not formed or claimed a homeland. Here a case is made for collective identity constructed through movement, fluidity, and no formal stake in state. In the case of the Vlach Rom of Hungary, Stewart (1997) moves away from the typical view that they have an “ethnic” identity, an identity of descent and inheritance. He writes:

The Rom do not have an ethnic identity. For them, identity is constructed and constantly remade in the present in relations with significant others, not something inherited from the past.

What, then, does it mean to develop an identity “in the present in relations with significant others”? How might a nomadic consciousness contribute to more ethical relations with place and community? Indeed, what does it mean to not identify with a nation, a political system or geographical markers? What, in this case, constitutes a sense of home?

Body and Notions of Ethics

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Inspired by the theme of the Conference (*On the Edge: Psyche in Ethics, the Arts and Nature*), I propose a living experience to explore the relations between the body and the notion of ethics. Human biopsyché contains the proposition of the very psychic totality (Self) for the constitution of ethical conduct, attitude and behavior, since these dimensions have archetypal roots, though taking on cultural and historic forms compatible with each human grouping and its temporality. What underlies this proposition is the belief that, thanks to its broad symbolization function, the body expresses the drive, conflict, desire, favoring, and impediments related to psychic evolution concerning all specifically human dispositions – among which is ethics, the focus of this workshop.

The activity starts with a brief relaxation exercise. Under the optimal condition of relaxation of the barriers of consciousness usually promoted by this type of procedure, the facilitator will conduct the exploration of the ethics-body relationship through a collective and silent exercise of active imagination. The workshop is closed with a stage in which, cooperatively and actively, participants share their findings, thus contributing to processing the meaning of the experiences just reported.

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Jungian-Peircean Semiotics: A Jungian Approach to Film Eco-Criticism

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I will present a paper testing, sequentially: 1) an application of Peirce's triadic semiotic typology to Jung's notion of the symbol, and 2) the possible capacity of this more elaborated notion of the latter to shed light on the film image's potential symbolic power to move and transform viewers. My eye is, in tandem, upon Pierce's notion of the indexical sign, and upon the symbolic potentials in a certain range of nature documentaries, e.g., *Sunrise Earth*--a short example of which I will want to screen during my paper. This is an exercise in Jungian-Peircean semiotics, but its goal is an attempt to provide one theoretical basis for a distinctly Jungian approach to film eco-criticism.

It may well be the case that the proposed Peircean elaboration of Jung's "symbol" is only, or primarily, applicable to this limited register of nature documentaries. If so, this would point to the notion that there may be other, distinct types of potential filmic symbols, and qualitative differentiations between, say, the nature of the literary symbol and the cinematic one. In a short paper I can only suggest this important possibility; on the other hand, I may be able to argue that Peirce's notion of indexicality is a property of all symbols as defined by Jung, regardless of the register or medium.

Autobiography as Agenda

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Autobiography is a relatively new form of writing. In my paper I want to explore the notion that rather than being a personal, anecdotal chronicle of a life, one's own, the classic autobiography is a story of the narrator as he or she attends to an agenda. This idea is derived from Jung's opening proposition in his own *Memoirs* - the notion of his story as the myth of his life.

I propose that Augustine's autobiography with its agenda of prayer, Vico's agenda setting out the place of the individual in the historical laws of the universe, find a kind of culmination in Jung's project - the individual as an instance of an archetypal hero in the world, an instance of a myth. The underlying sequence is the process of individuation.

Augustine's *Confessions* inspired Vico who elaborated the notion of the story of one's life as a rhetorical project, so I require this step to get to what Jung does to attain his agenda of individuation. Further I propose that this approach to autobiography can be seen as a chronicle of the self within the context of what are specifically Jungian precepts - individuation and collective complexes as they interweave with notions of amplification (derived from classical rhetoric) and *invention*.

I will use instances from the *Confessions*, and from *Autobiography* to contrast with the rhetoric of Jung's *Memoirs*.

Gestures of Excess: An Exploratory Analysis of Melodrama as a Collective Archetype

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This paper is part of the panel "House: Explorations of a Wounded Healer." For a description of the panel please see entry listed under author name "'House' Panelists."

Way Forward Places – Way Forward Engineering

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A woeful neglect of space and place has occurred since the time of ancient Greece. Dr Glock will present a post-modern creatively inspired exploration of how the

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shadows in Nature as seen in places and in critical cultural events contain the future as preliminary discourse.

Analysis of critical places produces a prologue that actively identifies the teleological cry within Nature by examining that which has been exiled, orphaned, denied, or marginalized.

Various theoretical models will be used in order to demonstrate how places contain the way forward. Victor Turner's ritual process of liminality where almost anything can happen in the edge created by plight or calamity produces gaps in the ordered world. Liminal personae, or threshold people, are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremony.

Place in this sense is also understood as nonsensical—a no-place. Gaston Bachelard understands this no-place as an imaginary space that is far from being arbitrary or chaotic, it is consistent, specific, and finely wrought, not unlike the unconscious as investigated by Freud or Jung.

The repressed contents for Freud and a numinous dream for Jung are comparable to Glock and Bachelard's thinking about poetic imagery and psyche, which requires its own psychoanalytical name. Bachelard suggested a name to explore place—*topoanalysis*. Topoanalysis is a descriptive psychology, depth psychology, psychoanalysis and phenomenology, which have all come together in a common enterprise, one that can be defined as *the systematic psychological study of the localities of our intimate lives*.

Dr Glock's presentation extends Bachelard's topoanalysis, because it works with significant places and cultural events – what may be called cultural topoanalysis. Because it is fluidly subjective and is the study of *the localities of our intimate cultural lives*, it is functionally trans subjective. Cultural topoanalysis is less a method than an attitude. Its focus is on the palatial properties of certain images. On whatever horizon one examines it, the place image would appear to have become the topography of our intimate being. This is the appropriate attitude for conducting cultural futuristics for the sake of identifying the reified material which

acts as a sign post for the way forward. The place/event as a singularity becomes logically the topography of psyche of intimate being.

Cultural topoanalysis is also person, house and world. It is a person, place-world, a world of places that can be explored “room by room, . . . place by place. . . . It is a matter of places dreamed, imagined, remembered—and psychoanalytically read. Dr Glock's presentation explores certain critical-cultural events room-by-room, place-by-place, and image-by-image, through the lens of the dream and the creative expression of poetic imagination.

Hence, one is led toward singular, striking images within places that reveal psyche at work in the world and thus the way forward.

Psychological Types: An Instrument for Honoring the Other

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Jung's theory of psychological types is not a system for categorizing people by types. It is what he called a “critical apparatus” for sorting out modes of ego consciousness. He regarded the “compass” of psychological types as indispensable to his therapeutic sessions. “I would not for anything dispense with this compass on my psychological voyages of discovery. . . . I value the type theory for the objective reason that it provides a system of comparison and orientation which makes possible something that has long been lacking, a critical psychology” (CW 6, par. 959).

Jung's model of psychological types is a compass for orienting conscious ego dispositions *and also* less conscious shadow dispositions. As individuation proceeds, the ego and shadow dispositions are united as one. The journey to that union and to greater individual wholeness is facilitated by honoring one's shadow in the life of the Other. The Other, as a representation of the shadow, is too often rejected with negative projections. Yet honoring the Other is the very way of individuation as advocated by ancient sages from Socrates to Buddha. Martin Buber's paradigm—I and Thou—is the paradigm that unites ego

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and shadow for the individual. This workshop will illustrate the eight fundamental psychological types as compass orientations and will engage participants in a dialogue about the use of that compass for understanding one's shadow and the necessity of valuing the Other for individuation. Guidance from Lao Tse, Buddha, Confucius, Jeremiah, Socrates, Jesus, Rumi and Meister Eckhart will be offered as catalysts for dialogue. The workshop facilitator will include, as handouts, relevant sections of his forthcoming book, *The Compass of Individuation*.

Inviting Disaster: Locating Environmental Containment, and the Destructive Controsexual Pollutants in the Water

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In this presentation I will explore how the 'Thou/It' (Buber, 1927) split in our relationship to the natural world can be paralleled by splits in our ways of relating to each other – particularly in inter-gender relations and the tensions between female and male 'territories' (Goss, 2010). This can become located around how we may view our sense of what of us belongs 'at home' and what belongs 'out there'; and where we might locate for ourselves an archetypal 'gestalt of containment' (Knox, 2003:67-69) - or lose it. The 'out there' can be symbolised by 'the road' – implying a space which takes us away from safety and familiarity, as well as a route towards the mysterious and the other, where danger, but also excitement, may lie. The book (and now film) 'The Road' (McCarthy, 2006) with its theme of wandering in post-apocalyptic desperation and loss will be counterpointed with how male romantic poets (such as Wordsworth) experienced a more idealised sense of the 'out there'.

This exploration is informed by my thinking on *anima* and *animus*, applied to how contra-sexual influences and the uneven appropriation of the feminine and the masculine may be having an impact on the ecological and ethical challenges confronting westernised, globalised, culture. The notion of impending ecological crisis will be considered in the light of this tension and the difficulty men and women can have in 'seeing' each other as 'Thou' rather than 'It'. This brings into

view deeper archetypal polarities around the transcendent and immanent, and masculine and feminine, and how these may get played out in the ethical and political dimensions of our problematic relationship to the natural world (Rowland, 2005); in particular in how we may 'invite' ecological disaster.

Some speculative thoughts on how contrasexual influences might inform our view of nature as either benevolent or destructive, idyllic or wild, will be brought to bear on this discussion. Artistic and photographic images, as well as music will be used to support this attempt to understand better why sometimes we might take out our anger and disappointment in the gendered 'other' on nature; the discarded condoms and sanitary towels which pollute the clean water of healthy, respectful relating to the familiar 'other' of the natural world.

The Tao of the Discarded

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Taoism is central to how I see the world and to what I produce artistically. Before I fully understood the meaning of the word, I unknowingly was a Taoist. Jung has written: "If we take the Tao to be the method or conscious way by which to unite what is separated, we have probably come close to the psychological meaning of the concept. At all events, the separation of consciousness and life cannot very well be understood as anything else than what I described earlier as an aberration or uprooting of consciousness" (Commentary on "The Secret of the Golden Flower"). It is through further study of Taoism that I have come to understand reoccurring patterns in my work. This realization has had a profound impact on my creative process because it has helped bring a clearer focus to the place where my thinking originates. Ironically, contrasting or contrasts are some of the most important concepts in design with examples such as complementary colors being opposites on the color wheel.

In a piece produced in the early 90's entitled "Gods Work," I had the Ten Commandments in mind with the use of stone-like tablets on each side. On each tablet are separate themes of technical vs. natural, organic patterning. I have

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always viewed the modern, synthetic world as being at odds with nature. Another example from my work is a female figure that is clothed in a garment of found, manufactured objects. Another piece that I produced, at the turn of the century, entitled “Balancing Bullwinkle’s Bumper Crop,” shows two wings that are separated by a void. Most recent works are examples of absurd restorations in which I have done the opposite of what most people would do with the materials out of which they are made; that is, most people would throw them away while I gather them and attempt to memorialize them. My work is a literal sifting through clutter to show a materialistic society that appears to have lost sight of what it means to be human in nature.

As Above, So Below: The Six-Pointed Star as Archetype

Susan Johnston Graf, Associate Professor of English, The Pennsylvania State University sjg9@psu.edu

The six-pointed star, a gyph made of two, inter-penetrating triangles, is an archetypal symbol for the interpenetration of spirit and matter. For this reason, it is particularly germane to this year’s conference theme exploring “the relations of psyche and nature.” This universal symbol is important in the East and the West, in occultism, Judaism, and Buddhism. I would like to talk about the meaning of the symbol while showing mandala images that include the six-pointed star. My approach is mainly scholarly and academic, including material from Jung’s *Alchemical Studies*, but I would also like to share briefly my own experience (perhaps as an introductory remark) of this archetype.

Doctoring Individuation

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This paper is part of the panel “House: Explorations of a Wounded Healer.”

For a description of the panel please see entry listed under author name “‘House’ Panelists.”

Shaken Not Stirred...James Bond and the Country that Wouldn’t Grow Up

Luke Hockley, PhD, MBACP, FRSA, University of Bedfordshire, Luke.hockley@me.com

This presentation is based on my chapter of *Perpetual Adolescence: Jungian Analyses of American Media, Literature, and Pop Culture*.

The *puer*-fixations of contemporary American culture have their approximate equivalents in British film culture. The little boy who won’t grow up is easily recognisable and familiar in the figure of “Peter Pan”. In contemporary popular culture that image has been replaced by numerous figures including that of James Bond. Bond is an ‘eternal child,’ albeit one with adult toys such as watches with built in lasers, cars that turn into submarines and a rocket powered back-pack that lets him take to the skies. Though 007 belongs to the UK, his appeal to Anglo-American culture suggests that movie audiences both sides of the Atlantic participate in the fantasy of maintaining a perpetual child-like state. This is the condition in which the *puer* embodies a desire to avoid coming to terms with the complexities and ambiguities of life. Fleming’s novels and their film adaptations offer many case studies in British *puer*-fixation, demonstrating that America is not the only culture that is tempted to look back to an early stage in its history. Unconsciously this carries with it a psychological attitude which encapsulated the country’s identity based on illusion and nostalgia. The other option, of struggling to engage with the realities and difficulties of life, and the changing role of a the UK on the world stage seems an altogether less palatable prospect.

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House: Explorations of the Wounded Healer (Panel 9A)

‘House’ Panelists: Leslie Gardner, Luke Hockley, Lucy Huskinson, Susan Rowland, Terri Waddell

Health is an issue that affects everyone and it is currently firmly on the media’s cultural agenda. In order to investigate how Jungian precepts might help identify those qualities in this drama that have touched people the world over, a group of us – including analysts, literary and media theorists, therapists and at least one medical doctor – applied our analytical skills to *House*. We came up with a collection of essays that is a psychological look at television medical dramas. The focus is on the cult series *House* but other shows are drawn on to provide case studies, clarify points and introduce new themes. Our approach is both light-hearted and serious - its essays and central thesis target the issues raised by the series and draws on a relatively new field of scholarship: Jungian studies: the professional body is the International Association of Jungian Studies (IAJS) and also JSSS at this joint conference.

Relatively little has been discussed in writing or otherwise about how television drama deals with health. And certainly, almost nothing has been explored about this topic from a psychological point of view. Our project focused on *House*, as *the Wounded Healer*. Why? *House* has quickly established a cult following. The internet community for *House* is active and lively in the quantity and quality of its debates.

At the center is Dr Gregory House (Hugh Laurie) a drug-addicted, limping diagnostician who outwits the technology and the inhumanity of the cold, invasive hospital machinery. And his enemy is illness. He’s brilliant at what he does but he firmly believes that the main role of patients is to unnecessarily complicate his view of their illnesses. In his book it’s best not to talk to them.

Jung specifically talks about the viability of the flawed doctor – the wounded healer is sympathetic – our hearts go out to him – he is transparently all-too-human, to use Nietzsche’s phrase. Part of the subtlety of *House* is that it spans the traditional genres of television. As a melodrama it focuses on the pervasive American “complex” that drives industries, lifestyles and relationships: health

which paradoxically is its own pathology. To be healthy is to be near the heart of the American dream, to be broadcast, appear on posters, be on television, in stores, newspapers and in the advertisements which constantly bombard the American public.

Examined another way this is a piece of detective fiction in which Gregory House becomes the lone Private Investigator – a stock character familiar to viewers from years of watching *film noirs*. The criminal is the disease and the crime the destruction of the body. It takes leaps of imagination and brilliant moments of intuition by House which we explore to outwit the invasive power of the infection. Unlike the detectives of old, House does not always ‘get his man’ and the patient sometimes dies.

These are just some of the angles our discussants will take in this panel focused on exploring the global and long-lasting success of the series which we ascribe to its (perhaps) unconscious adherence to ideas that appear in the panoply of Jungian ideas – complexes, individuation, archetypal patterns.

Anatomy of Genius: Inspiration through Banality and Boring People

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This paper is part of the panel “House: Explorations of a Wounded Healer.” For a description of the panel please see entry listed under author name “‘House’ Panelists.”

Inside Bachelard’s Topsy Turvy House of the Psyche

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In a recent paper, 'Archetypal Dwelling, Building Individuation' (in Rowland, 2008), I situate Jung's analogy of the house as psyche within an intellectual tradition of architectural metaphors that seek to conceptualise human being and its place within the world. There I argued that an examination of the architectural design of the building images employed reveal the author's particular attempt to make sense of human nature and experience.

The philosopher Gaston Bachelard was influenced by C.G. Jung's dynamic model of the psyche, and his topographical representation of it as a house of many storeys. Thus, in his celebrated work *The Poetics of Space* (1958) we find Bachelard describe a similar imaginary house in order to portray the Jungian 'principle of psychological integration' and 'the topography of our intimate being'. Bachelard believes himself to be developing his analogy along Jungian lines and he quotes directly from Jung to support his discussion. However, Bachelard misquotes Jung and subsequently misunderstands Jung's intended structure of the metaphorical house. Bachelard's misinterpretation of Jung's building image has intriguing implications for the dynamics of the psyche that it inadvertently represents.

Scholars have yet to notice Bachelard's misquotation and subsequent misreading of Jung. This paper exposes Bachelard's error and describes the differences between the houses that Jung and Bachelard describe. The paper concludes by exploring the implications of Bachelard's 'topsy turvy' house within the context of the analogy of house as psyche. In other words, it attempts to describe the corresponding conception of human nature and experience that this metaphorical house inadvertently represents.

Toward a Model of Archetypal Music Psychotherapy

Joel Kroeker, Masters student in Music-Centred Psychotherapy at Wilfrid Laurier University www.joelkroeker.com, joelkroeker@hotmail.com

This lecture/performance articulates the relationship between core Jungian principles and this new psychodynamic model which integrates interdisciplinary

multi-media creative expressive arts modalities, including improvised music, songwriting, visual art, sculpture, free prose, film-making and improvisational gesture. Joel will show, by way of a heuristic ethnomusicological case-study how his graduate thesis results confirm Jung's proposition that the psyche's creative impulse can engage a healing power that resides in the unconscious and how the transcendent function can be activated through the conscious manifestation of abstract symbols into consciousness through musical improvisation. This presentation will conclude with clinical applications for these findings.

The Creative Impulse in "The Circular Ruins" by J. L. Borges

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As myths and fairy tales are manifestations of archetypes and contribute to the understanding of Jungian and archetypal psychology, the fiction of Borges exemplifies aspects of the psyche and the unconscious, allowing the reader to experience processes that usually take place outside of our consciousness. Borges has noted that "[his] stories are not, nor do they attempt to be, psychological" (1935/1998, p. 3). And, it is precisely this non-psychological aspect "that offers the richest opportunities for psychological elucidation" (Jung, 1966, p. 88).

I will present a paper on the manifestation of the creative impulse in "The Circular Ruins." My reading shows that there are several levels of manifestation of the creative impulse in the text. First, there is the main character, a sorcerer, who gives himself the task of dreaming a man to life. Dreaming a man, forming a human being from nothing, is the ultimate creative act. Moreover, since this sorcerer is associated with the unconscious, I read him as a personification of the creative impulse from the unconscious. After all, Jung has noted, "the unconscious is the source of all creativity" (Jung, 1931/1969, p. 157). However, even though the old man is able to dream a "fully-fleshed" youth (Borges, 1941/1998, p. 98), this dreamed phantasm does not come fully alive until the Fire god gives him life.

Just as the 'images of all creatures' are contained in the creative spirit, so all things are imagined or 'pictured' in air 'through the power of the fire . . . all

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other living beings are created or 'imagined' through infusion of the fiery anima" (Jung, 1968, p. 282).

The anima, in this context, Jung pointed out, is synonymous with the unconscious.

As the archetype of the creative impulse, the sorcerer in the story gives us a pattern of behavior associated with the creative process. Fire, as another manifestation of the creative impulse, shows its power—that it takes more than diligence and perseverance, it takes faith and “magic,” to make something out of nothing, to truly bring something to life. We shall also explore the parallels between alchemy and the creative process. The dedication of the old man echoes the devotion of the alchemists and his quest for dreaming a man to life mirrors the quest for the philosophers’ stone. Both the alchemist and the sorcerer in “The Circular Ruins” needs the help of Fire to complete his task. Finally, the circularity of the text mirrors the circularity of alchemy. The *materia prima* is in the beginning and the end of the process—hence, “the paradoxical character of the *beginning* and the *end* of the *opus alchymicum*” (Jung, 1968, p. 162). Jung associated the *materia prima* with the unconscious (pp.432-433) and noted, “the alchemists said everything that we could possibly say about the unconscious” (p.433).

American Education and the Other

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Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he [sic] is studying at the time. Collateral learning in the way of formation of enduring attitudes, of likes and dislikes, may be and often is much more important than the spelling lesson or lesson in geography or history that is learned. For these attitudes are fundamentally what count in the future. (Dewey)

Students learn many things in school. They learn multiplication, the periodic table, the Revolutionary War, Shakespeare, and numerous other explicit academic facts and skills; but they also learn implicit attitudes and sensibilities about how to approach and interact with the world – what John Dewey calls “collateral

learning” in the opening quote. American education, under the aegis of *No Child Left Behind* (NCLB), pays great attention to the explicit content in the curriculum. Indeed, while educators dedicate much thought to content standards and to the homework taken with students after the bell rings, comparatively little attention is focused on the implicit perceptions and sensibilities also taken by students into the world. By illuminating these unconscious lessons “taught” to American children, depth psychology enables American education to consider how this implicit curriculum impacts the way in which students learn to interact with the Other. NCLB, with its emphasis upon a standardized intellectual curriculum, is distinctly Apollonian in nature. The Greek god Apollo is the archetypal image of the archer, preferring distance, detachment, precision, and accuracy. These characteristics also personify standardized testing; just as archery requires a calm, steady arm to strike with precision from a distance, standardized testing necessitates a calm, detached mind to accurately recall objective facts. Academic standards are the bull’s eye of American education. With educational quality commensurate with achievement score success, students and schools have a singular goal in mind: accurately learn the standardized curriculum.

This singular, Apollonian emphasis greatly impacts how American students perceive the Other. Plutarch declares: “He is Apollo, that is to say, denying the Many and abjuring multiplicity; he is *Ieius*, as being One and One alone [. . .]” (5:393). An Apollonian sensibility is singular and monistic, and according to William James, the monistic perspective breeds foreignness (321). In an ever shrinking globalized world, pluralism reigns, and the monistic sensibility of American education is detrimental to students who will encounter people from various cultures and religions. Likewise, American students study the natural environment through controlled, indoor lab experiments and by reading about global threats to the environment in books (Louv, 1). In other words, the natural realm of the archetypal Artemis is approached with the Apollonian distance and clarity of her twin brother. Again, this sensibility towards the Other has profound affects on how American students understand and interact with nature. Thus, the Apollonian sensibility of American education has significant repercussions for how students are unconsciously taught to treat the Other. This session will use depth psychology to examine how American education affects students’ perception of the Other.

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Portraits of Collective Unconsciousness in Kafka's *Metamorphosis* and Borowski's "This Way for the Gas, Ladies and Gentlemen"

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Imaginative literature is one of the mercurial currents through which collective unconsciousness is made available to collective consciousness. Jung claims that visionary literature arises from the unconscious and thus contributes to the possibilities for the collective to self-regulate ("The Relation of Analytical Psychology to Poetry" CW 15, par. 125, 131). Two fictions that portray consequences of collective unconsciousness urgently calling for conscious reflection are Franz Kafka's "Metamorphosis" and Tadeusz Borowski's "This Way for the Gas, Ladies and Gentlemen." Their portraits raise questions about the possibilities of consciousness to cope with crises generated by collective unconsciousness. Those crises and that possibility form the precipitous edges of our collective life journeys. By sharing Kafka's and Borowski's portraits through Jungian frameworks I wish to engage the audience in responding to the questions they raise.

The Greening of Black: Merging and Emerging within the Intersubjectivity of Environmental Artist, Art-work, and Place

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"*Tat tvam asi*," an unknown being whispers. Thou art that. Two seemingly different entities have entered into exchange: one, a human being, the other, a black hole woven of stone, branch, and leaf. Spoken in *sotto voce*, they hear a suggestion of intuitive knowing and yet each holds to her or itself a lingering question: Who is the Agent and who is Created?

This exploration, through performance and exegesis, searches for one of many answers to this mutual query. By peering into the potential of the environmental artist, between the play of *notitia* and creating, to body forth the imagination into material reality, the black hole (as both cosmological event and symbolic image) becomes a portal into the ways in which the human and more-than-human world mingle in fields of simultaneity—fields both transcendent and immanent—seeking for ways toward grounding a wholly available eco-cosmological experience of *participation mystique*. These entryways reveal an experience of merging into (and emerging out of) the natural variances of earthen matter as they present the opportunity for a profoundly lasting and transformational, human and nature gnosis.

The black hole, first through performance, is an invited partner, a reciprocating, co-creative work-place and image, addressing the themes of *participation mystique*, the alchemical implications of *sol niger* (black light), perception, and the intersubjective phenomenon. Using dance (soma), sculpture made of natural materials (nature), and written reverie (psyche), the black hole will be viewed from imaginal, mytho-poetic, and depth psychological perspectives, demonstrating the affect of deepening interactions between human and natural psyches.

If observed from an intersubjective point of view, the environmental artist has a unique ability to understand directly the phrase *Tat tvam asi*. It is in this co-creative exploration, using the experience of psychological despair and renewal, that one might directly perceive matter as possessing an autonomous psyche. Throughout both parts of the presentation, a relationship will be developed that speaks to the latent ecological unconscious striving to be made conscious. This dialogue will finally look for the unseen ethical imperatives as they are revealed when nature is known as a more-than-human psyche in search of mutual relationship with its human neighbor. In the deepest ecotonal places between Self and Other, here framed by the image of the consuming black hole, artist, audience, and artwork will face together those very non-imaginal, environmental threats to a human and more-than-human marriage, and yet too an emerging glimpse and promise of vitality seen in the light of darkness.

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Autobiography and Jung's "Map of the Soul"

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At the opening of *Aion* (CW 9, part II) Jung briefly introduces and discusses four characteristics of the phenomenology of the self—ego, shadow, anima/animus and the *self*. Each of these levels of the psyche is further illuminated throughout Jung's work. Murray Stein used this model in a book entitled, *Jung's Map of the Soul* (1998).

Among the literary arts, the autobiography, in the form of a memoir, has become a popular genre because it often illuminates the adage that "truth is stranger than fiction." Memoir that follows the map of the soul becomes an important way of expressing the real and sometimes messy experiences of the initiation/individuation process.

First, the ego must confront and assimilate the shadow. Many contemporary memoirs deal with the ego's confrontation with the individual shadow. However, the most significant works show how the individual shadow is related to the transcendent shadow of the culture.

Second, the ego must confront and assimilate the contra-sexual element in the form of the anima/animus. Stein writes, "The anima/us, once experienced as transcendent and recognized as Maya, becomes the bridge to a wholly new apprehension of the world. The anima/us experience is the Royal Way (the *via regia*) to the self." (Stein, p146)

Thus, the third phase in the initiation/individuation process is the ego's confrontation with the self. Jung writes, "But if the structure of the ego-complex is strong enough to withstand [the violent eruptions of unconscious content] without having its framework fatally dislocated, then assimilation can take place...In this way the will...gradually subordinates itself to the stronger factor, namely to the new totality-figure I call the *self*." (Jung, CW 8, par. 430)

My memoir (in progress), *Through the Belly of the Whale*, tells of my own, *Inward Journey of Initiation*. While training as a helicopter pilot for the Vietnam War in 1967, I experienced the evocation of the warrior archetype, though it contrasted sharply with my training as a *mechanized* soldier. The conflict between these military figures constitutes a "shadow" conflict of archetypes at both an individual and a cultural level. The need to resolve this conflict led me to a distant and sacred location on Crete and a significant dream of the Great Mother archetype. My subsequent, volatile marriage became a bridge to the *self*. The resulting violent eruptions from my unconscious psyche reached a summit when I wrote a book whose main character revealed himself to me as John Christian: a figurative personal archetype that Jung called the "Christ" as a symbol of the *self*. A section I call, *The Adventures of John Christian*, recounts the assimilation of the archetype. That adventure ended in 1984.

In this paper, I will briefly establish Jung's arguments for each of these phenomenological elements of the self. I will illustrate the journey that follows the map of the soul with selections from my book and some further examples from literature, including Jung's *Red Book*.

The Ecstatic Cure: Ecstasy, Nature, and the Numinosum

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One way to configure and explore the problem of the current crisis in the natural world is to view the othering of nature as a symptom of the repression of the *ecstatic principle*. In every human psyche, as Jung observed, there is a drive towards growth in the form of self-transcendence, or *ekstasis*, the major facilitator of which is through encounters with the numinous aspects of the unconscious. To stand outside of the confines of ego in an encounter with the *numinosum*, according to Jung, is the greatest treasure one can possess and serves as a catalyst in the individuation process. For many of the various ecstatic cultures in the ancient world—Near Eastern fertility cults, various African and Polynesian tribes, the Dionysian and Orphic Mysteries, Siberian Shamanism, and the like—the matter of ecstasy was intimately interrelated with nature and the body. The

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ecstatic principle, as Robert Johnson has observed, is rooted in the sensuous world of nature and in the vitality of the body. Ekstasis is thus one of the means by which psyche and soma not only commingle but find a healing restoration of harmony and the unification of sundered energies. The recognition of the value of ecstatic experience finds expression in various forms: the “ring shouts” of African-Americans, who would beat time on the church floor with a broom stick while dancing in a counterclockwise direction as they chanted an inspirational word or phrase; the ancient Greek *Orpheotelestae*, adherents of the Orphic mysteries, which taught people how to make ecstatic out-of-body journeys, offered cures by performing circle dances around the afflicted; Native Americans, who offer similar cures; the !Kung of Africa, Moroccans, Christian Ugandans, and many others who engaged in a similar ecstatic activities to heal psyche and/or soma.

And yet, for all its ubiquity in the ancient world, ecstasy has met significant resistance in the modern era, not only in the west but across the globe. Ecstatic forms of spirituality have proven to pose significant challenges to hierarchical societies because they serve to level class distinctions and shatter racial, gender, and ethnic barriers that segregate people. In collective ecstasy, everyone is the same. Ecstasy has also proven to be a challenge to hierarchal religions, particularly monotheism, which is built of the bedrock of the ecstatic experiences of its founding fathers but also has turned its back on ecstasy in significant ways.

This paper will thus have four components: (1) I will first explore the healing properties of ecstatic practices by appealing not only to psychological theory but also to ancient ecstatic cultures and some compelling research in modern neurology. (2) I will discuss ecstasy as a social challenge that can, nevertheless, serve to ease social tensions and lubricate frictions between various groups. (3) I will discuss the religious implications of monotheism’s problematic relationship with ecstatic forms of worship, which it needs in order to maintain its relevance in the modern world. (4) Last, I will discuss some interesting and hopeful developments in psychology that Jung made possible—the widespread valuing and investigation of positive states of being such as ecstasy.

The Masculine of Women in a Patriarchal Society, Japan, by Sandplay Works and Japanese Myth

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Sandplay therapy is a Jungian method developed by Dora Kalff. (1966) Since the method was introduced in Japan by Hayao Kawai in 60’s, it has become so popular in Japan (Kawai, 1969). It is considered that people can express their deep and archetypal images in their Sandplay works. At the 2nd International Conference of the International Association of Jungian Studies in 2009, I gave a presentation showing three Sandplay works by a Japanese young woman who was suffering from depressive states and compulsive behaviours. By her symbolic expressions of Sandplay works, I highlighted Japanese women’s dilemma of traditional gender roles and careers, their conflicts about their masculinity and their difficulties on developing both their masculinity and femininity. Hayao Kawai asserted that Japanese society still contains many residuals of matriarchy (Kawai, 1976), and it seems for me that most Japanese Jungians have discussed the Japanese psyche in this way comparing the Western. In fact, Shintoism, Japanese original religion, has a goddess named *Amaterasu-oh-kami* (Heaven-Shining-Great-August-Deity) as its main deity. However, I do not think that this means that Japanese society is matriarchal. For the past three decades, many feminist’s works in Japan have offered a lot of proofs that the Japanese modern society is very patriarchal. (Ueno, 1994) So, I have been dealing with difficulties of individuation of women in a patriarchal society characterized by Eastern Asian traditions, especially focusing on clinical cases of eating disorders (Nakamura, 2006, 2010). In this paper, I would like to explore both archetypal images of masculinity and femininity in Japan, linking symbolic expressions of Sandplay works to a Japanese myth of *Amaterasu-ookami* (Heaven-Shining-Great-August-Deity) and *Susano-o-no-mikoto* (His Impetuous-Male-Augustness). (*The Kojiki*, 1981). I will also try to discuss how Jungian perspectives are helpful for women’s individuation in contemporary Japan as a patriarchal society.

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Abstinence vs. Indulgence: How the New Ethical Vampire Reflects Our Monstrous Appetites

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Myth and literature provide us with rich depictions of the vampire, presenting to the critical eye the persistent archetypal qualities of this monster and the unique embellishments that captivate contemporary audiences. According to *Newsweek*, (2008, p. 74), the vampire is a bit “long in the tooth” but in no danger of being forgotten. The abundance of novels, films, and television rather suggest that the glare of media attention will continue to grow hotter for this icy creature. Two examples will suffice: The second film in the *Twilight* Series, *New Moon*, which is based on the Stephenie Meyer novels aimed at the young adult audience, enjoyed one of the biggest box office openings of 2009. Its fan base, both rabid and rapidly growing, has been dubbed “Twi-hards.” Whereas the *Twilight* Series has been called “abstinence porn,” the second most talked-about vampire saga in the last year celebrated indulgence: *True Blood*, the highest-rated HBO series since *The Sopranos* (*Entertainment Weekly*, 2009, p. 48).

Though we may be personally indifferent to vampires, or deaf to popular phenomena, Jungian analysts of contemporary culture should take note. As an archetype, the vampire is far from undead. It is alive and well in the collective psyche. A closer look can reflect back to us what we deem monstrous out there as well as inform us about the monstrous within. This is fundamental to Jung’s notion of the Shadow and fundamentally an issue of ethics.

The questions this paper proposes to address are: What do contemporary representations of the vampire in novels and film teach us about the Other without and the Other within? What specific attributes of the vampire reflect our ethical agon at the beginning of the 21st century? To answer these questions, the paper will focus on the two vampire sagas mentioned above, the *Twilight* series and *True Blood*, as examples of the tensions between abstinence and indulgence among a predatory species. I will argue that the *Twilight* saga is a female bildungsroman that reflects an intriguing mix of traditional (heteronormative) family values and postmodern multiculturalism, which becomes clear in the final book of the series

Breaking Dawn (2008). The bildungsroman genre offers psychologists a particularly fruitful view into ethics and character development since it focuses on “early adolescence to young adulthood, the period when the person works out questions of identity, career, and marriage” (Labovitz, 1986, p. 2). *True Blood* may also be considered a female bildungsroman as it is centered upon a 25-year old Louisiana waitress. Though *True Blood* is scarcely heteronormative and, on the surface, quite the opposite of abstinence porn, it too portrays the ethical tension between restraint and indulgence for natural predators.

In both sagas, the central love relationship between a human female and a vampire male dramatizes some of the trickier aspects of relating to the Other in the most intimate manner. Thus they are ideally suited to an archetypal analysis of the crisis of ethics that is the focus of this conference.

Regeneration of the Buddhist Psyche in Modern Outer Mongolian Art

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The rich history of Mongolian Buddhism suffered violent persecution and near-destruction by the Stalinist purges of the 1930s. During that time, over 100,000 lamas were killed or sent to labor camps, hundreds of temples, along with their artifacts, were destroyed, and the people were forbidden to practice Buddhism. Over 700 monasteries, were closed and burned. Then, as the Soviet Union collapsed and Mongolia held its own pro-democracy demonstrations, the way was opened to again allow freedom of religion.

This new era of Buddhist practice has its own psychological aspects which are important to consider. For over six decades people have not been able to openly worship, artists have not been allowed to create icons, and children have grown up with no religious leadership. And yet, there is a now a lively re-connection with Buddhism, aided by visiting monks and nuns from Tibet, Nepal and the West. Temples and monasteries are being rebuilt, some older ‘hidden’ artworks are being

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dug up, and artists, both lay and monastic, are again painting *thangkas* and carving or casting images.

My illustrated presentation will show artworks from before the Stalinist purge as well as works created over the last two decades. I will explore the changes and choices found in the religious art of people who have suffered so much and yet have held their beliefs. This complex story includes brave monks and devout Buddhists who secretly maintained their religion and art, risking their lives. It also acknowledges the newer influences in the arts, which can even be termed 'importation', as well as continuity of traditional forms.

The center of Buddhist regeneration in Outer Mongolia is in and around Ulaan Baatar, situated near the 'edge' of Russia. By the late 20th century, Mongolian Buddhists themselves seemed near the edge of extinction. Now it is clear that an inner spirit survived and has been rekindled.

This presentation is part of a larger study of 'art after war' which I have been analyzing for over twenty years. Other cultures I have studied in relation to art reflecting renewal after trauma include Cambodia, Afghanistan and Tibet. Therefore, in my conclusions about Mongolian Buddhist contemporary arts I will also comment on relevant comparisons.

Moving Universes - Sandplay as a Site of Animation

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As a mixed media artist I work mainly in video and sculpture. My field of interest is wide, and includes history, archeology, psychology, and poetry, among others. In my work, I shift from the personal to the public by investigating forms of storytelling and the interplay of different narratives.

In the past, I have worked with the technique of Stop-Motion in video to form sequences of animation. Stop-Motion is the most basic tool to create the false

impression of moving objects. It is based on the principle of shooting frame by frame and allows the illusion of motion through a relatively easy process.

Recently, I started researching the method of Sandplay Therapy. I was first exposed to Sandplay in the studio of an artist who is also an art therapist. I was immediately taken by Sandplay's potential for narrative construction. The ability to form endless amounts of universes within the given frame of the sandbox echoed my interest in the de/re/con/struction of colliding narratives.

After some research of the work of Dora M. Kalf, I have built my own sandbox and bought different miniatures, following two narratives I wanted to investigate. At the time, I was working with my grandmother's life story. Her story is one of displacement and loss but also one of creativity and imagination. In this project, I was trying to overlap elements from my grandmother's life with elements taken from Hans Christian Andersen's tale of *The Snow Queen*.

Unlike in Sandplay Therapy, my creations are moving universes, and the sandbox becomes a sight of production. The miniatures are transformed into moving characters in sequences of short animations which take place within the box. I followed the principle of unconscious creation, by not approaching the sandbox animation with any script or specific plan, except for the limitation of only using the miniatures that I assigned for this project. By using a video camera I documented step by step, the impulsive creation within the box, letting the narratives form and fall apart by the force of the play and not the plan.

The animation gave life to the miniatures. They were operated by me – but then became their own protagonists in my world. The final resulting video, was in many ways the process of Sandplay but brought into life as an independent, fantastic universe.

For the conference "On the Edge: Psyche in Ethics, the Arts and Nature", I would like to propose my process of animated sandboxes. I will demonstrate the necessary setting for shooting animated miniatures within a sandbox, and will discuss the process and its outcome.

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Though this process was developed to serve my artistic practice, I strongly believe that Art Therapists, who work with Sandplay, will find the concept of animated sandboxes relevant to their practice. I am excited about the possibility of sharing my experiences and hopefully develop it further with those who find it interesting.

Skeletons in Closets: Outsider Art and the A-Cultural Other?

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In 1972 Professor Roger Cardinal first published *Outsider Art*, bringing to the English speaking public the strange and bizarre paintings, objects and environments created by those untrained and unschooled artists and makers situated outside the canon of mainstream arts practice. In publishing this Cardinal created an English language equivalent for the French term *Art Brut*. It was the French painter Jean Dubuffet (1901-1985) who first introduced the term *Art Brut* – the name given for the art he considered as the only genuine art capable of expressing an intuitive, inner vision – one untainted by academic learning. Dubuffet collected and catalogued art created by such visionaries and intuitives, presenting these alongside professional artists works in the major exhibition '*L'Art Brut préfère aux arts culturels*' held at Galerie Drouin in October/November 1948.

Dubuffet championed this art – controversially claiming it as the only true art:

'True art is never where it is expected to be: in the place where no one considers it, nor names it. Art hates to be recognised and greeted by its name. It runs away immediately. Art is a person in love with anonymity. As soon as it's unmasked, as soon as someone points the finger, it runs away. It leaves in its place a prize stooze wearing on its back a great placard marked ART, which everybody immediately showers with champagne, and which the lecturers lead from town to town with a ring through its nose'

Whether or not we choose to accept Dubuffet's radical defence of Art Brut as the only genuine art worthy of its name – the characterisation of Art Brut or Outsider

Art as significantly marginal in relation to mainstream art and culture inevitably presents us with the romantic idea of the a-social misfit, the mad artist – the *other*.

Seen in this light, the very notion of Outsider Art seems to present us with a curious dilemma. If a given culture's art defines itself by what it is not, then this seems to suggest that what Outsider Art represents aesthetically is fundamentally undesirable, and of little value to mainstream art and culture. However, paradoxically, the huge influence of what is now classified as Outsider Art on mainstream art and culture throughout Modernism and into the post-Modern, clearly shows that this has not been the case.

There are a number of questions that this dualistic relationship between the Insider and Outsider presents us with. From a psychological perspective, could it be the case that the art of the a-cultural Outsider reflects the hidden or occluded – the unconscious *shadow* aspect of an overtly civilised and rationalised collective, cultural psyche? Are Outsider artists 'outside' because they represent aesthetic values that are implicitly at odds with the collective values assimilated and contained by mainstream culture? If so, what might these 'outsider' values be, and why should such values ultimately, and somewhat paradoxically, attract absorption and integration into the cultural mainstream?

This paper will present speculations on two related but different ideas regarding the *other* in painting, art and the Outsider:

1. The *other* as social and cultural outsider: the 'surface' presentation of different orders of experience and volition.
2. The *other* as a state of mind: non-rational motives and inner revelations circumnavigating the intelligible and culturally acceptable.

Both these ideas will be explored in relation to Jungian ideas on conscious and unconscious in painting and the Outsider as *other*.

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The Clinical Approach of Information Against the ‘Cult of Urgency’ and Fragmentation in Organizations: a New Frontier for Jungian Studies and Ethics

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The present paper aims to present part of the results of 14 years of research regarding the symbolic process underlying the emotional context of information behavior, knowledge flows and communication disturbance phenomena in a Jungian perspective. The exemplary case of the professors of a Psychology Department in a traditional Brazilian university will be used to illustrate this perspective. One of the challenges that most interferes with management in organizations is the difficulty to understand the perspective of others in a society transformed by the ‘cult of urgency’ described by Nicole Aubert. The temptation in most of the studies in this field is to repeat the conventional approaches in organizational and informational behavior research (a nomothetic bias - which deals with the establishment of laws or the study of recurrent events). These approaches present a fragmented understanding of the competencies necessary for the exchange of information – especially those required to communicate oneself in unstable grounds. One of the greatest difficulties of these approaches is to adequately explain how two central aspects in the practice of the relationship with information (the symbolic and the affective) interfere in communication between individuals and groups in organizations. Seminal studies (Mendel, Lhuillier and Thibierge) have indicated what in France has been called *Approche clinique* (clinical approach) of the organizational phenomena as a possible alternative to deal with the topics described above. The characteristic of this new perspective is a deep approach to the organizational phenomena, using a clinical perspective (without, however using a psychopathological bias) to reach levels of analysis which are not usual in behavioral studies. In the case presented, this clinical view is applied to informational studies in a Jungian perspective. Interviews were carried out in a way capable of stimulating the poetic potentiality and the aesthetic-symbolic formulation to enable access to subjectivity of the interviewees. The word association experiment was used as a means to find the relationship between ideo-affective complexes and the symbols and to track down the

emotional reactions which taken as determinants of symbol by Jung. The data was submitted to the Jungian hermeneutics for analysis of the sense making relationships. The results showed the contribution of analytical psychology to the understanding of social and communication processes in organizations and possibly for intervention in these processes, in an anticipatory, diagnostic and, if needed, remedial way. This opens a new field for Jungian studies and these possibilities are evaluated not only as to their applicability, but also as to their ethical implications.

Compassion, Narcissism, and Rose-Colored Glasses

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My thesis is that because of the cultural forces that have created our twentieth century zeitgeist, we are just now beginning to understand that we have been infected by a global epidemic of narcissism that precludes the compassion necessary for creating integrated individuals who are capable of forming a healthy society. In my recent work on the *puer* it has become increasingly clear to me that the *puer* fixation in the United States has caused much of what passes for popular culture in this country. I’d like to take this idea further and investigate the ways in which the narcissism common to the *puer* has stunted our spiritual and ethical growth, forming a society that is capable of looking in the mirror but incapable of looking out the window.

Loving our neighbor in this cultural desert has been supplanted by an urge to outdo that neighbor and prove our superiority in some way, thus validating our narcissistic needs to feel secure in our own perfection. We are locked into a self-deluding box, in which our compulsion to prove our own worth prevents us from experiencing the empathy that leads to a sense of oneness with the all. In *The Fantasticks*, a lovely musical allegory of youth and life, two abductors of the young Luisa show her the world in a whirlwind tour high above the earth, quickly putting on her rose colored glasses each time she glimpses a scene of destitution, pain, or violence. In this world of constant information overload perhaps those rose colored glasses are part of our motivation. They are certainly part of the *puer*

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and the narcissist, in their desire to avoid pain at all costs and to build walls that enable that self-protection.

Ultimately the question is how to break ourselves out of our rose colored glass prisons and allow ourselves to see the other as part of ourselves. Indeed if we care about becoming whole and individuated both alone and in a cultural and global sense that glass must be shattered.

The Puer as American Hero

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In my chapter of *Perpetual Adolescence: Jungian Analyses of American Media, Literature, and Pop Culture* I have attempted to clarify the basis for the collection in terms of the way in which we, as a society, lionize youth. Our idols are distinguished not for acts of heroism, scientific or artistic accomplishment, leadership, or wisdom. They are instead, sports figures, entertainers, and so-called personalities who are invariably young and beautiful. We attempt to preserve youth as long as possible with every method at hand, including painful surgery. The narcissism that occurs as a result of this frantic search for physical perfection creates an adolescent attitude that prevents normal development intellectually or spiritually since all our efforts are bent on the physical. We consume far more than we need in a constant hunger for variety and a need to have the latest thing, whatever that may be. We treat the planet with the same childish lack of care, causing a crisis that has brought us to the brink of destruction. I argue that individuation, both personal and societal is impossible until we come to consciousness and attempt to grow up and claim our responsibilities.

The Fearful Image: Nature, Psyche, and the Archetypal Encounter With Wildness

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Wilderness has been domesticated to the point of abstraction. Meaninglessness marks human experience. What healing and transformation can a Jungian perspective bring to crises in the biosphere, and the distress felt in both individual and collective psychological life? It was Jung's belief that personal experience with the *numinosum* is what heals complexed libido. Blending classical Jungian and archetypal approaches, this intimate memoir gives form to the unseen inner processes in which image and metaphor transform outer practice into a deeply personal and potentiating experience of the divine within us and in the world.

In the first part of this talk, the author blends Jungian depth psychology with deep ecology in a bid to frame how we have forgotten the reciprocity between the wild in nature and the wild in ourselves. Particular focus is paid to the loss of the unmediated experience of wildness and the loss of soul that that entails. Awed and terrified by an image from a Tarot card, the author stages a harrowing wilderness rite of passage – a mock crucifixion at the base of Half Dome in Yosemite National Park – in a bid to unearth the roots of meaning in the creative archetypal presence hidden within each of us.

Jung, of course, was especially interested in the unmediated experience of the *numinosum* as revealed to the ego through image and metaphor. The second half of this talk borrows from the work of Jungian analyst Barbara Stevens Sullivan and shows, through a frightening but fruitful experience the author had with a white cobra in active imagination, how “an imagistic method attempts to open up and expand the ego's connections with the raw energy expressed in the fearful image, hoping thereby to tame its wildness and also to have continuing access to the wild, archetypal energy within it.

What contribution can Jungian studies and clinical research make to the investigation of the relations between psyche and nature, and to the repair of breakdowns in culture, the environment, and in both individual and collective psychological life?

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The author completes his personal story by suggesting that what each of us can do is help others learn to turn again to the inner realm, where archetypal images and symbolic awareness make moments of meaning and wholeness through unmediated experience with the numinous Other. "It is the thesis of the religious approach to the psyche," Lionel Corbett (1996) wrote, "that healing is produced by contact with the Self".

At this point in history, the author concludes, building on the work of Stephen Aizenstat (1995), the task of post-modern Jungian depth psychologists

is to act in the personal and collective world as naturalists might – naturalists of the inner and outer psyche, witnessing and responding to our relationship with the environment. Perhaps what is being asked of us now is to create an alignment between natures, between souls in persons and soul in the world, a correspondence necessary for the health of all who live on planet Earth..

Evensong: Rilke and the Relevance of the Archetypal Image

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Jung trusted dream images and visions, as expressions of the psyche itself, to lead the process of psychotherapy. His method was to let the relationship between therapist and client develop around the mutual acceptance of the primacy of the image. Is working with archetypal images the way Jung did still a viable method of creating a healing and transformative relationship between the ego complex and the *numinosum*?

This literature reading opens with a recitation of Rilke's poem, *Dich wundert nicht des Strumes Wucht*. Next the speaker offers a short personal reflection on the lasting impact the poet's image of facing a winter storm made during a time of debilitating depression. The speaker concludes his commentary by considering the value of the *numinosum* as a vital part of our attitude toward living.

The Horrible Condition: Love, the Missing Feminine, and a New Ethic of Crisis

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How do we engage people in befriending the psychologically and culturally rejected and repressed, that which is marginalized and oppressed? In this paper the author presents original primary research into this question conducted as a part of her Master's Thesis in Counseling Psychology at Pacifica Graduate Institute. This research developed from the hypothesis that ancient myths and folktales in which the lost or missing feminine is sought and redeemed provide a pattern for an ethic of inclusivity and integration of that which has been outcast, or experienced, as Other.

From poems written on clay tablets by Enheduanna, a priestess who lived in ancient Sumer, we learn of a crisis between the goddess Innana and the god An, who is fascinated with the possibility of a land where adversity and death do not exist (Meador, 1992). But the goddess stands for transformation and growth through adversity and death implicit in both the cycles and unpredictability of nature. The goddess pattern recognizes that to be fully open to life, we cannot avoid suffering and tragedy, and that the great impersonal cycles of life and death, fruiting and withering, are woven into our most intimate experiences. Turning our back on the goddess has changed our relationship with crisis and nature, and the ethics of how we respond to them.

In this presentation, the author discusses research which centered on the telling of ancient myths and folktales in a group setting where participants entered the mythic realm of story through dramatic enactment, mask-making, and prompted spontaneous writing exercises. The task the author and her workshop participants faced is embodied in James Hillman's recent comment that "in the myth of mental health, there is a false optimism that troubles can go away. . . . The horrible condition needs loving, with nothing put on the patient that she needs to do" (December, 2009). In our contemporary one-sided "pursuit of happiness," we have fought the horrible condition – the presence of the uncontrollable, unknown Other

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that brings chaos, trouble, and death. And a horrible ethical condition has arisen in which unlimited egoic control is valorized, to the detriment of developing a respectful, intimate and creative relationship between psyche and nature in the collective, and within the intra-psyche lives of individuals.

The dominant ego-centric ethic that privileges the pursuit of happiness at the expense of what is seen as problematic or Other is compelling in its seeming promise of comfort and security. In sharing her workshop process, along with participant artwork and writing, the author models an image-based process of moving from rejecting, attacking or denying what is unknown, chaotic, frightening, painful or troublesome, to befriending it – in the process drawing from the edges of nature, culture, and psyche a more related, creative, and numinous sense of self.

Jung, Physician in World War I: Integrity and the Fragrance of Apology...Once in a Blue Moon ... 31:12:2009

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The world's coastal deltas, - agriculturally and culturally complex, fertile and edgy territories of constantly changing forms, - are where great rivers and seas co-mingle with human striving. Four hundred of these areas are now called "dead zones" by the U.N. The Delta, ancient Demeter image, in its damaged state, is perhaps the most poignant symbol of our current ecological and human crisis.

Though living at the edge of the Boreal forest of Alberta with our own dismal water pollution, most of my 30 years of research in the excavation of the Feminine from the effects of neglect, abuse and active obliteration, has deep roots in two main delta areas of the Mediterranean -- the Nile Delta, as the source of Isis/Nephtys fragrant mystery story of death and resurrection within the ambience of political intrigue, and the Rhone delta, where a resonating archetypal story of the Wisdom apostle to the apostles, a 'neo-platonic', Gnostic and 'virgin' Mary Magdalene, flourishes to this day, - in spite of many religious/psychological and political forces opposing its life.

Particularly during World War I, as a physician /psychologist, Jung became concerned with creating the necessary uprising of feminine body, soul and spirit as ambrosial healing for the deep structures of traumatized World Soul, a world of profound crisis in male subjectivity. Jung's dynamic encounter with a physician's need to re-establish psyche's homeostatic and creative capacities was, from early in life, infused with medicinal prescriptions of Telesphorus(os), the gnomonic Kabir aiding the pivotal Asklepius, Greek god of healing. Honoring these minute, life long, healing and earth-rooted prescriptions 'late - in - life - Jung', at his lake - side sanctuary, chiseled his 'cornerstone' to portray this little lantern - carrying Kabir. One can conceive of this chiseled - in - stone - orphan as an embodiment of Jung's earlier apology to Salome ('wholeness') for his initially deficit reception of her, just now coming to light with his recently unveiled *Red Book*.

My "presentation" is an approach towards an image of *Telesphora*, a healing *sister* energy, (Hygea,) building on the long-term work of physician/psychologist John Beebe, particularly through *Integrity in Depth* (1992) and his response (2009) to Von Franz's "mercurial affectivity" in her last public lecture, *C.G. Jung's Rehabilitation of the Feeling Function in our Civilization* - an excavation of *feeling* in the psychic process for the recovery of *integrity*, a strangely hollow and orphaned 'noun'. Rigorously apprehended, and attending to, *feeling* is essential for developing integrity/wholeness, - even at the risk of disturbing "the mystery of what we most desire". Though generally eschewed, it contributes fundamentally to the *upright spine* of a femininised personhood with her/his conscious, fragrant, and *embracing engagement* with world and soul, requiring dialogue with lunar masculine attributes.

This resurrection of 'the neglected', counterpoising sentimentality and barbarity, forges further passion for Jung's experienced wisdom of the marriage of individual image *and* feeling necessary for psyche's new born, mercurial, archetypally healing and integrative powers - the *vas* of the feminine and its meliorating *and* difficult processes. A couple of W.W. I battle sites, personally visited, will be shown as suggestive of insight to Jung's alchemy of healing further developed in World War II.

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Hypatia's Last Lesson: Recapturing Her Story Through Dramatic Imagination

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Hypatia's last lesson, by Armando Nascimento Rosa, is an original one act play which fictional approach provides a dramatic form for the events that led to the assassination of Hypatia (in the year 415), the woman philosopher and astronomer of Alexandria. However based on documented sources, the play's plot is a theatrical reinvention of historical data, confronting eleven different characters on stage. Wars of religion; gender and race prejudices; the clash between the individual and the collective; the powers of myth within the theatre; the confrontation of art, philosophy and religious dogma at the end of antiquity - these are some of the striking issues raised by *Hypatia's last lesson*, a play for many voices surrounding a fascinating and tragic one that gives her name to a script previously published in book, in its Portuguese original version, in 2004. In order to be workable for the Conference, this new one act version of the play will be translated into English by Alex Ladd – supported by CIAC (Investigation Center of Arts and Communication, University of Algarve and ESTC, Lisbon). The aim of this proposal is to use the playscript as inspirational material for a reading workshop, in which every participant will show and share an embodied experience of living voice and movement.

Buffy the Vampire Slayer and American Myth

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My chapter of *Perpetual Adolescence: Jungian Analyses of American Media, Literature, and Pop Culture*, which is on the teen television series, *Buffy the Vampire Slayer*, looks at its dialogical relationship with hero myths. In particular it attempts to extend them beyond the stultifying interpretation filtered through some culturally dominant forms of Christianity. By using the teen/postmodern and self-

referential format developed in the series, *Buffy* draws myth away from its conservative formulations as restrictive codes and towards more earth-oriented modes of embodied creativity. Hence the series is also able to attempt to use the medium of television itself to try to individuate its core audience. Indeed, I argue that the show tries with all the resources of narrative, myth performance and technology to stem *Perpetual Adolescence*!

House Not Ho(l)mes

Susan Rowland, Ph.D. susanr183@gmail.com

This paper is part of the panel “House: Explorations of a Wounded Healer.” For a description of the panel please see entry listed under author name “‘House’ Panelists.”

Nature, Darwin and Jung

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To begin is to look at C.G. Jung's use of nature as metaphor.

“The moment one forms an idea of a thing... One has taken possession of it, and it has become an inalienable piece of property, like a slain creature of the wild that can no longer run away.”

Here Jung is not addressing non-human nature. Rather he is looking at the nature of the psyche and how it can be captured in writing. For to write about the psyche is to fall into a trap. Only the psyche itself, meaning all the properties of the human mind, conscious and unconscious, can reflect upon the psyche. There is no standpoint outside the psyche from which to view it with scientific detachment. If there is a *nature* of the psyche, then it is one in which we are always enmeshed.

However the metaphor of the slain creature of the wild says more than just that psychologists stalk the psyche from within its environs. Like all metaphors it is a

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comparison that exposes a gap while proffering a likeness between two or more aspects. Here the various members of the metaphor are the 'idea of a thing', 'inalienable piece of property', and 'slain creature of the wild'. The metaphor spans the meaning-making about psyche (idea), culture (property) and nature (creature). To seize upon a definitive idea about the psyche is to grasp it proprietarily. Such a greedy manoeuvre is equivalent to killing a wild animal that can no longer escape.

What is striking about this metaphor is the link it makes between control of meaning and despoliation of the natural world. In this, it represents a profound ecocritical insight. To raid the psyche in the form of claiming an idea as fully known, to claim *ownership* of a psychic idea, is both to slaughter and to believe that the dead animal represents some psychic truth. To imagine that one knows something absolutely about psychic nature is to stake one's claim in a dead land.

Not only is this fragment of Jung packed with ecocritical possibilities, it also exposes key issues within his own theory and even within the field of nature and writing itself. For Jung it expresses his most fundamental attitude to knowledge. He believed that the unconscious part of the psyche was intrinsically creative and at least in part, could never be known by the rational faculty of the mind. Hence the psyche could be compared to a wilderness with its own indigenous wild creatures. Claiming absolute knowledge of this fertile place violates its essential *independence* from the conscious ego. Indeed, assuming that an aspect of the ego can completely apprehend the wild unconscious turns it into something more like a museum of stuffed animals.

This paper will compare writing by Jung and Charles Darwin as a way into a more psychically potent ecology. Both thinkers struggle with the task of writing about nature. For Darwin, writing about non-human nature reveals the inadequacies of believing language to be a window onto the world. It is no such thing. Rather nature has to be *related to* in a web of language that uses the imagination to mythically invoke a never-to-be-fully comprehended whole. Jung, by contrast, is primarily concerned with psychic nature. However, it is a psychic nature that extends into the non-human. How do his similar problems with representation suggest a way forward for ecocriticism?

Reflections on How Psyche Assigns Meanings to Reality

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All mental images are, ultimately, creations from the human depth, gravid with meaning. Linking the discussion to a meditation by Marcus Aurelius ["Your mind will be like its habitual thoughts, for the soul becomes dyed with the color of its thoughts." Marcus Aurelius (121-180 AD): *Meditations*], the presentation will examine the factors involved in the interaction between creative events separated by significant historical distances: on one side, contemporary (individual and collective) Psyche; on the other side, creative ancient and/or mythical material.

The consequences from re-creation and revision of historical material (myths included) involve:

1. The connectedness to ancient psychological discourses and meanings (i.e., the adaptation of "us" to the origins, rather than of the origins to "us"; the capacity to move along the evolutionary path of psychological functioning, rather than to transform Psyche's history into a revisioned present; the propensity to learn from the past rather than to teach to the past).
2. The comfort to navigate across socio-cultural templates (along the space continuum as well as the time continuum), particularly when the templates coexist.
3. Ethical issues, above all for educators occupied in the scholastic dissemination of the data from such old sources.

To illustrate these points, the presentation will stay very focused on two vignettes. The first vignette goes as: "The true story of Homer's Iliad and the Trojan War"; this is the subtitle of the excellent book from Caroline Alexander: "The War That Killed Achilles" (Viking Penguin, NY, 2009). It will outline and discuss the author's guiding psychological position (explicit as well as implicit) in finding a meaning to Homer's opus and to the war itself.

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The second vignette will promote audience's participation in defining the person of Homer, his upbringing and his (speculative) psychological makeup.

Creating Dances from Dreams: Embodying the Unconscious through Choreography

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As choreographer of a college dance company, creating dances from dreams is the locus of my work and simultaneously the medium for my personal journey and transformation. The imagery that I find most compelling to explore comes from dreamtime. Dance images that evolve out of my own dreams will be the central focus of this presentation and are taken from dance theatre performances that developed as I explored my most vivid dreams through a dance-based active imagination process. The intention of sharing a wide variety of dream dance photographs is to demonstrate the creative potential of pursuing the central image of a dream through dance and, thereby, embodying the unconscious through choreography.

By choreographing dances from dreams, images of inner life are transported into the outer realm. This requires a discerning process of releasing that which has completely personal associations and focusing on those images that are still particular but more universal in nature, without becoming too general or losing the passion of the inspiration. In this way, the process of creating the dance maintains its foothold in the unconscious from whence it sprang, while making the images accessible to the larger audience.

By embodying the central image, the choreographer transforms the dream image into a dance image, connecting the audience to a *universal language* that is central to all dreams. This is the uniting factor that enables us to connect with each other's dream images regardless of cultural or social differences. Presenting dream-based dances offers the greater community a way into a deeper awareness of the many

creative possibilities accessible during dreamtime by making dream images available to the public.

Nightmares offer enormous creative potential. By depicting them through dance, the audience is suddenly made aware of that which has been repressed and denied. Nightmares offer high levels of energy that can be creatively focused to identify and deal with confusing emotions and threatening images or memories, which speaks to the value of portraying these dreams through dance.

Archetypal dreams have a numinous quality, which can be both terrifying and compelling. These dreams take us beyond our personal experience, into the history and mythology of all time. Because archetypal dreams offer this connection to the collective unconscious, depicting them in a public forum—such as a dance concert—extends their impact beyond the personal into the communal, enabling others to experience their magnitude.

There is a relationship between dreams and dance. The image that defines the dream drives the dance. Such attention to dream images motivates and informs the creative process. Nightmares and dreams of an archetypal nature hold the potency for creative expression through the medium of dance. Their strong emotions and profound images make them more readily remembered and demand processing of various kinds, including artistic expression. As you will see, archetypal dreams and nightmares can transform into powerfully compelling dream dances!

“Nobody Sees a Flower, Really, It Is So Small”: Towards an Ethic of Attention

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We need to project ourselves into the things around us. (C. G. Jung)

C. G. Jung attended to the images of his own psyche, framing this attention as an ethical issue. Without having done so, he knew he could not attend to the psyches

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of others. He wrote, "I took great care to understand every single image, every item of my psychic inventory . . . and, above all, to realize them in actual life. That is what we usually neglect to do. We allow the images to rise up, and maybe we wonder about them, but that is all. We do not take the trouble to understand them, let alone draw ethical conclusions from them."

However, before we can begin to understand our images, we have to pay attention to them. For this reason, James Hillman declares attention "the cardinal psychological virtue." "Attention" comes from the Latin "attendere" which means, literally, "to stretch toward, from *ad*, meaning to, and *tendere*, meaning stretch."

When we pay attention to something, we stretch toward it, lean into it, move nearer, whether with our literal bodies, or our soul's energetic body. Other words cluster around attention. There's "attend," which means to take care of. We "tend" to what we care for. We become an "attendant," one who "attends." In order to attend, we need to be in "attendance," which means to be present, to present oneself to that which calls for our attention. Psychotherapy clearly calls for the ethic of attention. One sits in attendance with another soul, stretching toward it, tending to it, being its attendant. The psychotherapist is paid for her time; she is paid to pay attention.

Similarly to psychotherapy, the creation of art also demands the ethic of attention. Artist Georgia O'Keefe paid attention to flowers. She worried that no one else did. "Nobody sees a flower, really, it is so small. We haven't time - and to see takes time like to have a friend takes time." Artists befriend the images that speak to their psyche, bringing them to form in time through their attention. Thus, they perform a form of psychotherapy with (not on, not for) the *anima mundi*, stretching toward that part of the world's psyche that is stretching toward them.

The poet William Blake taught us to befriend and attend to the small in his line "To see a World in a Grain of Sand, and a Heaven in a Wild Flower." In this presentation, I will share an experience where some very small flowers stretched toward me, and I stretched back with my photographer's eye. The images captured in the series "Arnica Montana: The Archetypal Heart of a Flower" are more than

just an exercise in anthropomorphic projection; they embody an ethics of attention, a performance of psychotherapy with the *anima mundi*. Jung wrote, "It is a general truth that the earth is depreciated and misunderstood."

Appreciation and understanding can arise through paying attention to the archetypal resonance between nature and human nature; these flowers show us the vagaries and varieties of the Heart's manifestations.

Pop Culture and the Transcendent Function: Ethical Paradox and Tension in Consumerist Mythology

Jordan Shapiro, Graduate student, Depth Psychology, Pacifica Graduate Institute jordosh@gmail.com

Popular culture narratives can be approached as the collective correlative to the individual's dream. They illustrate our collective psychic state. For example, the same narrative of flamboyant over-indulgence pitted violently against residual Calvinist guilt pervades both our individual experiences and our popular hero myths.

Our film and television stories draw structure from the hero archetype and therefore provide an ego's perspective. Like the individual ego, these stories rely on descriptions of moral and ethical imperatives. In her 1982 book, *Echo's Subtle Body*, Patricia Berry tells us that the ego "mode continuously makes divisions between good and bad, friends and enemies, positive and negative, in accord with how well these figures and events comply with our notions of progression"(p. 68).

Narratives that define the collective ego experience, however, are not limited to blockbuster movies and primetime dramas. Nor are they only the fictional myths created by filmmakers and artists. Each celebrity or political scandal holds our attention by reflecting non-integrated aspects of the collective unconscious. Called non-fiction or news media, these stories frame and define our collective experience by providing the illusion of objective adjudication.

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But our collective experience, like our personal experience, is not limited to ego narrative. Our popular culture is also saturated with other myths -- non-ego stories -- that do not necessarily follow rigid prerequisites for narrative structure.

Rock stars provide one example of collective non-ego narrative. A variety of artifacts (stage choreography, songwriting style, etc) make up the rock star's story, or image. While the rock star provides a persona that hooks and reflects projections of collective unconscious imagery, rarely can we make sense of him according to the linear narrative conventions (exposition, development, culmination, lysis) with which ego is so comfortable. Furthermore, to do so would be irresponsible. Mary Watkins reminds us, "Jungian psychology counsels us to distrust the ego and decenter ourselves to a more observant place within (the non-ego center)" (2009, pp.196-197).

I advocate a dialogue with imaginal rock stars. Seen as characters in our collective unconscious drama - or dream narrative – rock stars represent a familiar perspective with its own set of paradoxes and oppositions. For example, what does it mean to be both consumer and consumable? Or to be both icon and iconoclast? Expected to bite the hand that feeds him, the mythical rock star must walk a thin line between maintaining his ostentatious appearance (designer clothing, jet-set privileges) and refusing to “sell-out” (by becoming too immersed in the capitalist economic foundation that creates and sustains him).

Dialoguing with pop art can be an illuminating way for each of us to fulfill our ethical responsibility to cultivate consciousness. The rock star helps us understand that resisting, rebelling and criticizing the personal and collective shadow of consumerism is, in fact, a vital piece of the polyphonic zeitgeist that creates and sustains our collective psychic love song. As Depth Psychologists it is our responsibility to transcend the dichotomy between rebel-artist and pop-conformist, allowing a new cultural milieu to emerge.

Depth Psychology as a Ground for Virtue Theory

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Jungian psychology lends itself particularly well to a particular way of conceiving of the moral life. In the Western philosophical tradition, there are two main ways of approaching the moral life: virtue theory and principle-based moral theory. Virtue theory, which emphasizes the development of character and ways of being, and is arguably the early ancestor of contemporary notions of authenticity, fell out of fashion beginning with the Christian-based moral law theories in the Middle Ages, and continued to gain popularity with secular Kantian theory and Utilitarian views. Principle-based moral views tend to emphasize the application of principle rather than the transformation of the person, as it is possible (though perhaps not likely) for a person to have any sort of character and still know how to apply a principle. The main difficulty with early virtue theory was what might be called its optimism: the major virtue theories, such as Aristotelian ethics and Roman Stoicism, relied on extremely high levels of self-knowledge, self-discipline, and the cultivation of good habits, all of which assumed our ability to exercise the will successfully and none of which seemed to take into account the strong role that the involuntary appears to play in human moral life. One early philosopher who does seem to take into account the involuntary in cultivating virtue does so by incorporating mysticism into his account: Plato argues that by knowing the Good in a way that involves the intellectual but goes beyond the intellectual can transform us. And this can tell us something about why Jungian psychology can be such a helpful addition to virtue theory.

Moral philosophers have been peculiarly resistant to psychological theory, and especially to theories of the unconscious for what seem to be obvious reasons: if we account for behaviour by bringing in the unconscious, we can seem to relieve the moral agent of responsibility. Nevertheless, there are advantages to the presence of the unconscious in moral theory, and especially the Jungian unconscious. One of the most recalcitrant facts in moral life is the great difficulty we have in changing ourselves even when we wish to do so, especially if our

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picture of the moral life is the cultivation of character—real moral change, not just the application of principle. Depth psychology helps us understand why this is so difficult and what we can do about it. Furthermore, Jung's picture of the unconscious, unlike Freud's, offers us the image of a kind of living, creative, teleological force which essentially works towards our development if we are properly connected with it, so that our psychic activity does not depend entirely upon the exercise of our will. The classical virtue theorist tended to view the passions much more in the way that Freud viewed the unconscious, as a potentially dangerous force that needed to be watched and tamed. Thus a Jungian-based contemporary virtue theory might have a much friendlier view of our relation to the emotions than the classical theories (though Aristotle's views were more emotion-friendly than the Stoics). For this and several other reasons, a Jungian-based virtue theory can offer a rich fusion of moral philosophy and depth psychology.

Antichrist/Anima – An Uncomfortable Ecstasy

Dr. Terrie Waddell, Senior Lecturer, Media and Cinema Studies, La Trobe University, Australia, t.waddell@latrobe.edu.au

I will discuss Lars Von Trier's latest offering *Antichrist* (2009), not because it's an exceptional piece of film-making, but because of its ability to jolt and even fracture our understanding of the elusive 'feminine' or 'anima' which I have previously grappled with as a gearing mechanism for eros / a bonding agent if you like – Jung's 'archetype of life itself' (CW 9i, para. 66). My difficulty with the entire Jungian concept of anima is its stereotypical/romantic theorization. This kind of fairy-tale thinking is far removed from what I understand as 'the feminine' – a non-gendered concept bubbling away to different degrees in men, women, the transgendered, and their sexualities.

Antichrist's narrative is divided into four chapters (Grief, Pain, Despair, The Three Beggars) and revolves around the mourning of 'he' and 'she' (Willem Dafoe and Charlotte Gainsbourg) after their child falls from an open window. Without going into the plot, the film takes us into the darkness of anima and eros - beyond fairy-tale imaginings into the transgressive and excessive nature of 'the feminine' as it

applies to women: the uncomfortable disturbances and ecstatic intoxication of being forced to 'live with' leakage and an inability to 'control' the body (blood, sexuality, emotionality and irrationality).

Body studies are what many academics would classify as a 1980's preoccupation: the uncomfortable nexus between women and nature coupled with notions of the 'clean and proper'. *Antichrist* throws up the grotesque/monstrous again, but in a much more disturbing way. Trier hasn't quite caught the nub of what I will argue is an intimately 'female' experience in his patchy script, but he raises the secrets, fears and possibility of losing boundaries. That is enough for the film to do its job. He has been called an indulgent misogynist, but rather than *Antichrist* attacking women, I want to argue that between the screen and the viewer there is room for breath. The text allows for an understanding of the uncontained feminine and the notion of thanatos or eros (death and rebirth), which it gears into action, as an uncomfortable imperative of the female 'life itself'.

House's Caduceus Crutch

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This paper is part of the panel "House: Explorations of a Wounded Healer." For a description of the panel please see entry listed under author name "House Panelists."

The Edge of Peace: Integrating Analytical Psychology and International Relations

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This paper applies analytical psychology to international relations theory and practice in order to understand the United States' political psyche. I adopt the

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social constructivist position that identities shape interests, and therefore we cannot know what we want unless we know who we are.

In this approach to analyzing the United States (US) identity, the state is constructed as a collective psyche possessing a collective ego and a collective shadow. I argue that the US collective ego and shadow have elements of anima and animus (analogous to Joseph Nye's hard power/soft power typology in international relations). In this context, Jungian analysis is not employed as a natural science; rather, it is used as Habermas recommended, as a deep form of hermeneutics, or interpretation.

In terms of the US collective ego, this paper analyses linguistic, visual and other symbolic signifiers to determine what is perceived by the US collective as 'good.' I then explore how events such as the September 11, 2001 terrorist attacks and the global financial crisis of 2008 represented a trauma to the US collective ego, and as such, the collective shadow was triggered and projected onto what was perceived as 'evil'. I then analyse examples of linguistic, visual and symbolic signifiers of the US shadow.

This paper also traces the rhetorical notions of 'Other' as created by the conflict rhetoric of President George W. Bush during the War on Terror. During this time, the US collective shadow was projected onto the modern 'Other', cast as the Middle Eastern, fundamentalist Muslim terrorist.

I ultimately argue that the US identity can only be 'individuated' (as Jung would have it), by coming to terms with its collective shadow; by integrating the evil that it presumes to project externally. If it is unable to do this, the US will be trapped, as most individuals are, in a cycle of ego-trauma-shadow (or, peace-provocation-conflict). Participants will gain an understanding of the dynamics between analytical psychology and international relations, and the relevance of Jung's work in its application to political life.

The Importance of Being Amish: Developing Moral Consciousness and Struggling to Live Our Values in Hard Times

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Respect for the natural world, for our own natures, and for one another seems at an all-time low. These days, we seem to solve all problems by either throwing money at them or withholding it. Our hard-won appreciation for the dire world-wide ecological situation was all too easily tossed aside when the economy tanked. The current recession, brought on by society's increasing lack of a moral compass, is being used as an excuse to relegate values and ethics to the status of unaffordable luxuries. With irresponsible land development run amok and political leaders peddling the faux ecologies of cap and trade and that brazen insult to the collective intelligence known as clean coal, it seems the global warming bandwagon has switched from biodiesel back to fully leaded gas.

On a collective level, it seems that people blame commercial industry for market-making through advertising while abdicating responsibility for their own wasteful consumption. Industry will say they are giving the people what they want while abdicating responsibility for their own wasteful production. There is truth in both sides of the argument, but it seems that each side prefers to place total blame on the other. This allows both sides to continue enjoying their consumption and profits in some potentially unconscious collusion. Humanity seems to view cannibalism as unthinkable while expanding the idea of food farming to farming of wind and water. It seems it is all about how we can continue living exactly the same, truly unsustainable way while harnessing the rest of nature, assuaging our guilt under the guise of renewable resources.

But a Jungian perspective may be of great help. Moving through the process of individuation with conscious intent would address many of these issues. For example, identifying one's shadow content and complexes and withdrawing projections is a beginning, but then the hard work must be done. The point at which one must mull the sacrifice of one's current quality of life and relationships in favor of living more equitably and authentically must not be underestimated.

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Our society has no real precedent for making such a move without looking weird, and we live in a culture that is obsessed with not looking weird. In contrast, the Amish manage to stay clear in their values; freezing a point in time technologically, they have made a conscious choice, giving careful consideration to their own values and knowledge they have gained from a continued connection with external communities. They have even made some changes in order to coexist with the modern world (e.g., reflective paint on their buggies keep them from being run over by cars). Like the Amish, perhaps we must learn to embrace being weird.

This paper addresses some key questions: With particular reference to the call to individuation and ethical relation to Other, how does a Jungian perspective help the situation of the earth in crisis? How would one work with this dilemma in the consulting room? How would one move between the inner work and activism in a Jungian vein? How might society be affected? How can we learn from the Amish example, literally or metaphorically?

Gardening as an Opus Contra Naturam

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Because they offer a space between - between domestic and wild, earth and sky, nature and culture, private and public - gardens act as edges, socially, psychologically, and even ecologically. Gardening introduces people to soil, the ecosystem that lives under the surface of the earth. Soil is the foundation of all life, and its destination as well; the common usage of 'dirt' suggests how soil functions as a metaphor for the unconscious, which is both the source of energy and the repository of contaminants. Soil, then, evokes the chthonic, the soul. Soil, together with sun and water, acts on seeds to produce the most miraculous transformation, and gardeners more than others in our culture understand soil. But the power of sun and water are equal to that of soil, so the gardener pays homage to the spirit as well, alternately invoking gods of rain and shine. Thus gardening offers a kind of alchemical experience. The activities of gardening - tilling and

enriching soil, sowing seed, weeding, watering, pruning, harvesting, cutting down, composting - are themselves ritualistic. Performed repetitively, in a rhythm set not by human will, these slow tasks allow time for meditation while the sensory experiences of the smell and texture of soil, the sun's warmth, the strength and delicacy of plant tissue, foster consciousness of human participation in nature's rhythms and a healthy humility in relation to human power. In gardens, nature curbs our will, hinting to us that the ego is not all there is to psyche. Gardening teaches patience, as well as gratitude and hope. It exposes humans to the Otherness of nature: soil, insects, climate, drought, pollination, flowering, fruiting all have their own laws and rhythms. At the same time, the gardener comes to embrace these as familiars, so the self-Other division blurs. Nature in the garden confronts the gardener with randomness, frustration, dependency, decay and death as well as fruitfulness, healing, and beauty. As she explores subterranean life, the gardener opens herself to fantasies, feelings, and images. The gardens created in the process express the gardener at a level deeper than conscious design. Since the garden is the closest most people get on a daily basis to the natural world, I argue that it is currently a neglected subject of study for environmentalists and ecopsychologists.

In this talk, I will explore the alchemical psychology of gardens: the state of consciousness induced by ritualized behavior in the garden, the power of soil as a metaphor for the unconscious, of sun as a metaphor for spirit, and of their interaction as a dialogue of the Apollonian and the Dionysian. I will draw on such literary gardens as Eden; Frances Hodgson Burnet's *The Secret Garden*; and Leslie Marmon Silko's novel *Gardens in the Dunes*.

Puer in Nature: the Monster and the Grizzly Man

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This paper, based on my chapter of *Perpetual Adolescence: Jungian Analyses of American Media, Literature, and Pop Culture*, argues that there are several

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inflections of the puer archetype in relation to nature evident in contemporary culture. It examines the film *Grizzly Man*, where the puer energy is an adolescent romanticism whose disregard for the power of the Other proves fatal. Cast in contrast to the puer romantic is the puer slacker, whose cynicism isolates him from nature's energy and healing powers. *Beavis and Butthead* and the characters in Richard Linklater's film *Slacker* exemplify this puer angst. Finally, the paper looks at John Gardner's retelling of the Beowulf story in the novel *Grendel*. *Grendel* is a black hole of adolescent energy, an elaborate, extended enactment of a blocked puer energy that grows from the mechanistic view of the universe, that denies people are connected to one another, to other species, to the planet. All he can see is "the cold mechanics of the stars." In *Grendel*, Gardner ends the book with a resurgent Beowulf, no longer the senex of the original but a force of nature. What Beowulf can we imagine to vanquish our inner Grendels?

Turtle and Phoenix: Embodying the Tension between Opposites

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According to Ian Baker, the language of the body is as important as the language of dreams (*Complexes, Symbols, and Transformations*, 1998). However, I often get the feeling at Jungian conferences that relating to the Other can be seen as much as a somatic as a cultural question. (I thought of entitling my proposal *Is It All Right to Bring My Body to the Conference?*). This paper is an exploration of the practice and performance of qigong (chi kung) as an expression of the dynamics of the Jungian psyche.

An emphasis on the tension between opposites is a feature of both Jungian theory and the Daoist philosophy that underlies the practice of qigong. As a principle of psychology, I have always found this notion problematic because my experience is of a multiplicity of attractors rather than a movement between polarities. However, it cannot be denied that much of the experience of the body does involve the tension between polar opposites – up and down, right and left, push and pull and, in Daoism, yin and yang. Qigong is a body-based energy practice that uses

techniques such as gentle movement, breathing, massage, and meditation to promote the circulation of energy between the opposites of yin and yang. Chi, the fundamental energy of Daoist theory, takes on the form of five elements. Two of these represent the opposites of yin and yang. Two others correspond to the movement between the opposites and the fifth element correlates to the still point between yin and yang. In Daoist theory, qigong is an alchemical process that physically and metaphorically cultivates the self by transmuting and refining the five elements in our bodies. The flow of chi in this alchemical process creates the patterns of our psychic well-being.

Chi, in the form of the five elements, forms the connection between our bodies and the cosmos. While our bodies and psyche itself *are* nature, our very survival depends on our body's immune system distinguishing itself from the Other of nature. Crises in the biosphere arise when we enact this natural physical process in our cultural and individual psychological life. Since qigong tends to see humans and nature as inseparable, any belief otherwise is held to be an artificial discrimination based on a limited, two-dimensional view of human life. One reason for practicing qigong is to overcome this perception of a tension between humans and nature.

The purpose of this paper is to introduce some of the ideas and images as well as the basic movements associated with qigong. Since my fundamental area of research is the medial woman, I hope to present a deeper understanding of how the practice of qigong can be a path not only of individuation but also of fulfilling the task that Toni Wolff describes of finding and expressing the meaning of the collective unconscious.

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The Wisdom in Formative Process in Art: From an Alchemical Point of View

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When I was teaching depth psychology at the University of Art and Design in Japan from 1993 to 2002, fortunately I had opportunities to listen to the narratives of art students who went through their creative process. Sharing such processes with them with the same stance as when I meet my clients in the consulting room, I came to realize that some of those who could concentrate on their inner work, were working on fundamental and sometimes even ontological themes about human existence through their formative works. A creative process by which they stay deep inside of their inner work and make their shapeless images into concrete art works has something to do with the all-encompassing wisdom that touches the root of human existence. This process is considered to be a kind of intellectual work which is more directly connected with “life” and “body”, than ordinary intellectual work which is usually elaborated through words after much logical thinking. Elsewhere, I have called it “the wisdom informative process” (2001, 2007).

In this paper I would like to present three artists and their works to show how “the wisdom” unfolds in its process, especially from the alchemical point of view. But I would like to add that I do not intend to present a so-called pathography, which I understand as studying the artists and their art works as objects from outside with objective eyes. My intention is to participate within their process and share their experiences from within together, which is almost the same as my style as a psychotherapist. In this way, it is considered that we, as a psychotherapist, would learn a lot from literature and art.

Three examples which I would like to present are as follows.

The first one is a series of works which were produced over 8 years by a Japanese female fiber artist (Yama, 2001). The transformation process of the images which are seen in these works is considered to overlap with the alchemical process shown in *The Psychology of Transference* (Jung, 1943).

The second one is a case of a female art student who engaged in sandplay as an experiment to help her painting (Yama, 2007). She tackled the theme how we experience the world in the different two ways; one is experiencing the world subjectively from the inside and the other was experiencing it objectively from the outside. This process is also discussed from the alchemical point of view.

The third one is a series of art works named “*Siberian Series*” by a Japanese male painter, Kazuki Yasuo who has painted about his experience in a labor camp in Siberia after the Second World War. Through the operations of “solution” and “coagulation”, he tackled the opposing theme of life/death, West/East and artist/artisan (Yama, in press).

In every case, it is considered that each art work functions as a so-called container in alchemy, in which artists engage themselves in their inner work.