

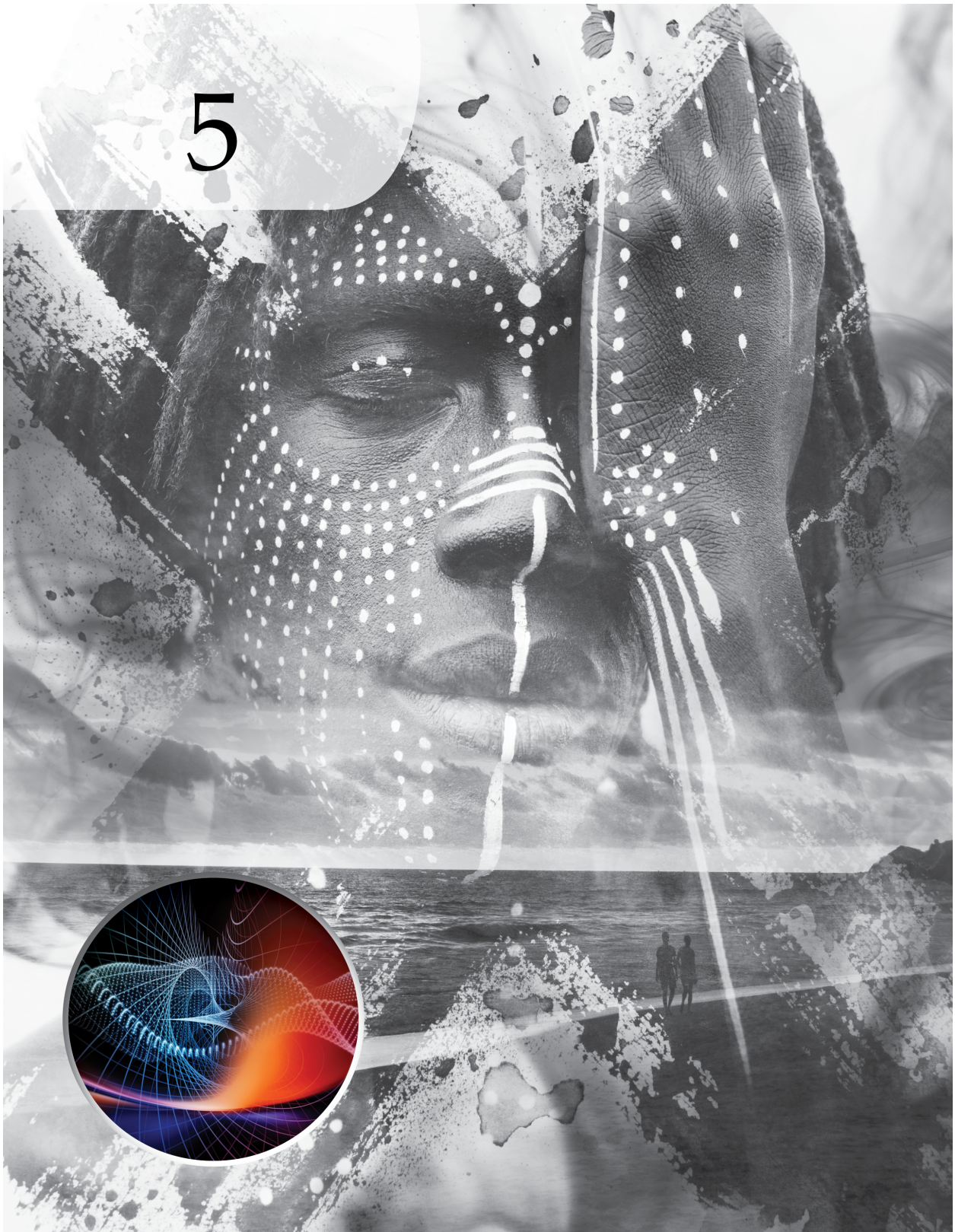


ANIMA-L

SEEING THRUART

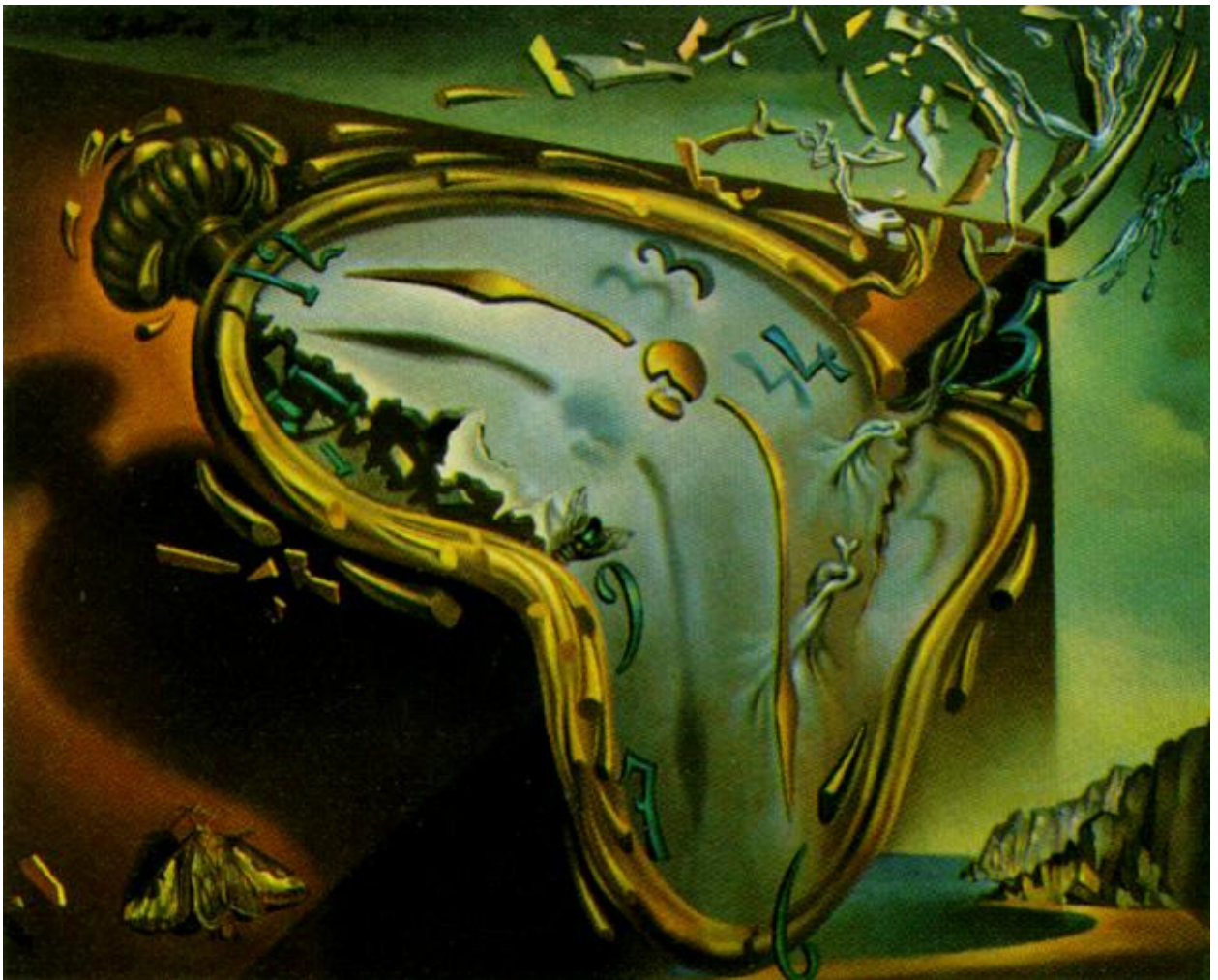
Animal: Embodying the Image of the Soul

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***TRB* in Art Historical Context**

Not only is an art-historical context imperative to contextualize Jung as an artist within a larger art movement, but a historical perspective is essential because of the historical nature of the soul. Through Jung's own art-historical study in the *Cornwall Seminar* and *Visions Seminar*, as well as supplemental information from Shamdasani and others, Jung can be seen as an avant-garde (advanced guard) artist of his time.



Like all avant-garde art, which challenge the cultural mores of their time, *TRB* challenged the established culture of Jung's time—and it does so today. The soul can thus be seen as a current that moves from the unconscious depths to break, as art, like

a wave upon the shore of the times. In art movements, the archetypal images of the depths can be seen to reform the conscious images of past times and bring them into the present.



For example, the so called 'Primitive Art Movement' or Primitivism, was a western art movement contemporary to Jung that borrowed images from the past, as Jung did in *TRB*. Afterall, Jung said that the past was the unconscious (Douglas, 1997, p. 69). In his *Cornwall Seminar*, Jung detailed the evolution of past "primitive" art movements in relation to the soul and the Christian Church, showing how art regenerated society before Church iconoclasm (Harding, 1923). The relationship between the feminine, primitive, body and child are complicated, evidencing a history and ongoing reality of patriarchal Western abuse of power and privilege. This will be

covered in the ethic section, but it can be seen in Paul Gauguin's painting *Spirit of the Dead Watching* (1892) below. Jung's four categories of biblical repression (nature, creative fantasy, animality, and primitivity) are writ large.



In this seminar Jung also referred to the art of the Renaissance as a religious Reformation that moved humanity forward after Christianity and

“educated the spirit of the age”

(Shamdasani, 2009, p. 63). Similarly, I believe that

TRB's approach to art not only educated Jung, but

that he educated his time, providing a similar role of the Renaissance in reforming human consciousness. Jung testified to this impulse n saying that

“people now days are *ex ecclesia*, and they are naturally seeking

a new formula” (Douglas, 1997, p. 45). I believe that *TRB* represented

Jung's attempt at a new formula, a formula he taught to others in his art-based methodology.



“It is a metamorphosis from a state in which man is only a tool of instinctive nature, to another in which he is no longer a tool, but himself: a transformation of nature into culture, of instinct into spirit” (Jung, CW17, para. 335).



Yet, as we know from the religious persecution of icons and iconoclastic teachers, avant-garde artists who create transformative images were not popular and often persecuted in their time. For that reason and others, Jung was a reluctant artist. Jung's failure to publish *TRB*, as his soul always wanted (Shamdasani, 2009, p. 62), was evidence of his reluctance to abide by his soul and the undertow of the depths—a current which pulled him back into the past and to matriarchal societies who were ruled

by the “nourishing earth-mother” (Jung, 2009, p. 180), as opposed to the patriarchal or father-based rule of Judeo-Christian tradition to “whom the earth was subject” (p. 164).



In painting his soul's images in *TRB*, Jung followed the primordial pull of his soul in returning to what he called the (dreaded) Realm of the Mothers, quoting Faust. The fixation on the “primitive” maternal can be seen in statements of Jung's like, “Mary was the earth” (p. 68), and in the art of Pablo Picasso and Paul Gauguin.

I will remember the forgotten arts-based teaching of the soul that was ‘blotted out’ in this art process. Just as art therapy is used with children, art can heal our child-like souls.

Just as Jung (1961) returned to the play of his childhood to begin *TRB*, because it possessed the “creative life” which he lacked as an adult (p. 174),

Role of art and the artist as molding the psychic life of humankind



Directed versus Fantasy Thinking

Jung called this imaginal viewing fantasy thinking in a return to the external thought of early humans in which the soul was viewed outside in nature. “For,” as Jung (1923)

said in a *Cornwall Seminar*, *“primitive man [early humanity]*

does not think inside himself but outside himself” (p. 14).

Critically, this thought was in nature and connected early humans to nature, a nature outside as well as their animal or embodied human nature inside. Jung evolved fantasy

thinking from the earlier work of founding psychologist William James (Shamdasani, 2012, p. 56). This state of evolution was another way of describing individuation and a return to a state of *participation mystique* through the art of the soul.



Recognizing, as Shamdasani (2012) cited, that early humans “perceive nothing in the same way we do” (p. 53), Jung (1923) said that his ancestors looked through his eyes in *TRB*, declaring that “in so far as the whole series of my ancestors is living in me, I can experience life also in so far as I am

conscious of it” (p. 14). Jung said that “*by the coming [up] of collective [ancestral] images*” memorialized in art, Jung said that he could “experience life as the ancestors did” (p. 14).



The ancestral fantasy thinking that Jung returned to will be essential to this art process, providing a way to view art as a form of *participation mystique* and the key to art-based learning. This way of thinking as viewing will be elaborated throughout the introduction of this art process, and it will provide the language for the body of the art process—as it did in *TRB*. Described by Shamdasani (2009) as “dramatized

thinking in pictorial form” (p. 23), fantasy thinking answers Jung’s statement to Elijah that the soul was not to be thought but viewed.



“The animals are regarded as his friends, and spoken of almost as tribes of people, or as his cousins, grandfathers and grandmothers.” Charles Eastman (Ohiyesa)

“Whereas indigenous people see themselves as part of nature and live in harmony with a world in which other animals are their brothers and sisters, many scientists (and other people) today

believe that we are part of a great unfeeling machine in which animals are considered lower and inferior forms of life." Jane Goodall



As a pioneering woman working in science in a new way, Goodall speculated that women have an affinity for nonverbal animal nature and a respect for all life that comes from **motherhood**.

Speaking of the unconscious masculine bias of modern bias, author Theodore Roszak returned to William Blake four-fold vision (as opposed to what he called the single vision of science) that contained the poetic, sensuous, visionary, and rational perspective. Jung was robbed of his thinking in *TRB*: "My understanding, my thinking? I no longer have any understanding. It has grown impervious to me" (p. 416)



The first of the categories listed as **“Constant Subjects of Visionary Art”** in the *Mission of Art* by Alex Grey (1998) is **“Transformative beings and realms
Animal-human fusions”** or what Grey described as:

Linked with shamanic powers, these are externalized symbols of internal ‘beastlike’ feelings or connections with the powerful characteristics of certain animals fused with human forms: the regal ferocity of the lion, the sharp-eyed swiftness of the eagle, the sensitive beauty of the deer, the devotion of the dog. The Egyptian gods Horus and Thoth

sport bird heads and human bodies. The Hindu deity Ganesha has the head of an elephant and the body of a man. These kinds of divine mutants are found in most shamanic and sacred art throughout the world (pp. 161—2).



Ganesha: Hindu elephant god (also worshipped in Jainism and Buddhism) is the patron saint of artists and remover of obstacles.

Anthropomorphised (human traits attributed to animals) and theriomorphic (possessing an animal form) figures can be found in all different mythologies and cultures

throughout time as an example of the belief that animals embody key aspects of ourselves—not only our animality but also divinity.



Adding to this list the multiplication and recombination of body parts as well as images of archetypal or mythic beings, Grey said:

C. G. Jung denoted many recurring archetypes of the symbolic unconscious—the holy child, the crone, or wise woman, the wizard, lovers, the hermaphrodite, death—many of these symbols of states of consciousness emerge in the dream unconscious and have been portrayed in Tarot decks, alchemical engravings, and surrealist paintings. (p. 166)



The worlds of heaven and hell, apocalyptic wars between these two realms, inspiring stories, **“clairvoyant vision and portraits of the soul,”** visionary abstraction and inventions, **“divine calligraphy,”** **“infinite patterns of connectedness,”** cosmograms and mandalas, and **“divine light,”** including *“ancient tantric paintings from India, described as paintings of pure consciousness”* (p. 166). Through these images **“the visionary artist gives a personal glimpse of the spiritual realm, based not on external authority but on the internally experienced revelation”** (p. 166).



The first section

Seeing through the body, seeing through the lens of the soul.

In his groundbreaking work Grey referred to what Jung called viewing the soul as

“deeply seeing” (p. 70). This deep seeing is a reflection of the painter and poet

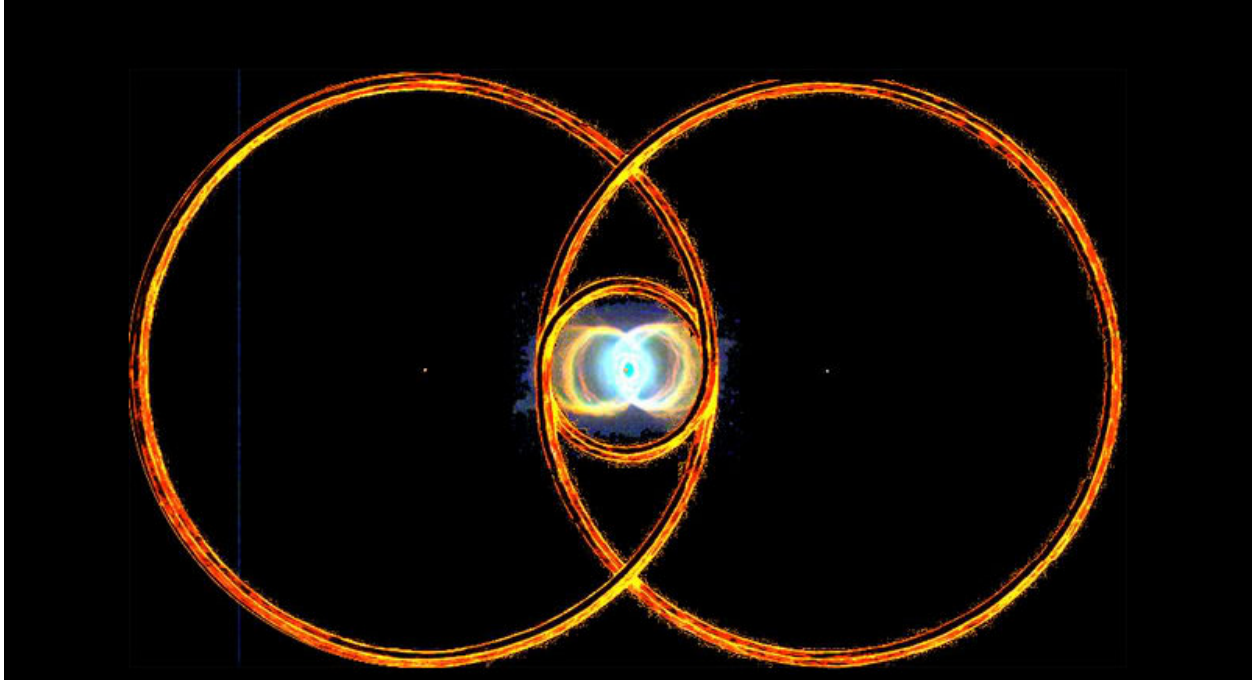
William Blake’s poem:

This life’s dim windows of the soul

Distorts the heavens from pole to pole

And leads you to believe a lie

When you see with, not through, the eye.



Like Blake's reference to seeing through and not with the eye, Grey cites the playwright, Oscar Wilde in a quote that seems to speak to the causal sight of the soul and the Heisenberg principle:

Things are because we see them, and what we see, and how we see it, depends on the Arts that have influenced us. To look at a thing is very different from seeing a thing. One does not see anything until one sees its beauty. Then, and then only, does it come into existence.

In the wake of my applying and living Jung's art-based methodology I have experienced the truth of this principle of witnessing as creating—or co-creating.



Grey goes on to speak of the “Normal self-contained state of the ego,”

adding: **“But what is the difference between merely**

looking at a thing and actually seeing it?” (p. 71). The artist

and author (both forms of art) Ernest Watson said that: *“There is a vast*

difference between looking and seeing—a difference

which is fundamental to the artist-s experienced.” Grey

concluded by citing the artist (paintor, sculptor, and author) Frederick Franck: **“No**

wonder that once the art of seeing is lost, Meaning is lost, and all life

seems ever more meaningless: ‘They know not what they do, for they do not see what they look at’” (p. 73).



“When an artist encounters an artistic subject, love opens all his or her eyes . . . the artist’s spiritual eye recognizes the subject as a special aspect of the absolute. The holy presence of the subject’s unique beauty is its *claritas*, or radiance.” (p. 73).