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**THE DEVELOPMENT AND APPLICATION
OF A JUNGIAN AESTHETIC.**

**ART AS ONTOPHANY IN THE TRANSITION
TO A QUATERNITARIAN PARADIGM: A
JUNGIAN INTERPRETATION OF THE WORK
OF ROLAND POULIN.**

by

John R. Barkley

B.A. (Honours) (psychology), Carleton University, Ottawa, 1989

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**A thesis submitted to
the Faculty of Graduate Studies and Research
in partial fulfilment of the requirements for the degree of
Master of Arts**

**College of the Humanities (Religion)
Carleton University
Ottawa, Ontario
May, 2001**

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**Submitted by John R. Barkley
in partial fulfilment of the requirement for
the degree of Master of Arts**

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**Carleton University
Ottawa, Ontario, Canada
May, 2001**

ABSTRACT

This study is an attempt to develop a Jungian aesthetic and apply it to the work of Roland Poulin. Jung's aesthetic has not only been derived from his direct writings about art and artists, but also from, the work of other Jungians, and notable intellectuals and mystics. There has also been an investigation into Jung's writings which indirectly pertain to the aesthetic question. Jung's psychology, and consequently his aesthetic, is informed by a teleological assumption embedded within it. Jung views innovative art as archetypal compensation for individual and societal psychic imbalance. Art functions as ontophany within a culture, and is intrinsically linked to individuation. Roland Poulin has created a sacred theater in which he presents archetypal forms that depict his own individuation and compensate for societal psychic imbalance by resacralizing the feminine, the material, and the demonic in an expanded manifestation of the *Imago Dei*.

Dedication

This thesis is dedicated to my father John Frederick Barkley, who has fought so courageously over the course of his illness. It was he who first instructed me on the things that pertain to art and God. Over the course of his illness he has only thought of others. From his bed side he encouraged me to persevere with this academic endeavor, and to continue investing the time needed to complete it, often at his expense. We will shortly, once again, be sketching and painting the beautiful landscapes of Gatineau Park and the Ottawa Valley.

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Abbreviations used in the text:

- CW ----- Refers to Carl G. Jung's *Collective Works* and the corresponding volume.
- OWA ----- Refers to Martin Heidegger's essay "The Origin of the Work of Art". Page references found in *Martin Heidegger Basic Writing's*. Ed. by David Farrell Krell.
- SZ ----- Refers to Martin Heidegger's *Being and Time: A Translation of Sein und Zeit*, trans. by Joan Stambaugh.
- CJ ----- Refers to Immanuel Kant's *The Critique of Judgement*, trans. by James Creed Meredith.

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**Arbre du Soir (à la mémoire de Jean Papineau),
(detail), 1998-99**

Le Dernier Jardin, 1999.

THE INTRODUCTION

I intend to investigate the validity of the notion that the development of a complete Jungian hermeneutic of art is dependent upon the realization that Jung's aesthetic is a derivative of his underlying teleological premise embedded in his psychological thought. Jung's teleological assumption is that humanity is working progressively towards the resolution of its own, and therefore divinity's, self contradictions in the interest of obtaining psychic balance, wholeness, and growth. In this respect, Jung regards visionary and extroverted art as a form of art that can be considered as compensatory for a state of truncated consciousness in an individual. This position parallels Jung's underlying theological premise that a Trinitarian model of divinity must cede to a quaternitarian model in the interest of collective psychic wholeness and well being.

Within this context the artist (visionary and extroverted) attempts to address and meet the psychological needs of humanity by emphasizing humanity's endeavor to resolve its own, and therefore divinity's (as the *Imago Dei*), self contradictions in his or her art. The artist performs the dual tasks of prophet and priest by artistically manifesting the self contradictions of humanity and its possible reconciliation in plastic or poetic form. The artist can be regarded as a vehicle through which humanity, and therefore divinity, as an image of the self, becomes conscious of its common self contradictions and complete in a process of mutual redemption as the opposites or contradictions are reconciled in the psyche. The reconciliation of contradictions in the psyche is facilitated by artistic enterprise. Innovative artistic activity can therefore be understood as the manifestation of archetypal

images that compensate for psychic imbalance while facilitating psychic growth.

If our epoch is characterized by the advent of an emerging quaternitarian paradigm we should therefore expect to see the manifestation of its attributes in art. According to Jungian theory, such a manifestation should place a renewed emphasis upon the feminine, the demonic, and the material. There will be an examination into the work of Roland Poulin, a prominent contemporary sculptor, in order to investigate whether there is any evidence for the emergence of a compensatory archetypal image indicative of the transition to a quaternitarian paradigm within human consciousness.

Chapter One ; The Development Of A Jungian Aesthetic

In this chapter, there will be a discussion pertaining to Jung's concept of the archetype, and attempt to distinguish between archetype and archetypal image. I will discuss the common fallacy of equating past assimilated archetypal images with emerging compensatory archetypal images and therefore distinguish between the two. In the remainder of this section I intend to expose what Jung has directly written about art. In particular, Jung has differentiated between two types of artists and two types of art (canonical and innovative). Jung has also written on the work of James Joyce and Pablo Picasso, and this will be discussed. The distinction between the canonical and the innovative artist will be investigated, as well as Erich Neumann's elaboration of it, and Martin Heidegger's correspondence in terms of his distinction between 'great art' and 'equipment'. The major goal in this

chapter is to establish a distinction between canonical art and innovative or compensatory art so that we can subsequently focus on art that is compensatory.

Chapter Two: The Teleology Embedded In Jung's Psychology

In this chapter I wish to establish how Jung's aesthetic (art as archetypal compensation) is integrated with his teleological account of the development and progression of human consciousness towards psychic wholeness and balance. I will investigate Jung's teleology which is evident in his discussion of "the problem of the fourth" in his book *Psychology and Religion* (CW11). In an attempt to articulate Jung's teleological premise I intend to investigate the mystical precedents and influences of Meister Eckhart and Jacob Boehme upon the development of a Jungian aesthetic and teleology. The mystical experiences and writings of Jacob Boehme in the early seventeenth century contribute to the development of Carl Jung's psychological thought, and have implications towards the establishment of a Jungian aesthetic. Boehme's mysticism contains an eschatological/teleological framework which gives humanity, and its temporal material existence, an increased importance in the cosmic process. Humanity is seen as the "sole theatre in which divinity itself is being progressively realized" (Dourley, "Jacob Boehme and Paul Tillich on Trinity and God" 429). As a result, Jung understands that the mutual redemption of divinity and humanity rests on humanity's ability to become individuated through a reconciliation of opposites within the self. Artistic enterprise within this context resembles alchemical endeavor because it can be regarded as directed towards individuation. Art objects can be

interpreted as a manifestation of the individuation process where opposites can become reconciled, or where individual and collective psychic imbalances can be addressed and compensated for in plastic or poetic form.

Chapter Three: Jung's Critique Of Modernity; Art And The Recovery Of Depth.

In this section, I intend to demonstrate that the psychological conditions within Modernity - Post-Modernity invite the permeation of a compensatory archetype into individual and collective consciousness. In our epoch, secular rationalism combined with orthodox restrictions on immanent religious experience contribute to a truncated psychic condition in which people are severed from their unconscious depths. Carl Jung indicated that the collective unconscious will compensate for a milieu which is psychically unbalanced by bringing forth some type of unusual manifestation into consciousness. Such a manifestation results from archetypal projection within the collective unconscious. Jung's concept of the advent of a new archetypal constellation appears to resemble Paul Tillich's notion that theonomy unites reason with its depth in the occurrence of revelation or myth. I would like to investigate the correspondence between Tillich's notion of a theonomy with Jung's archetypal theory, because it has the potential to articulate and support the position that art can function as ontophany during the onset of new myth.

Chapter Four: Art As Ontophany In The Transition To A Quaternitarian Paradigm; A Jungian Interpretation Of The Work Of Roland Poulin.

In this chapter there will be an interpretation of the work of Roland Poulin. Poulin's art making history will be reviewed, as well as key shifts that have taken place in the evolution of his work. Here, there will be a discussion of how Poulin has created a sense of sacred time and space within his work, as well as the manifestation of an archetypal content within it. There will be a discussion of Minimalism, an artistic tradition which has had a significant influence on Poulin's practice, and Poulin's gradual emergence from such a tradition will be addressed. Poulin's emergence from Minimalism and his subversion of many of its tenets appears to coincide with Jung and Neumann's view that an innovative artist emerges from a canonical practice and subsequently expresses his or her own individuation through his or her unique art. Poulin's work will be archetypally and alchemically interpreted in regard to its symbolic content. It will also become evident that Poulin has created a place or theater, in which the beholder can experience the sacred and participate in the divine drama. Finally, there will be a discussion pertaining to the metaphysic embedded in Poulin's work.

CHAPTER ONE: THE DEVELOPMENT OF A JUNGIAN AESTHETIC

Introduction: Jung's Aesthetic

It is my intention in this chapter to examine what Carl Jung and fellow Jungians have directly and indirectly written about art. Jung has stated that the inquiry into the nature of art is an aesthetic question and can not be answered from a purely psychological perspective (CW15 par. 65). Yet, it seems that throughout Jung's writings the territory of the autonomous disciplines of aesthetics, psychology, and religion become mingled and blurred. Jung's aesthetic is commonly understood as being rooted in his archetypal theory of the unconscious.

However, Joseph Henderson has argued that Jung's position regarding artistic enterprise evolved from his initial position of art as a defense mechanism, seen as extroverted and introverted self divestiture, to that of giving expression to the contents of the collective unconscious ("The Artist's Relation to the Unconscious" 309).

Susan Thackrey has stated that the real key to understanding Jung's view of art exists in his alchemical work, such as *Mysterium Coniunctionis*, where Jung equates the desired product of alchemy, the philosopher's stone, with psychic wholeness or individuation (Thackrey 73 -74). As will be discussed in the second chapter, the alchemists were involved in a

manipulation of material substances which in Jung's view had psychological significance. Psychologically understood, their endeavor was directed at resolving the conflicting opposites inherent within themselves. Thackrey appears to be suggesting that this psychological dimension in alchemy is pertinent to Jung's understanding of the artistic process, and consequently crucial to his view of art.

This position concurs with Erich Neumann's position. Neumann in his book, *Art and The Creative Unconscious*, describes the process of artistic maturation as evolving from an artist's initiation into canonical practice, to compensation for the canon, to artistic individuation where the art reaches a level of essence or timelessness independent of epoch limitations (91-105). In this later stage of artistic maturation, the artist synthesizes the opposites inherent in him or herself and becomes individuated. Here, the artist creates art that is a unique expression of him or herself, and in some instances this art becomes timeless.

It is my intention to establish a cohesive Jungian aesthetic by building upon the work of these scholars and bringing together what Jung has written about art and the artist. In order to accomplish this task one needs to survey the prolific work of Jung. In this chapter, I therefore intend to examine several volumes of Jung's collective works containing numerous essays on the topic. The most pertinent works are; Jung's volume fifteen *The Spirit in Man, Art, and Literature*, volume six, *Psychological Types*, and volume nine, *The Archetypes and the Collective Unconscious*.

The major goals of this chapter are to investigate the various distinctions that Jung has made between two types of artistic processes, to introduce and define Jungian terminology, and to investigate Jung's

commentary on two of the most prominent artists (visual artists and writers will be referred to as artists in this text) within Modernity, James Joyce and Pablo Picasso. While doing this I will put forth the argument that from a Jungian perspective, visionary art is attributable to archetypal compensation for one-sided psychic imbalance and is fundamentally linked to the process of individuation, and consequently to the development of the self and therefore to the evolution of the God image (*Imago Dei*). However, this argument will receive its greatest emphasis within the second chapter.

Historically, aesthetic theory and art practice have proceeded hand in hand. For example, many artists today consult the material from the relatively new discipline, cultural studies, to inform their practice and conversely, many students of cultural studies are inspired by contemporary art. Today, many artists are inspired by the writings of James Clifford, Trinh T. Minh-ha, Theodor Adorno, Michel Foucault, Julia Kristeva, and Griselda Pollock, etc. Many artists within Post-modernity are also in dialogue with the text. However, this dialogue with the text is not a new phenomenon exclusive to our contemporary era. This will be further addressed in the discussion pertaining to the reciprocity between practice and theory.

There are also a number of artists, usually working in the plastic mediums like painting and sculpture, who sense an affinity, or did sense an affinity, with Jungian thought or at least stress the importance of the numinous or unconscious within their practice. Such artists include Joseph Beuys, Roland Poulin, Anselm Kiefer, Antonio Tapies, Piet Mondrian, Louise Bourgeois, Hermann Nitsch, Paul Klee, Jackson Pollock, Max Ernst, Catherine Everett, etc. Aniela Jaffe in her essay, "Symbolism in the Visual Arts," cites Paul Klee:

It is the artist's mission to penetrate as far as may be toward that secret ground where primal law feeds growth . . . My hand is entirely the instrument of a more distant sphere. Nor is it my head that functions in my work; it is something else . . . (263).

Although many artists identify with the artistic process referred to as unconscious, numinous, or irrational there exists no exhaustive formulation of such an approach within current scholarship. However, in Modernity there exist numerous essays and manifestos on the subject by artists such as Wassily Kandinsky, Piet Mondrian, Franz Marc, and Paul-Emile Borduas etc. In fact, Kandinsky even titled one of his books *Concerning the Spiritual in Art*. The non - existence of a comprehensive contemporary formation of a numinous approach is partly attributable to the fact that such an approach is considered as the approach of the minority, and as such becomes secondary to the predominant approach, which is a synthesis of neo-Freudian, Marxist, and linguistic structuralism. The development of a Jungian, neo-Jungian, or numinous approach is also ideologically suspect in this post-modern milieu due to concerns about its meta-narrative appearance (structuralist) in a anti-meta narrative climate (post-structuralist), and the perceived socio-cultural consequences of archetypal theory as articulated by Naomi Goldenberg ("A Feminist Critique of Jung " 108) and Demaris Wehr (112). This will be addressed later when we discuss the nature of archetype and archetypal image.

At this point it is important to briefly discuss the historical importance of the reciprocity between practice and theory. I will also trace some aspects of the evolution of the predominant art paradigm because it is pertinent to both the articulation of a Jungian hermeneutic and its application and relevance to contemporary art theory.

The Reciprocity Between Practice and Theory

It seems that artists are commonly found to be the bedfellows of theoreticians. Historically there often exists a reciprocal relationship between artistic practice and aesthetic theory. In the Renaissance, artists justified painting as art by appropriating the use of allegory from Classical and Biblical literature in order to present their vocation as a valid liberal art. This coincided with Alberti's treatise on painting which stressed the similarities between painting and poetry. In the later days of modernity, many artists aligned their practice with Greenburg's purist, and formalist theory. In any epoch the same ideological and epistemological postulates are usually manifested in the works of theoreticians and practitioners alike. This is a reflection of the *Zeitgeist*, or spirit of the time, which contains ontology, ideology, and épistémè. The épistémè is the structure that determines discourses. It is the ground, the historical a priori on which ideas come to be, or appear. It is the point from which knowledge and theory are possible (Olivier Asselin, Art and Criticism lecture 1993).

In high Modernity or Postmodernity many theorists and artists began to recognize the limitations and prejudice of the modernist *Weltanschauung* and its aesthetic expression. Many presuppositions within modernity were seen as being the last vestiges of a patriarchal Jewish-Christian grand narrative, which had implications for both artistic expression and social behavior. Paul-Emile Borduas' automatiste manifesto, "Refus global," can be seen as a protest against the canonical power of the Catholic church in Quebec society. The atrocities of the first and second world wars had also resulted in

the questioning and subsequent undermining of the modernist discourses of utopian progress. In fact, the historical reality of the two world wars where Christian nations fought other Christian nations was not the expected eschatological beginning of the last century of the millennium. As a result, Western humanity not only lost its faith and confidence in the wholly other god, but also in its progress based, meta-narrative teleological discourses. As a consequence this produced what is frequently referred to as the crisis of Modernity, which in Kuhnian terms can be referred to as a paradigm crisis (Kuhn 77). A paradigm is an accepted model or pattern that is more successful than its competitors in explaining a set of phenomena or acquiring new knowledge, (Kuhn 23). It is a coherent synthesis of theory which functions to open up a field of research by postulating new questions.

Currently, the most prominent aesthetic paradigm consists of a Marxist and neo-Freudian synthesis notoriously known to both practitioners and theoreticians as the paradigm of the "Other". This term, "Other", refers to those members of collective humanity that have been marginalized and oppressed by Western patriarchal colonial discourses and practices. The advent of this paradigm is partly attributable to the Marxist and Freudian undermining of the Kantian notion of taste (as a function of disinterested pleasure) and the concept of genius as a prerequisite for art making. Kant in his *Critique of Judgment* states: "For estimating beautiful objects, as such, what is required is taste; but for fine art, i.e. the production of such objects, one needs genius" (CJ 48).

Marxists like Bourdieu and Vazquez reject the notion of pure taste. Taste is conditioned by social class, origin, and educational background. "Taste classifies, and it classifies the classifier" (Bourdieu 1). In the Marxist view not

only is the nature of humanity constructed and determined by socio-economic historical factors, but all aesthetic judgments are therefore determined by the beholder's social and economic position within society. If aesthetic choices are seen as conditioned, then it follows that they do not result from disinterested pleasure. In the Marxist view only interested pleasure exists. Bourdieu states:

The pure gaze is a historical invention linked to the emergence of an autonomous field of artistic production, that is, a field capable of imposing its own norms on both the production and the consumption of its products. (3)

Kant's notion of genius, which is viewed as a naturally endowed attribute that belongs to the truly creative person who can produce fine art, and his concept of fine art possessing soul (CJ 50) is challenged by the Marxists as well. It seems logical to argue that since production of commodities including fine art are determined, exceptional art in the Marxist view is nothing more than an artist's attempt to gain distinction by appealing to the elite tastes. Genius and artistic autonomy can then in the Marxist view be understood as mythological constructions which function to perpetuate a class society.

Sigmund Freud's psychoanalytic conception of art as sublimation also seems to function to devalue the concept of genius and soul since artistic creations can be seen as the manifest content of latent sexual desires. Freud states the following in reference to Leonardo Da Vinci:

We content ourselves by emphasizing the fact, concerning which there is now hardly any doubt, that the productions of the artist also give an outlet to his sexual desire. In the case of Leonardo we can refer to the information imparted by Vasari that heads of laughing women and pretty boys, that is representations of sexual objects, attracted attention among his first artistic efforts. (*Leonardo Da Vinci* 113).

In his book *Leonardo Da Vinci*, Freud argued that much of Leonardo's work was a consequence of his inability to resolve his Oedipus Complex, and that his originality was a derivative of repression, fixation, and sublimation defense mechanisms. Moreover, in Freud's psychoanalytic paradigm, beholder pleasure or taste, is explained by the latent sexual content within a work of art. Therefore the beholder's pleasure is somewhat interested.

The notion that art production and consumption can be understood in terms of sexuality and socio-cultural determinants, and that notions of pure taste and genius had a dubious existence seemed to engender a mandate for the development of a discourse concerned with iconic interpretation centered on the understanding of a work in culture. A Wolfflinian internal art history concerned with comparing art produced in a particular period and pre-occupied with the evolution of style seemed to limit the pursuit of artistic knowledge in light of possible Marxist and Psychoanalytic contributions. (Heinrich Wolfflin was a pioneer of modern art history. His internal art history is often contrasted with Erwin Panofsky's external art history). People believed that an internal art history had contributed as much as it could, but now it needed to be replaced by a paradigm that focused on the significance of a work in culture (a Panofskian approach). The endeavour to establish an external art historical approach was furthered by the integration of psychoanalysis with Marxism by the French psychoanalyst Jacques Lacan.

Lacan's synthesis of psychoanalysis, Marxism, and linguistic structural theory produced the beginnings of a new paradigm which was taken up by feminist and Other - based theoreticians. Griselda Pollock comments on the utility of such a paradigm:

Semiotic analysis, approached through development in theories of ideology and informed by analyses of the production and sexing of subjectivities in

psychoanalysis, provided new ways to understand the role of cultural activities in the making of meanings, but more importantly in the making of social subjects. The impact of these procedures on the study of cultural practices entirely displaces pure stylistic or iconographic treatments of isolated groups of objects. (7)

The socio-cultural iconographic approach utilizes Marxist and psychoanalytic techniques to deconstruct a work of art and therefore decode the nature of the signifier to signified relationship.

The socio-political significance of any piece of art is therefore made salient and malleable through a deciphering of binary codes. (These codes signify who is being dominated or objectified and who is objectifying or dominating. The codes distinguish between that which is an object and subject of the "gaze".) For instance the socio-cultural critic of Delacroix's *Death of Sardanapalus* is not concerned with an analysis of the evolution of Romantic Style, or Delacroix as a "great man", or classical allegory, but in the binary coding that depicts sublimated patriarchal misogynous practices such as the domination and control over the bodies of women (Nochlin 8). The *Death of Sardanapalus* and David's *Oath of the Horatii* function as signifiers for perceived feminine inferiority, vulnerability, and availability.

Ingeniously, feminist scholars have and are changing the semiotic relationship of these works. (Semiotics is a term used in linguistics for the analysis of the relationship between the signifier and the signified.) Marxist, and psychoanalytic analysis afford feminists an opportunity to reconstruct the iconography. These images are now perceived as icons of an insecure masculinity which has sublimated castration fears in the form of misogynist imagery. The changes in the chain of signifier to signifier and signifier to signified caused by an understanding of a work in culture now functions to

alter art historical discourse, beholder observation, and subsequent art production.

The understanding of the socio-political significance of art and artifact, and the consequences of re-adjusting the semiotic relationship among signifiers and the signified is well appreciated by both practitioners and theoreticians. Currently, many artists and theoreticians are in a reciprocal dialogue which is rooted in the socio-cultural approach, which also has semiotic and structural practical implications. For instance, Gerald McMaster's exhibit, *Savage Graces "after images"*, can be interpreted as the visual counterpart of the concerns of cultural theorists like James Clifford, Virginia R. Dominguez, Trinh T. Minh-ha, and Michel Foucault.

Gerald McMaster in his exhibit *Savage Graces "after images"* is in dialogue with Clifford's text. This can be deduced from McMaster's attempt to play with the dynamics of Clifford's zone system (the system of institutional practices which classify art and artifact). In doing so, Gerald McMaster addresses the concerns of such cultural studies theoreticians as James Clifford, Virginia R. Dominquez, and Minha T. Trinh. These intellectuals took part in a discussion pertaining to the politics of representation sponsored by the Dia art foundation and occurring from February 10th to March 17th, 1987.

At the same time many of McMaster's pieces reflect his knowledge of how the variability of a given signifier alters the structure of a given iconic discourse. For example, McMaster in his exhibit has attempted to respond to Clifford's call to generate a greater historical self-consciousness and awareness in the display and beholding of non-Western objects. Since the West is seen, by contemporary cultural historians, as appropriating the objects of other cultures to assert its superiority over the other, McMaster has reversed the

collecting and representational practices (i.e. he collects and displays Western popular images of the Native; dolls, comics, sports jerseys, etc.). Thus, the re-appropriation of these items alters the nature of the semiotic relationship and gives the items additional significance. The collection of these iconic items is now viewed as the anthropophagous nature of Western white society. It seems that McMaster has taken Clifford's admonishment seriously and has jostled the collecting practices of the westerner.

Feminist Concerns With Archetypal Theory: The Difference Between The Archetype And The Archetypal Image.

In the field of religious studies, many feminist scholars are concerned about the practical implications of theory, and therefore the signifier to signified relationships that result from theoretical discourse and its consequent impact upon identity and culture. In particular, many feminist academics are attempting to secure a new epistemological ground which allows women to determine and control their own identity and history. Susan Lichtman has compiled a number of essays in her book *the Life Stages of Woman's Heroic Journey* in an attempt to discover an archetypal experience of the feminine which grounds women's history (xi - xii). It appears that many feminists like E.B. Taylor, Marilyn French, Hélène Cixous and Elinor Gadon, are investigating archaic matri-centric cultures in order to find this grounding archetypal experience. Helene Cixous states:

For woman to have a future in modern society, she must first have a past that contains her own traditions, her own folklore, and her own heroes. With a sense of shared female culture, she can use the signs, symbols, and images of woman that have existed for centuries

to move with a greater sense of confidence and purpose while changing traditional attitudes toward every field of scholarship. (3)

Cixous also suggests that feminists could use archetypal images for practical ends. She writes:

To look at the development and use of archetypal images in myth and literature is to see the process of social history and social conditioning take place. With a Jungian base and a cultural feminist point of view, it becomes possible to link individual female archetypal images into a multidimensional, moving portrayal of female experiences. (5)

Other feminists argue that significant re-evaluations to Jungian theory need to take place in order that Jungian theory can become compatible with feminist concerns. Naomi R. Goldenberg writes:

To Jungians the anima, the animus, and their verbal handmaidens Eros and Logos are archetypes by definition, what is unchanging and unchangeable. This concept of archetype allows Jungians like Erich Neumann and Esther Harding to write studies on the "archetypal" nature of the feminine psyche which are based on their subjective selection of mythological material to document pre-ordained conclusions. Feminist scholars must examine the very idea of archetype in Jungian thought if sexism is ever to be confronted at its base. ("A Feminist Critique of Jung" 108)

Demaris S. Wehr goes even farther suggesting that Jung's concept of archetype should be deontologized because she is afraid of the limitations and perpetual reinforcement of obsolete social roles for women. She states:

The central problem is this: Jung ontologizes what is more accurately and more usefully seen as socially constructed reality. Even though Jung and Jungians at times describe the archetype as simply a propensity or a predisposition to act or image in a certain way, the category of archetype is often used as a category of Being itself. (Wehr 112)

The concept of archetype is central to both Jungian psychological thought and the extrapolation of a Jungian aesthetic. There has been some confusion over

the difference between archetypes and their manifestation, archetypal images.

This is partly attributable to the fact that Jung has not always been clear on the distinction as his thinking and work evolved over the course of his prolific life.

The primordial image, or archetype, is a figure - be it a daemon, a human being, or a process - that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed.
(Jung, CW15 par. 126)

Here it seems that the archetype is a tangible manifestation of something timeless. However, in other texts Jung emphasizes the numinous and formlessness of the archetypes.

In the volume five of collected works, *Symbols of transformation*, Jung states:

Nor is it a question of inherited ideas, but of a functional disposition to produce the same or very similar, ideas. This disposition I later call the archetype. (Jung, CW5 par. 154).

And, in volume eleven, he states:

The archetype an sich, as I have explained elsewhere, is an "irrepresentable" factor, a "disposition" which starts functioning at a given moment in the development of the human mind and arranges the material of consciousness into definite patterns.... wherever we find it, the archetype has a compelling force which derives from the unconscious, and whenever its effect becomes conscious it has a distinctly numinous quality. (Jung, CW11 par. 222)

Jung often uses the term primordial image as a synonym for archetype.

The inborn mode of acting has long been known as instinct, and for the inborn mode of psychic apprehension I have proposed the term archetype. ... What I understand by it [archetype] is identical with the "primordial image," a term borrowed from Jacob Burckhardt and I describe it as such in the Definitions that conclude this book.
... The archetype is a symbolic formula which always begins to function when there are no conscious ideas present, or when conscious ideas are inhibited for internal or external reasons. (Jung, CW6 par. 624 - 625)

In Definitions Jung states:

From the scientific, causal standpoint the primordial image can be conceived as a mnemonic deposit, an imprint or *engram* (semon), which has arisen through the condensation of countless process of a similar kind. In this respect it is a precipitate and, therefore, a typical basic form, of certain ever recurring psychic experiences. As a mythological motif, it is a continually effective and recurrent expression that reawakens certain psychic experiences or else formulates them in an appropriate way. From this standpoint it is a psychic expression of the physiological and anatomical disposition. (CW6 par. 748).

And again in Definitions Jung continues:

The primordial image is the precursor of the *idea* (q.v.), and its matrix. By detaching it from the *concretism* (q.v.) peculiar and necessary to the primordial image, reason develops it into a concept – i.e., an idea which differs from all other concepts in that it is not a datum of experience but is actually the underlying principle of all experience. The idea derives this quality from the primordial image, which, as an expression of the specific structure of the brain, gives every experience a definite form. (CW6 par. 750)

Jung in his essay, "On the Relation of Analytical Psychology to Poetry," states that the archetypes only become known to humanity through their representations in art. Jung makes this point while defining the nature of the collective unconscious which contains the archetypes.

The collective unconscious is not to be thought of as a self-subsistent entity; it is no more than a potentiality handed down to us from primordial times in the specific form of mnemonic images or inherited in the anatomical structure of the brain. There are no inborn ideas, but there are inborn possibilities of ideas that set bounds to even the boldest fantasy and keep our fantasy activity within certain categories: *a priori* ideas, as it were, the existence of which cannot be ascertained except from their effects. They appear only in the shaped material of art as the regulative principles that shape it; that is to say, only by inferences drawn from the finished work can we reconstruct the age-old original [archetype] of the primordial image. (CW15 par. 126)

Here we can detect a distinction between archetype or primal image and the representations of it found in mythological material and art. We can perhaps conceive of the difference in a platonic sense. The archetype is numinous (contained in the psyche) while the archetypal image is phenomenal or expressive as manifesting the image. Edward C. Whitmont appears to concur with this distinction. In his response to Naomi Goldenberg, in his article titled "Jungian Theory: A Reply to Feminists" he writes:

Finally, let me state that archetypes are the psychological analagons of the physicist's "fields", patterns of "form prior to content". They are potentialities which become actualities in terms of our perceptions, our emotions and behavior. (Whitmont 58)

Erich Neumann concurs with this interpretation and elaborates upon the difference between archetype and archetypal image.

The archetypes of the collective unconscious are intrinsically formless psychic structures which become visible in art. The archetypes are varied by the media through which they pass—that is, their form changes according to the time, the place, and the psychological constellation of the individual in whom they are manifested. Thus, for example the mother archetype, as a dynamic entity in the psychic substratum, always retains its identity, but it takes on different styles -- different aspects or emotional color -- depending on whether it is manifested in Egypt, Mexico, or Spain, or in ancient, medieval, or modern times. The paradoxical multiplicity of its eternal presence, which makes possible an infinite variety of forms of expression, is crystallized in its realization by man in time; its archetypal eternity enters into a unique synthesis with a specific historical situation.

(Art and the Creative Unconscious 82)

A good example of the difference between the archetypal expression (archetypal image) of the mother archetype, and its archetypal base, can be seen in the difference of depiction found in a comparison of a fifteenth century Italian relief of the Madonna, found in the National Gallery of

Canada (The Virgin and Child #9676) and the numerous depictions of the Great Mother by Henry Moore.

The Italian relief, said to be influenced by the techniques of Mina da Fiesale and Antonia Rossellina, depicts an almost breastless crowned deity unnaturally holding and pointing to a rather independent and heroically posed Christ child. Here it seems that Mary's body functions as a mere podium for the autonomous child to which she renders faithful service. In contrast, Moore's sculptures of the mother and child depict an infant intrinsically linked and dependent upon a monolithic, strong, mother for nourishment and protection. In many instances the form of these sculptures depict the Mother as a immense landscape which possesses protective orifices and life sustaining peaks. In a similar manner, Indian representations of Durga both in her manifestation as Kali, the warrior and "Terrible Mother" tend to emphasis her autonomy, and majesty. Depictions of the goddess in Indian culture are also very sensual, typically, a robust figure with large breasts and curved shifted hips is accentuated by jewelry and light illuminating the sandstone indicating the culture's ease with overt female sexuality. This can be seen in iconic depictions of Kali, Parvati, Durga, and in other representations of Devi.

The three versions of the Mother archetype illustrate that the manifestation of the primordial image results from the interaction of the collective unconscious with the collective conscious, or historical epoch. In the case of the Madonna relief we see the beginnings of an unconscious trend towards the return of the goddess introduced in the early Renaissance and which was given conscious confirmation in the doctrine of the assumption of Mary in 1950, by Pope Pius the XII. During approximately the same time,

Moore was giving monolithic shape to his series of internal and external forms which continued the theme of mother-child relationship but emphasized the body of the maternal container. Neumann argues that Moore's work is an expression of the *participation mystique* (the loss of ego identity within the unconscious or the individual with his or her surroundings) (*The Archetypal World of Henry Moore* 127) and it is an activation of the earth archetype which compensates for a one-sided patriarchal culture (*The Archetypal World of Henry Moore* 128 - 129). Here the nature of the forgotten goddess escapes from her clandestine Christian container.

This brings us to a very interesting point made by Edward Edinger. Edinger argues in his book *Transformation of the God-Image* that Jung in his *Lectori Benevolo* (in *Answer to Job*) recognized that archetypal images are both objects and subjects and as a consequence they can affect humanity and humanity can affect them. This seems to conflict with Goldenberg's interpretation of Jung's view on the permanency of the archetype.

And finally in *Lectori Benevolo*, Jung speaks about a dual standpoint toward the archetypal images, namely recognizing that they are both objects and subjects. That means that when we experience an archetypal image we can study it as an object – we can describe it, we can classify it. But at the same time it remains a subject. That means that the archetypal image is a separate personality. It's an interior personality that has something of its own subjective will and intention- which is what we would expect when we encounter an outer personality, an outer subject.

And since the archetypal image has this twofold reference then an encounter with such a content will have a twofold effect. It will affect me and I will affect it. When the ego encounters the archetype, the archetype is changed and when the archetype encounters the ego, the ego is changed. A double, reciprocal effect takes place. (Edinger, *Transformation of the God-Image* 28)

According to Edinger, Jung interpreted scriptural material as manifestations of the psyche which attain their sacredness as a result of a consensus of the collective psyche (*Transformation of the God-Image* 27-28). Icons or artistic depictions are often the visual counterparts of scriptural narratives, theologies, and dogmas and therefore share in such acknowledged numinosity. Even in iconoclastic cultures some level of the numinous is acknowledged in "taboo" depictions of deity. Jung in his essays, *An Answer to Job*, and *The Problem of the Fourth* in his book *Psychology and Religion* (CW11) states that *The Assumptio Mariae* was the culmination of that very collective psychic consensus that had been depicted centuries earlier in crowned Madonna representations. Moreover, Jung argues that "The *Assumptio Mariae* paves the way not only for the divinity of the Theotokos (i.e., her ultimate recognition as a goddess), but also for the quaternity" (CW11 par. 252). This will be further discussed in the second chapter.

The important point here is that manifestations of the archetype affect humanity, who in turn affects the archetype and its consequent manifestation in ongoing dialogue. The contents of the collective unconscious are thus in dialogue with the collective conscious. The original unconscious and clandestine depictions of Mary as the goddess become overt in the consensus of the psyche which mandates the Papal doctrine. Similarly, the tradition of depicting the Madonna with child in Western art culminates in Moore's depiction of the earth mother as maternal container.

Not only does the archetypal image of the goddess as Mary evolve, so does the archetypal image of the Jewish-Christian deity, Yahweh. The wrathful and jealous deity commonly portrayed in the Hebrew Bible becomes a kinder and more loving God within the New Testament. It was in the

Hellenistic period, generally referred to as the inter-testamental period by Biblical scholars, that a theological dualism emerged. This dualism coincides with Palestine's incorporation into Alexander's empire and the subsequent spread of the Hebrew people into various parts of the Hellenistic empire. In the inter-testamental period Yahweh's character splits into two archetypal opposites, one good one evil, and in the New Testament Lucifer is cast out of the heavenly court (the Godhead) and Christ the God-man redeemer becomes incarnated upon the earth. John Dourley states in his essay, "Bringing up Father" that the advent of Christianity from a Jungian perspective was a result of a collective psychic compensation for "unbridled instinctuality and contempt for the dignity of human life pervasive of the society into which it came" (57) and (Jung, "Symbols of Transformation," CW5, par. 102 - 105, and 673-674).

In *Answer to Job* it becomes apparent that Jung views the history of religion and all archetypal expression as part of a teleological process in which God becomes conscious of Himself in the consciousness of humanity ["the other"] (Dourley, "Bringing up Father" 64). Here, humanity (consciousness) manifests and alters God (the unconscious). Jung refers to this process as the evolution of the God-image that coincides with the process of individuation.

E. F. Edinger states:

In psychological terms, the incarnation of God means individuation. To the extent that one becomes aware of the transpersonal center of the psyche, the Self, and lives out of that awareness, one can be said to be incarnating the God-image. This experience involves encounter with the opposites. The Self is a union of opposites. When it first emerges into consciousness the opposites split apart, the ego is faced with the conflict of their opposition. (*The Creation of Consciousness* 84)

Jung in *Mysterium Coniunctionis* writes:

All opposites are of God, therefore man must bend to this burden; and in so doing he finds that God in his "oppositeness" has taken possession of him, incarnated himself in him. He becomes a vessel filled with divine conflict. (CW14 par. 492)

And:

God acts out of the unconscious of man and forces him to harmonize and unite the opposing influences to which his mind is exposed from the unconscious. (Jung, CW14 par. 740)

In *Answer to Job*, Jung narrows down and names the archetypal content of the God image.

Strictly speaking, the God-Image does not coincide with the unconscious as such, but with . . . [this] special content of it, namely the archetype of the self. (CW11 par. 757)

Thus, as a person becomes more individuated the contents of the unconscious become more aligned with ego-consciousness, and the person is able to become more Self conscious and differentiated from external social identification mechanisms. Thus, the *Imago Dei* takes on a new manifestation within consciousness (escapes dogmatic containment) as a function of enhanced human consciousness (Self realization or revelation). This process involves an historical reciprocity of mutual change between consciousness and archetype.

Jung in his essay *Answer to Job*, argues that Yahweh's consciousness is primitive and morally inferior to Job's consciousness, and as a result "Yahweh has to catch up and become human himself (CW11 par. 640). This ultimately results in the incarnation of God as the second Job, Jesus Christ.

Jung states:

Yahweh's decision to become man is a symbol of the development that had to supervene when man becomes conscious of the sort of God-Image he is confronted with. God acts out of the unconscious man and forces him to harmonize and unite the opposing influences to which his mind

is exposed from the unconscious. (CW11 par. 740)

This exegesis is confirmed in numerous dialogues between God and his prophets in the Hebrew Bible and in art.

Most students of the Hebrew Bible will soon realize that Yahweh not only manifests himself in grandiose theophanies such as his appearance as a non-consumed burning bush or a guiding cloud in Exodus, but also participates in a dialogue with humanity. Moreover, the deity is portrayed as a God that can be often reasoned with and even swayed. Moses persuades God not to destroy the idolatrous Israelites in their escape from Egypt by asking Him to consider the repercussions of His action upon his reputation among the Egyptians. Abraham convinces God not to destroy the righteous with the wicked at Sodom and Gomorrah.

Then Abraham approached Him and said: "will you sweep away the righteous with the wicked? What if there are fifty righteous people in the city? Will you really sweep it away and not spare the place for the sake of the fifty righteous people in it? Far be it from you to do such a thing -- to kill the righteous with the wicked, treating the righteous and the wicked alike. Far be it from you! Will not the judge of all the earth do right?" (Genesis 18: 23-25)

Here, Abraham as a representative of humanity is consciously reconciling God's wrathful and destructive nature with his judicial attributes.

In depictions of deity in art humanity is portraying both God and itself. The artist is manifesting the unconscious feelings of the self and therefore God in depictions of the relationship between humanity and Divinity which become overt in collective consciousness. The collective conscious is in dialogue with the historical circumstances within an epoch and consequently archetypal images are manifested in the artistic achievements of that epoch.

The nature of archetypal depictions often changes as a function of the interaction of the historical circumstances with the psyche.

This can be seen in the archetypal expression of humanity and its relationship to the *Imago Dei* that occurs in the evolution of Michelangelo's depictions of humanity's relationship to God. In the high Renaissance, Michelangelo like other masters gives a new humanistic interpretation to the relationship between God and humanity. In paintings such as *The Creation of Adam*, (1508 - 1512, fresco on the ceiling of the Sistine Chapel) both God and Adam are depicted in the intimate moment of creation as both gaze into each other's eyes and extend their hands together. In the depiction, Adam is approximately the same size as God the Father and is given an equal amount of emphasis within the picture plane emphasizing the new doctrine that "man is the center of all things". Adam appears in a somewhat noble posture which reflects the conviction of the nobility, beauty and perhaps the deification of humanity in the Renaissance (Gardner 656). This painting is among Michelangelo's first works in the Sistine Chapel and reflects the synthesis of Christianity with the Classical tradition found in Neo-platonism. Here, Michelangelo makes Adam into a God and God into a man during that intimate moment of creation (Maureen Korp, introductory art history lecture, 1992).

In contrast, Michelangelo's depiction of *The Last Judgment*, (1534 - 1541) a fresco above the altar of the Sistine Chapel, depicts a wrathful and vengeful Christ who separates the damned from the saved. This painting was done twenty years after Michelangelo's initial completion of the chapel frescos and depicts the beginnings of a change from Renaissance artists' preoccupation with balance to Mannerist instability (Gardner 665). This

development coincided with the turmoil that was occurring at the end of the high Renaissance in Italy. Italy was invaded by the French, 1494 and 1499, and Spanish, 1495, the Reformation had divided Christendom, (the Lutheran Reformation mid 1520's, the Medici's returned to Florence as tyrants, 1512, and Savonarola's campaign terrorized citizens (1494 - 1498) (Gardner 665). Italy was in tremendous turmoil at the end of the fifteenth century and the beginning of the sixteenth century. As a consequence, Michelangelo depicted a grotesque, depraved, and agonizing humanity with contorted and twisted figures possessing small heads (Gardner 665). Christ as judge raises his hand towards them as if to strike them or sweep them away. All traces of Renaissance humanism and beauty have vanished within this depiction. Humanity has become demonized. Here the psyche manifests the archetype of a wrathful ,vengeful, and miserable God which probably coincides with the state of decline felt within humanity and within the self.

Jung in his essay on "The Type-Problem in Poetry" stresses the similarity between poets and prophets.

They [poets] make known, like true prophets, the deep motions of the collective unconscious, "the will of God" in the language of the Old Testament, which, in the course of time, must inevitably come to the surface as a general phenomenon. (CW6 par. 321)

However, here Jung is not referring to all poets but those whose work transcends their personal destiny and has archetypal substance. He refers to the others as poets of modest limits whose work does not over step the bounds of "personal joys, sorrows, and aspirations" (Jung, CW6 par. 322). Jung argues that the latter works are derived from Promethean consciousness where the work is "under the spell of collective restrictiveness" (CW6 par. 310).

Although the Promethean side, i.e. the artist intuitively apprehends the great value of work, his personal relations to the world are so subordinated to the tyranny of tradition that the work is merely appreciated as a work of art and not at its real significance, viz. as a symbol that promises a renewal of life. In order to convert it from a purely aesthetic interest into a living reality, it must also reach life, and be accepted and lived in the sphere of reality. But if the attitude is mainly introverted and given to abstraction, the extraverted function is inferior, and is therefore under the spell of collective restrictiveness. This restrictiveness prevents the soul - created symbol from living. (Jung, CW6 par. 310)

Jung argues that Spitteler's work and Nietzsche's Zarathustra transcend collective restrictiveness and personal destiny (CW6 par. 322). The numerous Jungian distinctions such as introverted and extroverted, abstraction and feeling-into, visionary and psychological, and Epimethean and Promethean that are used to categorize art and literature will be subsequently discussed in this chapter. The important point intended to be emphasized here is that Jung attributes religious prophetic inspiration to certain artistic achievements.

Interestingly, after discussing the artistic and psychological merits of several pieces of literature and the relativity of the symbol, Jung discusses Meister Eckhart's notion of the relativity of God in the soul. Jung defines the term and reveals his underlying intention in his essay, "The Type-Problem in Poetry."

We now come to the real task of this chapter, namely the discussion of the relativity of the symbol. To my mind the relativity of God denotes a point of view which ceases to regard God as "absolute", i.e. removed from the human subject and existing outside all human conditions, but as, in a certain sense, dependent upon the human subject; it also involves the existence of a reciprocal and indispensable relation between man and God, whereby man is not merely regarded as a function of God, but God also becomes a psychological function of man. (CW6 par. 412)

Moreover, Jung describes the process in which the God-Imago is manifested.

This overwhelming impulse – in so far as the divine function is manifested in action – or this inspiration that transcends all conscious understanding, proceeds from a heaping -up of energy in the unconscious. This libido accumulation animates images which the collective unconscious contains as latent possibilities. Here is the source of the God-*imago*, that imprint which from the beginning of time has been the collective expression of the powerful and absolute operation of unconscious libido – concentration upon consciousness. (CW6 par. 412)

The manifestation of the divine or the God-image is a result of the impact of the self, and its numinous wholeness in consciousness. As has been previously mentioned the archetype can be viewed as both subject and object, for there exists a reciprocal dialogue between the ego (consciousness) and the archetype (the unconscious). This double reciprocal effect, as we have seen, is the psychological counterpart of Eckhart's notion of the relativity of God within the soul. This theological concept establishes the position that God is dependent upon humanity for consciousness. God (the unconscious) becomes conscious in humanity throughout the course of history. There is a reciprocal relationship between God and humanity, the unconscious and the conscious, and the archetype and the archetypal image. From a Jungian perspective, this reciprocity accounts for the evolution of culture and so of scriptural and art historical depictions of deity, as has been previously discussed.

The historical evolution of archetypal images is co-extensive with the dynamics of compensation. The collective unconscious is regarded as performing a compensatory function for the one-sidedness and psychic imbalance of a particular epoch. Jung states:

What is of particular importance for the study of literature, however, is that the manifestations of the collective unconscious are compensatory to the conscious attitude, so that they have the effect of bringing a one-

sided, unadapted, or dangerous state of consciousness back into equilibrium.
(CW15 par. 152)

The acknowledgment of the compensatory function of the collective unconscious addresses the concerns of Feminist scholars like Goldenberg and Wehr. As previously mentioned, these women were against the ontologization of the archetype since they feared that the establishment of an ontological ground could have unfavorable socio-political ramifications for the status of women. However, Jung's notion of a compensatory archetype emerging from the collective unconscious would be ideologically and practically favorable to the feminist project because it would be compensating for the injustice of a patriarchal society in this epoch. The real threat to the establishment of a gender fair society results from the canonical perpetuation of old and assimilated archetypal images that have lost their symbolic power, numinosity, and cultural relevance. These are stereotypes that need dissolution by the archetype. Jung comments on the nature of authentic archetypal images:

There are many such archetypal images, but they do not appear in the dreams of individuals or in works of art unless they are activated by a deviation from the middle way. Whenever conscious life becomes one-sided or adopts a false attitude, these images "instinctively" rise to the surface in dreams and in the visions of artists and seems to restore the psychic balance, whether of the individual or the epoch. (CW15 par 160)

The Compensatory And Transitional Nature Of Archetypal Images

Jung states that archetypal images often occur when a particular historical epoch is ending and another is beginning. The new manifestation

of the archetype is compensatory for the state of truncated consciousness of the previous era.

These archetypal images belong to humanity at large and can crop up autochthonously in anybody's head at any time and place, only needing favourable circumstances for their reappearance. The suitable moment for this is always when a particular view of the world is collapsing, sweeping away all the formulas that purported to offer final answers to the great problems of life. It is, as a matter of fact, quite in accord with psychological law that, when all the uprooted gods have come home to roost in man, he should cry out, "Ipse philosophus, daemon, heros, deus et omnia", and that, when a religion glorifying the spirit disappears, there should rise up in its stead a primordial image of creative matter. (Jung, CW15 par. 11)

In his essay, "Paracelsus," Jung comments on the spirit of Paracelsus' philosophical treatises which appeared alongside the physician's medical ones. Even though Paracelsus was said to have died a good Catholic, his philosophy is Pagan since within it are the seeds of the rebirth of Neoplatonism and natural philosophy which flourished in the Renaissance. Paracelsus was born in 1493 and died in 1541. Jung argues that Paracelsus reversed the then prevalent notion that spirit engenders matter. In contrast to the Christian view, the "Ideos" is said to proceed from matter (Jung, CW15 par. 12). Paracelsus thus, prepares the ground for positivistic scientific materialism informed by animism.

For him man and world alike are aggregates of animate matter, and this in turn is a notion that has an affinity with the scientific conceptions of the late nineteenth century, except that Paracelsus did not think mechanistically, in terms of inert, chemical matter, but in a primitive animistic way. For him nature swarmed with witches, incubi, succubi, devils, sylphs, undines, etc. The animation he experienced psychically was simultaneously the animation of nature. The death of all things psychic that took place in scientific materialism was still a long way off, but he prepared the ground for it. He

was still an animist, in keeping with his primitive cast of mind, but already a materialist. (Jung, CW15 par. 12)

This concept of the preparation of a *Zeitgeist* through the intellectual and artistic achievements of individuals is attributed to the workings of the collective unconscious.

The preparation or potential of a *Zeitgeist*, or in Heideggerian terms "being", is referred to by Heidegger as the "withheld determination of historical Dasein" (OWA 184). This term refers to the potential of Dasein to establish its epochal identity due to its ability to mediate the disclosure of being. According to Heidegger, the artist acts like a passage way through *techne* (This term means more than craft – it refers to the ontological manifestation of being through art making) and through him or her a world or being is brought forth out of concealment. J.M. Bernstein, a Heideggerian authority states:

The explanatory thesis occurs in Heidegger's contention that great works happen suddenly, marking the beginning of an epoch. In saying this Heidegger grants that the beginning made by a great work prepares itself for the longest time and wholly inconspicuously (OWA, 76). Why then speak of a beginning? Because great works are not moments in a tradition or a history, but are works which *disrupt* some previous history and hence set in motion the possibility of another history. This is why Heidegger speaks of great works as 'unmediated' (Unvermittelte: OWA, 76). The point is not that they spring from nowhere, but rather that they cannot be accounted for in terms of their antecedents, however antecedents are understood (e.g. as reasons, causes or ends). Mediation is something that occurs within a (continuous) history, within a historical totality, and hence cannot be applicable to comprehending what brings a world into unconcealment as a world. To put the same point otherwise, it is part of what is meant by calling art 'creative' that no account of the elements or antecedents of a work is sufficient to explain what it is that is achieved in it. Of course works often, if not usually, fall below this level of originality; and not every

original work is great art, revealing how things are as a whole. (87)

Paracelsus' philosophical treatises can be regarded in the Heideggerian sense as part of the preparation for a new unconcealment of epochal being. Paracelsus stands at the threshold of a new historical consciousness and therefore his work can be regarded as both transitory and prophetic.

Paracelsus had a mind typical of a crucial time of transition. His searching and wrestling intellect had broken free from a spiritual view of the world to which his feelings still clung. *Extra ecclesiam nulla salus* -- this saying applies in the highest degree to every man whose spiritual transformation carries him beyond the magic circle of traditional holy images which, as ultimate truths, shut off the horizon: he loses all his comforting prejudices, his whole world falls apart, and he knows as yet nothing about a different order of things. He has become impoverished, entirely ignorant of the new world, and able to recall only with difficulty the age-old experiences of mankind that speak to him from his blood. All authority has dropped away, and he must build a new world out of his own experience. (Jung, CW15 par. 10)

The tendency of great art or inspiration to be compensatory to the ideological milieu of a present epoch is discussed in Erich Neumann's book, *Art and The Creative Unconscious*. Here, Neumann attempts to refute Sigmund Freud's personalistic interpretation of art making and Leonardo Da Vinci's creativity. As has been previously stated, Freud attributed psycho-sexual causes to artistic endeavors in his book *Leonardo Da Vinci*. Neuman argues that Freud's personalistic interpretation was both factually and theoretically incorrect (*Art and the Creative Unconscious* 4-9) and that Leonardo's work is better understood as both archetypal compensation and as an indication of his individuation process.

Freud had argued that Leonardo's painting, *St. Anne with Virgin and Christ Child* depicted a latent content that revealed that Leonardo had

suffered from an inability to resolve his infantile fixation on his mother (*Leonardo Da Vinci* 83). Early in his life, Leonardo was estranged from his biological mother. Leonardo was then the child of two mothers, a biological mother and a step mother, and he had to endure an absent father for most of his childhood. Freud argues that these circumstances accounted for the artist's depiction of the two mothers with the child in the painting.

In contrast, Neumann argues that a better understanding of the work is gained from a Jungian reading. This work compensates for the patriarchal Christian tradition within canonical art by engaging in a seditious use of Christian iconography to portray the matriarchal lineage from the Great Mother to the new goddess (Mary) which incidentally subverts the Christian doctrine of the male trinity.

In Leonardo's painting the daughter who gives birth to the savior represents, then, the elementary character; she is subordinated to St. Anne as the Great Mother and source of spiritual transformation. And here we find manifested an archetypal constellation whose revolutionary import we cannot fully fathom even today. (Neumann, *Art and the Creative Unconscious* 62)

In this painting, Mary sits on Anne's lap while Mary holds the Christ Child who tries to evade her, much like the hero tries to separate himself from the mother or unconscious. Neumann claims that this is an archetypal depiction of the Great Mother, the goddess and the divine child. Neumann claims that there is also a latent vulture image within the pictorial composition depicted in the shape and length of the blue robe around Mary. The Vulture is an archetypal symbol of the devouring mother. Neumann has also argued that the female figures were definitely meant to be regarded as goddesses, similar to the Eleusinian Demeter and Kore, because they are both portrayed as eternally youthful and often their silhouettes inter-mingle in

depictions like in Leonardo's Cartoon for St. Anne (*Art and the Creative Unconscious* 59).

Leonardo's depiction of the archetypal feminine compensates for the one-sided patriarchal depiction of the Godhead. Leonardo can be seen as creating an archetypal image that is not only compensatory but a further manifestation of the evolution of the *Imago Dei*, which was initiated in the cult of Mary in the chivalrous middle ages. It seems that the manifestation of compensatory images proceeds hand in hand with the individuation process. This is observable in Leonardo's case. Neumann also identifies the compensatory nature of archetypal expression as a criterion for its symbolic power.

The need of his times works inside the artist without his wanting it, seeing it, or understanding its true significance. In this sense he is close to the seer, the prophet, and mystic. And it is precisely when he does not represent the existing canon but transforms and overturns it that his function rises to the level of the sacral, for he then gives utterance to the authentic and direct revelation of the numinosum. (Neumann, *Art and the Creative Unconscious* 97)

Jung, like Neumann, espouses a position that transcends an attribution of personal causes to art making. In his essay, "On the Relation of Analytical Psychology to Poetry," Jung states that "[t]he question of what art is in itself can never be answered by the psychological, but must be approached from the side of aesthetics" (CW15 par. 97). To him, the psychological interpretation of art must only be applied to the process of artistic creation. The psychological analysis of art must never infringe upon the nature of art as such:

What ever the psychologist has to say about art will be confined to the process of artistic creation and has nothing to do with its innermost essence. He can no more explain this than the intellect can describe or even understand the nature of feeling. (Jung, CW15 par. 99)

As we have seen, Jung has often overstepped his own cautionary admonishment, or at least can be seen as blurring the distinction between the essence of art and the creative process. Thus, we must assume that Jung's admonishment is directed at those who apply a Freudian analysis to art and therefore treat it like a symptom of *psychopathia sexualis*. Jung argues that the Freudian analysis is not concerned with the work of art itself, but with art work as a symptom. He argues that this type of analysis places the work of art along side other things which can be evaluated by general human psychology. Therefore, then, art loses its special status and its intrinsic value.

The golden gleam of artistic creation – the original object of discussion – is extinguished as soon as we apply to it the same corrosive method which we use in analyzing the fantasies of hysteria. The results are no doubt very interesting and may perhaps have the same kind of scientific value as for instance, a postmortem examination of the brain of Nietzsche, which might conceivably show us the particular atypical form of paralysis from which he died. But what would this have to do with Zarathustra.

(Jung, CW15 par. 103)

Jung would obviously be critical of the type of socio-cultural interpretation that Linda Nochlin applies to Delacroix's work. For such an analysis reduces artistic achievement to male sublimated titillation with the domination of the female body. Through this type of analysis Delacroix's *Death of Sardanapalus* could possibly be placed along side examples of pornography from the Romantic period, thereby blurring the distinction between fine art and cultural paraphernalia. Jung states his criticism of a purely causalistic psychological approach in the following:

A purely causalistic psychology is only able to reduce every human individual to a member of the species *Homosapiens*, since its range is limited to what is transmitted by heredity or derived from other sources. But a work of art is not transmitted or derived – it is a creative reorganiza-

ation of those very conditions to which a causalistic psychology must always reduce it. The plant is not a mere product of the soil; it is a living, self-contained process which in essence has nothing to do with the character of the soil. In the same way, the meaning and individual quality of a work of art inhere within it and not its extrinsic determinants. One might almost describe it as a living being that uses man only as a nutrient medium, employing his capacities according to its own laws and shaping itself to the fulfillment of its own creative purpose. (CW15 par. 108)

Here, Jung's idea of art having an almost autonomous life of its own resembles Heidegger's position that art *happens* as a result of its own accord (physis) (*The Origin of the Work of Art* 184). The artist is viewed as a channel that merely lets art happen and then preserves its unconcealment. The artist is able to do this through *techne*. The Greek term, an Aristotelian term, is not defined in the same manner as its modern day usage. Heidegger defines *techne* in the following context:

However usual and convincing the reference may be to the Greek practice of naming craft and art by the same name, *techne*, it nevertheless remains oblique and superficial; for *techne* signifies neither craft nor art, and not at all the technical in our present-day sense; it never means a kind of practical performance. The word *techne* denotes rather a mode of knowing. To know means to have seen, in the widest sense of seeing, which means to apprehend what is present, as such. For Greek thought the essence of knowing consists in aletheia, that is, in the revealing of beings. It supports and guides all comportment toward beings. *Techne*, as knowledge experienced in the Greek manner, is a *bringing forth* of beings in that it *brings forth* what is present as such *out of* concealment and specifically *into* the unconcealment of its appearance: *techne* never signifies the action of making. (OWA 184)

Thus, according to Heidegger, the artist is like a passage way in the creative process from whom the work emerges (OWA 166) and what is projected in the work is the "withheld determination of historical Dasein itself" (OWA

200). As mentioned, this term refers to the potential of Dasein to establish its epochal identity due to its ability to mediate the disclosure of being.

Heidegger like Jung, conceives of art as revelation or the manifestation of the numinous. Heidegger postulates that the essential characteristic of art is then that it unconceals or reveals truth, particularly the truth of being, and the Being of beings.

The artwork opens up in its own way the Being of being. This opening, i.e. ,this revealing, i.e., the truth of beings happens in the work. In the artwork, the truth of beings has set itself to work. Art is truth setting itself to work. (Heidegger, OWA 165)

Joseph Henderson, a Jungian scholar, argues in his book *Cultural Attitudes in Psychological Perspective*, that creativity can not be solely attributed to the manifestations of the unconscious but is also the result of conscious deliberation and choice (47). He argues that the work is not a spontaneous product even if it has some archetypal content, but rather is a union of inspiration with vocational skill and experience (Henderson 47). He further argues that the work of James Joyce, T.S. Eliot and Thomas Mann was a conscious attempt to undermine the aestheticism and social attitudes of the nineteenth century. Thus, he interprets these writers' work as belonging to a school of thought that emphasized the social utility of art and therefore they must be placed in the same category as Emile Zola and G.B. Shaw.

There exists a debate within literature criticism as to whether Joyce was completely exempt from the tradition of aestheticism. If he was, he would be perceived as entirely belonging to the school of the socio-critical novel which regarded the autonomous art of the aesthetics, and its functionlessness, unfavourably (Harkness 36). Henderson argues that Joyce attempted, like his visual art counterparts Paul Klee and Kandinsky, to destroy nineteenth-

century middle class culture by expressing the unconsciously repressed, and unifying art with the praxis of life (*Cultural Attitudes in Psychological Perspective* 48). Joseph Campbell states that Joyce felt a distaste for art that was didactic or sentimental. He referred to both types of art as pornographic art. He believed that good art did not possess a sociological program or appeal to a person's sentimentality. He believed that art should produce "epiphanies" or revelations which were fundamentally different than didacticism (Joseph Campbell, *Mythic World, Modern Words* 272). Campbell also argues that Joyce's work has universal archetypal value.

But Joyce is also making another flight; from the symbolism of the Roman Catholic Church to the universals that Jung calls the "archetypes" of which Christian imagery is an inflection. He escapes (so to speak) from his own spiritual provincialism into the total humanity which is our deep shared heritage.

(*Mythic World, Modern Words* 11)

A contemporary sculptor, Louise Bourgeois, attributes both conscious and unconscious influences within her practice. Bourgeois often stresses her childhood relationship with her parents as being pertinent to her artistic creation. In particular, she has talked about the dynamics of the triangular relationship between her father; her mother and her father's mistress. At other times Bourgeois emphasizes the role of the unconscious in her practice. Donald Kuspit, a renowned art writer, critic, and professor of philosophy and art history asked Louise Bourgeois if she kept making art to prove that she had the privilege (gift) to make it. Bourgeois replied:

Absolutely. The privilege was the access to the unconscious. It is a fantastic privilege to have access to the unconscious. I had to be worthy of this privilege, and to exercise it. It was a privilege also to be able to sublimate. You have to learn to sublimate. A lot of people cannot sublimate. They have no access to their unconscious.

There is something very special in being able to sublimate your unconscious, and something very painful in the access to it. But there is no escape from it, and no escape from access once it is given to you, once you are favored with it, whether you want it or not. (Kuspit, "An Interview with Louise Bourgeois" 68)

Louise Bourgeois is one of the many contemporary artists who has participated in the return to their psychic subjectivity -- to a form of self expression that transcends strict formalist work. Her position is that "art is a guaranty of sanity". "Its power to exorcise lends it therapeutic value. Art, says Bourgeois, is the experiencing -- or rather the re-experiencing -- of a trauma. She became a sculptor to get rid of her past, recreating it in order to survive" (Bernadac 8).

Two Modes Of Artistic Process; Introverted And Extraverted

Jung, in his essay "On the Relation of Psychology to Poetry," distinguishes between two modes of working, the conscious or intentional approach which he labels as introverted and the unconscious approach which he calls extroverted. However, he acknowledges that the distinction is not always evident and that an artist may be working one way and then another, and that the artist may believe he or she is working one way while actually creating in the opposite mode (Jung, CW15 par. 113 - 119).

Throughout Jung's writings he distinguishes between two types of artistic creation. The intentional or conscious mode of artistic creation subordinates the material to the conscious aims of the artist. Jung states:

There are literary works, prose as well as poetry, that spring wholly from the author's intention to produce a particular result. He submits his material to a definite treatment with a definite aim in view; he

adds to it and subtracts from it, emphasizing one effect, toning down another, laying on a touch of colour here, another there, all the time carefully considering the over-all result and paying strict attention to the laws of form and style. He exercises the keenest judgment and chooses his words with complete freedom. His material is entirely subordinated to his artistic purpose; he wants to express this and nothing else.

(CW15 par. 109)

Jung contrasts this mode of creation with the unconscious mode.

These works positively force themselves upon the author; his hand is seized, his pen writes things that his mind contemplates with amazement. The work brings with it its own form; anything he wants to add is rejected, and what he himself would like to reject is thrust back at him. While his conscious mind stands amazed and empty before this phenomenon, he is overwhelmed by a flood of thoughts and images which he never intended to create and which his own will could never have brought into being. Yet in spite of himself he is forced to admit that it is his own self speaking, his own inner nature revealing itself and uttering things which he would never have entrusted to his tongue. He can only obey the apparently alien impulse within him and follow where it leads, sensing that his work is greater than himself, and wields a power which is not his and which he cannot command. Here the artist is not identical with the process of creation; he is aware that he is subordinate to his work or stands outside it, as though he were a second person; or as though a person other than himself had fallen within the magic circle of an alien will. (Jung, CW15 par. 110)

This description of the unconscious mode of art making seems to coincide with the abstract expressionist painter, Jackson Pollock's, explanation of his artistic process.

In my painting, (he revealed that he painted in a kind of trance). When I am in my painting I am not aware of what I am doing. It is only after a sort of get acquainted period that I see what I have been about. I have no fears about making changes, destroying the image, ect., because the painting has a life of its own. I try to let it come through. It is only when

I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.
(Jaffe 264)

Here, Pollock acknowledges that his art has an autonomy of its own and he must consequently be in dialogue with the artistic process and not over assert his own intentionality upon the piece.

The distinction between the two modes of working rests upon the notion of conscious intentionality. In the first mode of creation the art object is *made* in the sense that the material is *used up* to achieve a particular end or purpose. For Jung, this is the introverted mode of making art. In the second mode, the art object more or less happens, like nature happens, (*physis*) (Heidegger, OWA 184). For Jung this is the extraverted process of artistic endeavor. As has been previously mentioned, Heidegger conceived of the artist as a vessel and preserver of art through *techné*. Heidegger, in the *Origin of the Work of Art*, confines his discourse to 'great art'. That is, he speaks at length about art that is ontological, therefore manifesting epochal truth and being. It is 'great' art in the Hegelian sense because it reveals truth. Hegel believed that art's highest vocation was that of revealing the absolute in history, however he believed that art had lost this ability with the rise of aesthetics and the advances within the disciplines of philosophy and science (Knockelmans, *Heidegger on Art and Artworks* 46). Hegel believed that philosophy had surpassed religion and art in its ability to manifest epochal truth, and that art had been reduced to an aesthetic experience. Heidegger argued that the verdict as to whether 'great art' was a thing of the past was not yet in, because traditional metaphysics had forgotten and misunderstood the original truth of Being (*aletheia*) to whose restoration art might contribute.

Subsequently, Heidegger made a distinction between art and equipment. In contrast to equipment, Heidegger claims that fine art is self sufficient.

On the other hand, equipment displays an affinity with the artwork insofar as it is something produced by the human hand. However, by its self-sufficient presencing the work of art is similar to the mere thing which has taken shape by itself and is self-contained. (OWA 154)

Heidegger defines the being of equipment as its usefulness.

The equipmental being of the equipment consist indeed in its usefulness. But this usefulness itself rests in the abundance of an essential Being of the equipment. We call it reliability. (OWA 160)

Heidegger defines usefulness:

A being that falls under usefulness is always the product of a process of making. It is made as a piece for something. (OWA 154)

In the work of art *earth* as matter is set free to be nothing but itself. The material is seen, by Heidegger, to *shine forth*. It is not *used up*. In the production of equipment material is *used up* or "formed as to be ready for use". "For equipment to be ready means that it is beyond itself, to be *used up* in usefulness" (Heidegger, OWA 189).

Heidegger's distinction between art and equipment resembles Jung's distinction between intentional conscious work and work that has an autonomous existence because intentional work *uses up* material towards a definite end. The material and the artistic process is subordinated to making a pre-conceived object. The object does not originate from the artistic process itself but is *made*, or constructed purposely in accordance to the artist's conscious intentions. This object could be perceived as art imitating art, as in canonical practice or art that functions as a means of fulfilling the ends of

some political project, as in didacticism. In either case the art object's existence is determined by extraneous factors.

One could argue that Heidegger's distinction between art and equipment is not necessarily that tenable, since art does have epochal purpose because it *founds a world* and therefore disrupts some previous history. Art can therefore be perceived as performing a function by initiating cultural, ideological, and socio-political change. In this sense its intrinsic value is its usefulness. The difference, in Heideggerian terms, is that a piece of equipment is *made* and therefore is in a sense contrived, whereas art originates or happens as a result of its own accord. As mentioned, the artist acts as the preserver of the unconcealed truth.

As we have seen Jung attributes a certain level of autonomy to the origin of art. However, its manifestation is affected by the state of the collective conscious within a particular epoch. Great art in Jung's opinion compensates for the psychic imbalance of an epoch and consequently affects culture and ideology. Jung states:

That is the secret of great art, and of its effect upon us. The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up the forms in which the age is most lacking. The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present. The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to

their powers. (CW15 par. 130)

Here, it seems that there is something distinctly Dionysian about the manifestation of the compensatory archetypal image. There is a liberation of unbounded instinct which causes the individual to be free from Appollonian consciousness (societal manufactured consensus). The artist enters into a primordial collective consciousness thereby obliterating his or her individuality (annihilation of the *principium individuationis*). Jung, like Heidegger, refers to the work of art as a force of nature.

The unborn work in the psyche of the artist is a force of nature that achieves its end either with tyrannical might or with the subtle cunning of nature herself, quite regardless of the personal fate of the man who is its vehicle. The creative urge lives and grows in him like a tree in the earth from which it draws its nourishment. We would do well, therefore, to think of the creative process as a living thing implanted in the human psyche. In the language of analytical psychology this living thing is an *autonomous complex*. It is a split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness. Depending on its energy charge, it may appear either as a mere disturbance of conscious activities or as a supraordinate authority which can harness the ego to its purpose. Accordingly, the poet who identifies with the creative process would be one who acquiesces from the start when the unconscious imperative begins to function. But the other poet, who feels the creative force as something alien, is one who for various reasons cannot acquiesce and is thus caught unawares.

(Jung, CW15 par. 115)

Here, Jung again makes a distinction between two different types of artistic process; one in which the artist yields to the unconscious imperative and the other in which he or she resists it.

Jung builds upon Schiller's classification of art into *sentimental* and *naive* categories. Jung refers to sentimental art as introverted and naive art as extraverted. He defines them accordingly:

The introverted attitude is characterized by the subject's assertion of his conscious intentions and aims against the demands of the object, whereas the extraverted attitude is characterized by the subject's subordination to the demands which the object makes upon him.

(Jung, CW15 par. 111)

This definition coincides with the definition provided elsewhere.

The introvert's attitude is an abstracting one; at bottom, he is always intent on withdrawing libido from the object, as though he had to prevent the object from gaining power over him. The extravert, on the contrary, has a positive relation to the object. He affirms its importance to such an extent that his subjective attitude is constantly related to and oriented by the object. (Jung, CW6 par. 557)

In volume fifteen of his collected works, Jung identifies the extroverted artist as the one who yields to the unconscious imperative, and the introverted artist as the one who resists the unconscious demands of the psyche brought on by the object. This seems to be the opposite of what one would expect, considering Jung's description of types in *Volume Six of his Collective Works*. In his essay titled, "General Description of the Types," Jung divides people into types based upon his categorization of attitude - types; extraverted and introverted, and functional-types; thinking, feeling, sensation, and intuition.

Jung states the artist could be regarded as the "normal representative" of the introverted intuitive type (CW6 par. 661). He further states that the mystical dreamer, the crank, and the seer tend to belong to this type. As an artist this type typically "reveals strange, far-off things in his art . . ." (CW6 par. 661). Introverted intuition is defined as follows:

Introverted Intuition is directed to the inner object, a term that might justly be applied to the contents of the unconscious. The relation of inner objects to consciousness is entirely analogous to that of outer objects, though their reality is not physical but psychic. They appear to intuitive perception as subjective images of things which, though not to be met with in the outside world, constitute the contents of the unconscious, and of the collective unconscious in particular. (Jung, CW6 par. 655)

Here, it seems that Jung is saying that the introverted intuition type is a person who has greater access to the unconscious and even functions in an unconscious mode. Jung states that this type is continually searching the unconscious, moving from image to image, without connecting them to himself (CW6 par. 658). This type is compared to a prophet because his or her access to the unconscious can conjure up images that reflect new epochal potentialities that renew life and therefore contribute to psychic well being of a people (Jung, CW6 par. 658). Jung connects the importance of this prophetic type with archetypal manifestation while defining the archetype:

Introverted intuition apprehends the images arising from the *a priori* inherited foundations of the unconscious. These archetypes, whose nature is inaccessible to experience, are the precipitate of the psychic functioning of the whole ancestral line; the accumulated experiences of organic life in general, a million times repeated, and condensed into types. In these archetypes, therefore, all experiences are represented which have happened on this planet since primeval times. The more frequent and the more intense they were, the more clearly focused they become in the archetype. The archetype would thus be, to borrow from Kant, the noumenon of the image which intuition perceives and, in perceiving, creates. Since the unconscious is not just something that lies there like a psychic *caput mortuum*, but coexists with us and is constantly undergoing transformations which are inwardly connected with the general run of events, introverted intuition, through its perception of these inner processes, can supply certain data which may be of the utmost

importance for understanding what is going on in the world. It can even foresee new possibilities in more or less clear outline, as well as events which later actually do happen. Its prophetic foresight is explained by its relation to the archetypes, which represent the laws governing the course of all experienceable things. (CW6 par. 659 - 660)

In contrast, Jung states that entrepreneurs, speculators, stockbrokers, and politicians are typically found to be extraverted intuitive types. This type is regarded to be oriented by the outer object. This person is dependent upon external situations. This type is pre-occupied with locating the new and "seeking out new possibilities" (Jung, CW6 par. 613). He or she never is content to reside in the status quo or accept common realities and its values, rather this person is loyal to his or her own moral code and vision. She or he has little regard for the values of the 'they' (Jung, CW6 par. 613).

Although, the independence of the extraverted intuitive type squares with the mythology of the artist as moral rebel and a nonconformist, the description of the introverted intuitive type, in Jung's volume six, appears to paradoxically fit the description of the unconscious and extroverted artistic mode of creation described in his essay "On the relation of Analytical Psychology to Poetry," volume fifteen of his collected works. This is a result of the introverted intuitive's capacity to access his or her collective unconscious and function in a prophetic capacity by expressing forms that are most lacking in collective consciousness.

This paradox does not seem to be resolved by Jung's statement that the psyche also possesses a compensatory attitude to the prevalent type of an individual. Jung distinguishes between the psychology of consciousness and the psychology of the unconscious (CW6 par. 568). In regard to the extraverted unconscious attitude Jung states:

The attitude of the unconscious as an effective complement to the

conscious extraverted attitude has a definitely introverting character. It concentrates the libido on the subjective factor, that is, on all those needs and demands that are stifled or repressed by the conscious attitude . . . Total assimilation to the object will always arouse the protest of the suppressed minority of those elements that belong to the past and have existed from the very beginning. (CW6 par. 570)

The downfall of the extrovert is that he or she becomes lost in external objects and therefore needs a compensatory psychic adjustment. In contrast, the downfall of the introvert is that he or she devalues the importance of the external object and places excessive emphasis upon the ego (Jung, CW6 par 626). Therefore, a compensatory attitude develops that places primacy on the object.

In spite of positively convulsive efforts to ensure the superiority of the ego, the object comes to exert an overwhelming influence, which is all the more invincible because it seizes on the individual unawares and forcibly obtrudes itself on his consciousness. As a result of the ego's unadapted relation to the object – for a desire to dominate it is not adaptation – a compensatory relation arises in the unconscious which makes itself felt as an absolute and irrepressible tie to the object.

(Jung, CW6 par. 626)

Thus, the unconscious attitude of the introvert submits to the demands of the object and the unconscious attitude of the extrovert withdraws from the demands of the object.

This all seems to be very confusing since the object is seen as the original inducement to the unconscious to begin with. How can the extrovert have a compensatory unconscious attitude to an induced unconsciousness dictated by the demands of the object? In the case of the introvert the relationship to the object is repressed, therefore it makes sense that its effect could only take place via the unconscious. But in the case of the extrovert the object has already caused him or her to yield to its unconscious imperative.

Let us examine the artistic process of the extroverted and introverted artist by investigating a practical application. Both artists while making a sculpture realize that the object (the material) is establishing its own unique form and content. In reality this assertion of the object is really the contents of the sculptor's unconscious. The extroverted artist submits to the demands of the object and therefore yields to the manifestation of the unconscious. The introverted artist withdraws from the charge of the object, and also from his or her unconscious, and consequently attempts to impose his conscious intentions upon the object by dictating the form and content. As has been previously mentioned this does not match with Jung's description of the intuitive introvert who is predominantly in contact with the unconscious and therefore the archetypes.

This dilemma seems to be briefly touched upon by Jung's distinction between a person and the creative process that compels him or her. After distinguishing between the introverted and extraverted art, Jung states that Schiller's plays are an example of the introverted attitude because the material results from conscious intentionality, whereas the second part of [Goethe's] *Faust* is an example of a case where "the material is distinguished by its refractoriness" (CW15 par. 111). Jung attributed the second part of *Faust* as originating from the unconscious and this accounts for its refractoriness. Jung then makes a distinction between the psychological makeup of a poet as a person and the creative process itself.

From what I have said, it will be apparent that a shift of psychological standpoint has taken place as soon as one speaks not of the poet as a person but of the creative process that moves him. When the focus of interest shifts to the latter, the poet comes into the picture only as a reacting subject.

(CW15 par. 112)

And then in his essay on "Psychology and Literature," Jung comments on three visionary works:

In the *Shepherd of Hermas*, the *Divine Comedy*, and *Faust*, we catch echoes of a preliminary love-episode which culminates in a visionary experience. There is no ground for the assumption that the normal, human experience in the first part of *Faust* is repudiated or concealed in the second, or that Goethe was normal at the time when he wrote Part I but in a neurotic state of mind when he wrote Part II. These three works cover a period of nearly two thousand years, and in each of them we find the undisguised personal love-episode not only connected with weightier visionary experience but actually subordinated to it. This testimony is significant, for it shows that in the work of art (irrespective of the personal psychology of the poet) the vision represents a deeper and more impressive experience than human passion. In works of art of this nature – and we must never confuse them with the artist as a person – it cannot be doubted that the vision is a genuine primordial experience, no matter what the rationalists may say. It is not something derived or secondary, it is not symptomatic of something else, it is a true symbol – that is, an expression for something real but unknown. (CW15 par. 148)

It seems that Jung is espousing the existence of a primordial creative process that is separate, distinct, and somewhat alien to the personal psychology of the artist, yet works through it. I wonder if Jung's use of the term personal psychology also includes a person's psychological type or is he only referring to personal psychological attributes in the Freudian sense (e.g. repression and sublimation)? If his definition of personal psychology includes psychological type then the attributes of various psychological types such as introverted intuitive are irrelevant when one considers the autonomous nature of the visionary extroverted creative process. Perhaps, the autonomous nature of this mode accounts for Jung's statement that in the

Dionysian state the person is not a work of art but "sheer Nature" (CW6 par. 227).

The Dionysian impulse, on the other hand, means the liberation of unbounded instinct, breaking loose of the unbridled dynamism of animal and divine nature . . . The Dionysian is the horror of the annihilation of the *principium individuationis* and at the same time "rapturous delight" in its destruction. It is therefore comparable to intoxication, which dissolves the individual into his collective instincts and components-an explosion of the isolated ego through the world. Hence, in the Dionysian orgy, man finds man: "alienated Nature, hostile or enslaved, celebrates once more her feast of reconciliation with her prodigal son-Man...."Man is no longer the artist, he has become the work of art". "All the artistry of Nature is revealed in the ecstasies of intoxication". Which means that the creative dynamism, libido in instinctive form, takes possession of the individual as though he were an object and uses him as a tool or as an expression of itself. If it is permissible to conceive the natural creature as a "work of art," then of course man in the Dionysian state has become a natural work of art too; but in so far as the natural creature is decidedly not a work of art in the ordinary sense of the word, he is nothing but sheer Nature . . . (Jung, CW6 par. 227)

Jung can be seen as also developing an aesthetic from the perspective of the beholder of a work of art as well. In his essay, "The Problem of Typical Attitudes in Aesthetics," Jung builds upon Worringer's categorization of two aesthetic attitudes. These are the feeling-into attitude, which Jung calls extraverted, and the abstracting attitude, which he labels as introverted. Jung states that both attitudes are needed for an appreciation of the object and artistic creation (CW6 par. 498). Jung argues that these aesthetic attitudes can function as defense mechanisms, and as adaptive mechanisms.

Feeling-into and abstraction, extraversion and introversion, are mechanisms of adaptation and defence. In so far as they make adaptation possible, they protect man from external dangers. In so

far as they are *directed functions* they liberate from fortuitous impulses; moreover, they actually protect him, since they render self-divestiture possible for him. (Jung, CW6 par. 502)

The abstracting attitude is characterized by an uneasiness or dread of a perceived "charged" object and therefore the person withdraws from the object in order to protect himself or herself from the object. The object is perceived as having an a priori independence and animation which overwhelms the beholder, therefore introversion is induced. Jung states:

The man with the abstracting attitude [introverted] finds himself in a terribly animated world, which seeks to overpower and smother him. He therefore retires into himself, so that in himself he may contrive that redeeming formula which can be relied upon to enhance his subjective value to a point where at least it shall be a match for the influence of the object. (CW6 par. 492)

This withdrawal from the object coincides with Jung's notion of Promethean consciousness which withdraws the libido from the world (introverting) as a function of collective restrictiveness and therefore inhibits the object's symbolic and overwhelming power (CW6 par. 310). The abstracting or introverting beholder is resisting against the tendency of perceived animated objects to instigate the psychic state of participation mystique (union of the ego with the unconscious, and loss of the ego through immersion in the surrounding world). Jung writes:

As in the case of the abstracting individual, the abstract image represents a comprehensive formula, a bulwark against the disintegrating effects of the unconsciously animated object . . . (CW6 par. 501)

And:

With the abstracting attitude it is much the same, for here the object has an a priori animation and independence; far from needing any Feeling-into on the part of the subject, the object commands so strong an influence that introversion is almost forced upon one. The powerful unconscious

libido charge of the object is dependent upon its "participation mystique" with the unconscious of the introverting subject . . . Abstraction, then, seems to be a function which is at war with the original state of "participation mystique". Its effort is to part from the object, thus to put an end to the object's tyrannical hold. (Jung, CW6 par. 495-496)

Thus, it seems that this individual is divesting himself or herself by rejecting the externalization of his or her unconscious content, and therefore the archetypal expression of the collective unconscious.

In contrast, the Feeling-into attitude (extraversion) is characterized by a trusting relationship with the outside world. Here, the subject yields to a perceived inanimate object by interjecting or assimilating it. He or she, in effect, becomes the object by transferring into the object his or her own unconscious content. In this aesthetic mode the object is viewed as uncharged and therefore requires the input or "feeling-into" of the subject. Jung states:

The man with the feeling-into attitude [extravert] finds himself, on the contrary, in a world that needs his subjective feeling to give life and soul. (CW6 par. 492)

And:

But since the feeling-into subject *feels* his activity, his life, *into* the object, he therewith also yields himself to the object, in so far as the felt-into content represents an essential part of the subject. He becomes the object; he identifies himself with it, and in this way gets rid of himself. Because he objectifies himself he, therefore, de-subjectifies himself. (Jung, CW6 par. 500)

This aesthetic attitude appears to be the counterpart of the Epimethean conscious attitude in literature. However, the latter attitude is regarded as a extroverted "soulless" response to the claims of the external object. Jung perceives the feeling-into attitude as a de-subjectifying defence mechanism. Jung states:

. . . so for the feeling-into subject, the transference to the object is a

defence against the disintegration caused by inner subjective factors, which consist in boundless phantasy possibilities and corresponding impulses to activity. (CW6 par. 501)

Here, it seems that the feeling-into subject's identification with the object functions to allow him or her to escape conscious impulses originating in the unconscious, like jumping off a bridge or making a pass at a unknown person, because an emergence into the unconscious allows one to re-balance repressed instincts or reconcile aspects of ego identity with the shadow side of the self. The connection with archetypal material within the unconscious compensates for psychic imbalance and therefore prevents the disintegration of the ego.

Although, Jung's essay on the "Type-Problem in Aesthetics" necessitates an understanding of the aesthetics from the point of view of a beholding subject, the aesthetic attitudes of feeling-into and abstraction are considered applicable to the art making process.

Its [abstraction] effect is either to lead to the creation of art forms, or to the cognition of the object. Similarly, the function of feeling- into is just as effective as an organ of artistic creation as it is of cognition. For, just as the latter is grounded upon the magical importance and power of the object, feeling-into is rooted in the magical importance of the subject, whereby the object is secured by means of mystical identification.

(Jung, CW6 par. 496)

The features of the feeling-into aesthetic attitude coincides with the features of the extroverted artistic mode of creation, that we have previously discussed, because both categorizations emphasize the primacy of the object and therefore the unconscious projected on the object as we have discovered. Similarly, Jung's notion of abstraction in volume six of his collected works corresponds with his articulation of the conscious, object denying, aspects of the introverted mode of creation in volume fifteen of his collected works.

As has been mentioned previously, one work of art comes into existence as a result of the conscious intentions of the artist (the introverted) and another originates from the unconscious as a result of the autonomous complex (the extraverted). According to Jung the autonomous complex has a will of its own independent of the conscious will (CW15 par. 122). The autonomous complex is an unconscious portion of the psyche which remains subliminal until it accumulates enough libido energy to overcome the threshold or barrier of consciousness (Jung, CW15 par. 122-123). The work of art derived from it is regarded as symbolic. Jung defines the symbolic significance of the this type of art, while distinguishing between the two types of art.

We would therefore expect that works belonging to the first class [conscious] would nowhere overstep the limits of comprehension, that their effect would be bound by the author's intention and would not extend beyond it. But with works of the other class we would have to be prepared for something suprapersonal that transcends our understanding to the same degree that the author's consciousness was in abeyance during the process of creation. We would expect a strangeness of form and content, thoughts that can only be apprehended intuitively, a language pregnant with meanings, and images that are true symbols because they are the best possible expressions for something unknown-bridges thrown out towards an unseen shore. (Jung, CW15 par. 116)

Jung distinguishes between a symbol and a sign.

The true symbol differs essentially from this [sign or symptom], and should be understood as an expression of an intuitive idea that cannot yet be formulated in any other or better way. (CW15 par. 105)

As we have seen, the mode of extroverted artistic process produces such symbolic work. In Jung's essay, "Psychology and Literature," he refers to this mode of artistic creation as visionary. Jung distinguishes between the psychological mode of creation and the visionary mode, and this distinction

coincides with the previous distinctions he has made between the extroverted and introverted, the feeling-into and abstracting, modes of creativity.

For the sake of clarity I would like to call the one mode of artistic creation *psychological*, and the other *visionary*. The psychological mode works with materials drawn from man's conscious life -- with crucial experiences, powerful emotions, suffering, passion, the stuff of human fate in general. . . . Countless literary products belong to this class: all the novels dealing with love, the family milieu, crime and society, together with didactic poetry, the greater number of lyrics, and drama both tragic and comic. Whatever artistic form they may take, their contents always derive from the sphere of conscious human experience -- from the psychic foreground of life, we might say. That is why I call this mode of creation "psychological"; it remains within the limits of the psychologically intelligible . . . The gulf that separates the first from the second part of *Faust* marks the difference between the psychological and the visionary modes of artistic creation. Here everything is reversed. The experience that furnishes the material for artistic expression is no longer familiar. It is something strange that derives its existence from the hinterland of man's mind, as if it had emerged from the abyss of prehuman ages, or from a superhuman world of contrasting light and darkness. It is a primordial experience which surpasses man's understanding and to which in his weakness he may easily succumb.

(Jung, CW15 par. 140 - 141)

Jung, in his essay, "Psychology and Literature," describes the visionary work of art as a work that bursts asunder not only aesthetic form but also the values of humanity within a given epoch. Such a work then coincides with Kant's understanding of exemplary work as a product of genius because it conforms to no previous standard or rule of what a work should be. The work not only transgresses previous rules and sets up new rules and standards for subsequent works but becomes culturally progressive in its self sufficiency. Kant writes:

Fine art, on the other hand, is a mode of representation which is intrinsically final, and which, devoid of an end, has the effect of

advancing the culture of the mental powers in the interest of social communication. (CJ 44)

However, Jung's notion of the disruptive nature of such a work seems to be much more compelling than Kant's because Kant's notion of a work's disruption is limited to its effect in the field of art history whereas Jung's notion places the work in the realm of epochal compensation. In the Jungian view the work is a message which rebalances the psychic imbalance of an epoch and in so doing points to the establishment of a new era. This view coincides with Heidegger's position. Bernstein summarizes Kant's position and relates it to Heidegger's as follows:

Hence a necessary condition for a work to be 'fine', a work of genius, is that the rule effectuating the work be essentially unavailable to producer and audience. The work of fine art must be groundless, without determinate antecedents. Its being a free production, a production that cannot be explained or accounted for in terms of its antecedents, either historically or psychologically, must be constitutive of the work and manifest in its appearing. Note that the same distinction between production and creation that is at the basis of Heidegger's account of great art is at the basis of Kant's account of fine art: with Kant, however, to think creation is to think freedom in its most radical form. Thus art's having a history, its satisfying its vocation only in so far as it is dynamically historical, interrupting previous art history in order for that history to begin again, is connected with, indeed a consequence of, the human vocation for freedom that first becomes manifest in fine art. (91-92)

Heidegger, like Hegel and unlike Kant, views art's highest vocation as its capacity to found a world (or historical epoch) not just an art historical world. In *The Origin of the Work of Art*, Heidegger states as follows:

Whenever art happens -- that is, whenever there is a beginning a thrust enters history; history either begins or starts over again. History here means not a sequence in time of events, of whatever sort, however important. History is the transporting of a people into its appointed task as entry into

the people's endowment (201)

And:

Art is historical, and as historical it is the creative preserving of truth in the work. Art happens as poetry. Poetry is founding in the triple sense of bestowing, grounding, and beginning. Art, as founding, is essentially historical. This means not simply that art has a history in the extrinsic sense that in the course of time it, too, appears along with many other things, and in the process changes and passes away and offers changing aspects for historiology. Art is history in the essential sense that it grounds history. (OWA 202)

Nietzsche appears to concur with Jung that art is disruptive and epochal establishing. However, it seems that with Jung art, philosophy, and religion are intimately related, whereas Nietzsche views art as the antithesis of Western metaphysical speculation. Friedrich Nietzsche seems to have viewed art as primary in its grounding capacity which consequently displaces or replaces religion and philosophy. Kockelmans summarizes Nietzsche's position as being:

Fine art is not just one configuration of the will-to-power among others, but the supreme configuration. Thus here the will-to-power becomes truly visible as art. Now will-to-power is the ground that has to take the place of the valuation formerly promoted by religion, morality, and philosophy. (Kockelmans, *Heidegger on Art and Art Works* 51)

For Nietzsche, it appears that art has retained or increased its ability to provide an historical ground in Modernity. In fact, Nietzsche considers art as a counter movement to nihilism where the artist philosopher is seen to counter the nihilistic philosopher (Kockelmans, *Heidegger on Art and Art Works* 52). Nietzsche views the artist as an individual who is able to bring forth from the sensuous world a ground that counters the anti-life, nihilistic other worldly truth of Western Platonism. Therefore, Nietzsche claims that art is worth more than *the truth*. Nietzsche believes that art will function as a

ground for a new historical epoch. Kockelmans describes Nietzsche's position as the following:

. . . Nietzsche calls art the countermovement to nihilism and the establishment of the new, supreme values which will set the standard and ground the laws for a historical mode of Being for man which can be full of "esprit". . . (*Heidegger on Art and Art Works* 52)

Visionary Art

Jung views visionary art as something that has the potential, when its content is realized by society, to shatter the canopy or worldview of a culture because it is in touch with the dark side of life and therefore it shatters the assumptions of a given *nomos* (a meaningful order) and subsequently through time brings about a state of *anomie*. (This term *anomie* or *anomic* is usually understood as referring to a state of lawlessness, where there is a lack of usual social standards in a person or group. However, its usage in this text will refer to a socio-cultural situation which has suffered a collapse in its canopy, or main world view. This induces cultural and behavioral ambiguity and anxiety within social interaction. It also functions to undermine the common assumptions that are shared by people in a society, and therefore produces existential angst). Jung states:

The very enormity of the experience gives it its value and its shattering impact. Sublime, pregnant with meaning, yet chilling the blood with its strangeness, it arises from timeless depths; glamorous, daemonic, and grotesque, it bursts asunder our human standards of value and aesthetic form, a terrifying tangle of eternal chaos, a *crimen laesae majestatis humanae*. On the other hand, it can be a revelation whose heights and depths are beyond our fathoming, or a vision of beauty which we can never put into words . . . But the primordial experiences rend from

top to bottom the curtain upon which is painted the picture of an ordered world, and allow a glimpse into the unfathomable abyss of the unborn and of things yet to be. Is it a vision of other worlds, or of the darkness of the spirit, or of the primal beginnings of the human psyche? We cannot say that it is any or none of these. (CW15 par. 141)

Here it seems that Jung's description of visionary inspiration parallels Rudolph Otto's description of the experience of the Holy as *mysterium tremendum* and *mysterium fascinans*.

The potential of visionary work to induce a state of anomie in the viewer has been discussed by David Morgan in "Secret Wisdom and Self - Effacement." Here, he tells of his own experience of encountering the work in an exhibit called *Negotiating Rapture*. This exhibit featured the work of eleven mega-artists, including the work of Joseph Beuys and Anselm Kiefer. Morgan states:

My world crumbles before the looming prospect of a reality that threatens to replace the foundation of the familiar. My sense of order is jumbled, my status called into question, whatever I took to be certain may be thrown into doubt. (41)

As mentioned, this experience is the terrible side of what Rudolf Otto has referred to as the encounter with the Holy. Paul Tillich has referred to this type of anomic experience as the Abysmal side of the *Depth of Reason*. In regards to the abysmal element (*mysterium tremendum*) Tillich writes the following:

The threat of non-being, grasping the mind, produces the "Ontological shock" in which the negative side of the mystery of being – its abysmal element – is experienced. "Shock" points to a state of mind in which the mind is thrown out of its normal balance, shaken in its structure. Reason reaches its boundary line, is thrown back upon itself, and then is driven again to its extreme situation. The experience of ontological shock is expressed in the cognitive function

by the basic philosophical question, the question of being and non being.

("Reason and Revelation: Being and God" 113)

The *Abyss* can be conceptualized as the dimension of the ground of being which is not exhausted by creation and as that entity in which all form disappears and from which it emerges. Ontological reason or logos is grounded in a depth that precedes reason. In Jung's theory of the psychogenesis of religion this ground would be located in the unconscious. Tillich refers to this ground as the *depth of reason*. "The depth of reason is the expression of something that is not reason but which precedes reason and is manifest through it" (Tillich, "Reason and Revelation: Being and God" 79).

Tillich explains the nature of this depth in the following way:

It could be called the "substance" which appears in the rational structure, or "being-itself" which is manifest in the logos of being, or the "ground" which is creative in every rational creation, or the "abyss" which cannot be exhausted by any creation or by any totality of them, or the "infinite potentiality of being and meaning" which pours into the rational structures of mind and reality, actualizing and transforming them". ("Reason and Revelation: Being and God" 79).

The depth of reason is both hidden and expressed in myth and cult. It points to truth-itself and the ultimately real in artistic creations.

Jung states that a visionary experience is found in William Blake's paintings and poetry, in Jacob Boehme's mystical poetry, in Nietzsche's Dionysian experience and in Goethe's second part of *Faust*. Jung, as mentioned, believed that Goethe's second part of *Faust* was a visionary work because it was compensatory to Goethe's conscious attitude (CW15 par. 159). Edward F. Edinger argues that Jung thought that Goethe's *Faust* "may be a gateway leading beyond the Christian eon" (*Goethe's Faust* 15). Moreover, Edinger, like Jung, regards this work as an *enantiodromia*. This term refers to

the emergence of the unconscious opposite in the course of time. Jung believed that the previously mentioned works were compensating for Christianity's psychological deficiencies.

Edinger argues that the emergence of the Faust legend began approximately at a time coinciding with the Renaissance, the Reformation, and the Scientific Revolution (*Goethe's Faust* 13). He argues that this era of the *Anti-Christ* (an age compensatory to the Christian emphasis on the otherworldly and a transcendent God) allows for Faust's encounter with Mephistopheles (Edinger, *Goethe's Faust* 14). Mephistopheles is symbolic of the dark son, the devil, or in alchemical language he is regarded as the product of the *prima materia*, Mercurius (the archetypal shadow side of the Christ figure). Edinger states:

Ofcourse the artists, scholars, explorers, reformers and scientists of the sixteenth century did not consider their activities as devilish. They were all good Christians, they thought, who were excited by the expansion of human knowledge and energy. But things looked different from the stand point of the unconscious which, like a compensating dream, generated the Faust legend. (*Goethe's Faust* 14)

From a Jungian perspective, the importance of Goethe's Faust is that it represents the problem of a humanity that has emerged from the one-sided Christian Middle Ages into the modern agnostic materialist world. In this transition modern people have felt both guilt and existential despair in their relinquishment of the Jewish-Christian *Imago Dei*.

Faust represents modern man, who, in his hubris, has destroyed the living connection with the gods (the numinosum) and has incurred a heavy load of guilt. (Edinger, *Goethe's Faust* 82)

As a consequence of such an anomie, humanity looks within itself for any glimmer of immanent religiosity. Modern humanity desires to become

whole, a wholeness which can be experiential. The process of becoming whole, total, or complete is referred to by Jung as the process of individuation. Individuation not only relinquishes a personal conformity to a collectivity, but also unites the opposites within the self. As has been previously mentioned, the confrontation and resolution of opposites within the self also reconciles the unconscious opposites within divinity, and therefore contributes to the evolution of the *Imago Dei*.

Edinger argues that Goethe's Faust was an enantiodromia that contained symbolism pertaining to the descent into the underworld, the unification of opposites (the *Coniunctio*) and the manifestation of the quaternity, the opposites united in consciousness. The symbolic expression of these themes are intimately related to the psychic process of individuation.

The use of the term totality (*Allerein*) again indicates that Faust achieved a measure of individuation. This is also indicated by the pairs of heavenly quaternities in the final scene. One quaternity consists of Pater Ecstaticus, Pater Profundus, Pater Seraphicus plus Doctor Marianus (3 + 1). The other quaternity consists of Magna Peccatrix, the Samaritan woman, Mary of Egypt plus Gretchen. In each case the triad of figures deriving from traditional ecclesiastical iconography is completed by a personal or historical figure.

Dr. Marianus probably alludes to "an eighth-century alchemist, Morienes, Morienus, Marianus, who was one of the most spiritual of all alchemists and understood the *opus* as a human transformation system" (Jung CW18, par. 1699). In the other case it is the repentant redeemed Gretchen who completes the quaternity, emphasizing the crucial aspect of the *human* dimension in the process.

(Edinger, *Goethe's Faust* 88 - 89)

Jung, in his essay "'Ulysses': A Monologue," seems to argue that Joyce's Ulysses is an anomie itself, for it shakes the foundation of the Western world view. He says that the book depicts the grey side of spiritual nihilism and

gives no indication of a tendency towards reconstruction. He views the work as deconstructionist.

Ulysses turns its back on me. It is unco-operative, it wants to go on singing its endless tune into endless time – a tune I know to satiety – and to extend to infinity its ganglionic rope-ladder of visceral thinking and cerebration reduced to mere sense-perception. It shows no tendency towards reconstruction; indeed, destructiveness seems to have become an end in itself. (Jung, CW15 par. 172)

In the review Jung often makes bold statements like "Joyce bores me to tears", and then qualifies them" ... it is the boredom of nature" (CW15 par. 169). It appears that throughout his review, Jung is frustrated with the material and is fundamentally undecided about its artistic merit and classification. This is observable from his tendency to affirm its compensatory nature at one moment and then question its revelatory (unconsciously derived) nature the next moment. In fact, Jung is uncertain as to whether the book represents anything at all (CW15 par. 167). Jung states the following in regards to *Ulysses* and Joyce:

I am deeply convinced that we are not only stuck in the Middle Ages but also are caught in our own sentimentality. It is therefore quite comprehensible that a prophet should arise to teach our culture a compensatory lack of feeling. Prophets are always disagreeable and usually have bad manners, but it is said that they occasionally hit the nail on the head. There are, as we know, major and minor prophets, and history will decide to which of them Joyce belongs. Like every true prophet, the artist is the unwitting mouthpiece of the psychic secrets of his time, and is often as unconscious as a sleep-walker. He supposes that it is he who speaks, but the spirit of the age is his prompter, and whatever this spirit says is proved true by its effects. *Ulysses* is a *document humain* of our time and, what is more, it harbours a secret. It can release the spiritually bound, and its coldness can freeze all sentimentality – and even normal feeling – to the

marrow. (CW15 par. 184 - 185)

Here, it seems that Jung is acknowledging the compensatory artistic merit of Joyce's work. As a result, Joyce seems to be acknowledged as an innovative and "extraverted" artist. However, Jung subsequently seems to reverse his position because he can not find any indication of the presence of symbolic imagery that also exists in the visionary works of the past. Jung states:

Is this patchwork quilt of words and images perhaps "symbolic"? I am not thinking of an allegory (heaven forbid !), but of the symbol as an expression of something whose nature we cannot grasp. In that case a hidden meaning would doubtless shine through the curious fabric at some point, here and there notes would resound that had been heard at other times and places, maybe in unusual dreams or in the cryptic wisdom of forgotten races. This possibility cannot be contested, but, for myself, I cannot find the key. On the contrary, the book seems to me to be written in the full light of consciousness; it is not a dream and not a revelation of the unconscious. Compared with *Zarathustra* or the second part of *Faust*, it shows an even stronger purposiveness and sense of direction. This is probably why *Ulysses* does not bear the features of a symbolic work. Of course, one senses the archetypal background. Behind Dedalus and Bloom there stand the eternal figures of spiritual and carnal man; Mrs. Bloom perhaps conceals an anima entangled in worldliness, and Ulysses himself might be the hero. But the book does not focus upon this background; it veers away in the opposite direction and strives to attain the utmost objectivity of consciousness. It is obviously not symbolic and has no intention of being so. Were it none the less symbolic in certain parts, then the unconscious, in spite of every precaution, would have played the author a trick or two. For when something is "symbolic," it means that a person divines its hidden, ungraspable nature and is trying desperately to capture in words the secret that eludes him. Whether it is something of the world he is striving to grasp or something of the spirit, he must turn to it with all his mental powers and penetrate all its iridescent veils in order to bring to the light of day the gold that lies jealously hidden in the depths.

But the shattering thing about *Ulysses* is that behind the thousand veils nothing lies hidden; it turns neither to the world nor the spirit but, cold as the moon looking on from cosmic space, leaves the comedy of genesis and decay to pursue its course. I sincerely hope that *Ulysses* is not symbolic, for if it were it would have failed in its purpose. (CW15 par. 185 - 186)

However, near the end of his essay, Jung seems to reverse his position and view *Ulysses* as a kind of holistic spiritual exercise that is a compensatory like text which distills a new universal consciousness.

O *Ulysses*, you are truly a devotional book for the object-besotted, object-ridden white man! You are a spiritual exercise, an ascetic discipline, an agonizing ritual, an arcane procedure, eighteen alchemical alembics piled on top of one another, where amid acids, poisonous fumes, and fire and ice, the homunculus of a new, universal consciousness is distilled! (Jung, CW15 par. 201)

And:

One can see what has happened: the detachment of human consciousness and its consequent approximation to the divine -- the whole basis and highest artistic achievement of *Ulysses* -- suffers an infernal distortion in the drunken madhouse of the brothel as soon as it appears in the cloak of a traditional formula. *Ulysses*, the sorely tried wanderer, toils ever towards his island home, back to his true self, beating his way through the turmoil of eighteen chapters, and, free at last from the fool's world of illusions, "looks on from afar," impassively. Thus he achieves what a Jesus or a Buddha achieved, and what Faust also strove for -- the overcoming of a fool's world, liberation from the opposites. And just as Faust was dissolved in the Eternal Feminine, so it is Molly Bloom ... who has the last word in her unpunctuated monologue, putting a blessed close to the hellish, shrieking dissonances with a harmonious final chord. *Ulysses* is the creator-god in Joyce, a true demiurge who has freed himself from entanglement in the physical and mental world and contemplates them with detached consciousness. He is for Joyce what Faust was for Goethe, or Zarathustra for Nietzsche. He is the higher self who returns to his divine home after blind entanglement in *samsara*. In the whole book no *Ulysses* appears; the book itself is

Ulysses, a microcosm of James Joyce, the world of the self and the self
of the world in one. (Jung, CW15 par. 191 - 192)

Here it seems that the book as a whole is compensatory to the split between the phenomenal world and the numinous world so prevalent in the Christian West. Jung appears to be suggesting that *Ulysses* is an embodiment of Joyce's adoption and depiction of the Upanisadic premise that "You are that". If this is true then one could argue that it has an enantiodromia nature since it presents the antithesis of the prevalent western theological view, namely, that the self, matter, and the world (phenomenal existence) is separate from the numinous or the divine.

Joseph Campbell, in his book *Mythic Worlds, Modern Words: On the Art of James Joyce*, states that Jung did a poor job in his review of *Ulysses*. In fact Campbell wonders if Jung took his task seriously at all or was rushed. In any event, Campbell states that "as a matter of fact, psychiatrists don't have very good relationships to art of any kind" (*Mythic Worlds, Modern Words* 271). Campbell argues that Joyce's work like Thomas Mann's can be regarded as evolving from the naturalist style of his predecessors to the archetypal character of mythology (*Mythic Worlds, Modern Words* 12). Joyce, in his opinion, was creating work that represented a shift from Irish Catholic provincialism to a universal archetypal experience.

But Joyce is also making another flight; from the symbolism of the
Roman Catholic Church to the universals that Jung calls the "archetypes"
of which Christian imagery is an inflection. He escapes (so to speak)
from his own spiritual provincialism into the total humanity which
is our deep shared heritage. (Joseph Campbell, *Mythic Worlds, Modern
Words* 11)

Joyce's work, like Mann's work, can perhaps be interpreted as epochal compensation because their collective body of work represents a transition

out of Christianity into the universal experience of humanity's spiritual voyage into the abyss and its invigorated return (referred to by theoreticians of depth psychology and mythological scholars as the return to and emergence from the Great Mother, the unconscious).

Mann's *Magic Mountain* appeared in 1924, Joyce's *Ulysses* in 1922, and in both works there is a deliberate calling-in of myth, using intentionally and with direct references to mythology of the hero's voyage into the world of darkness, the abyss, and the return. (Joseph Campbell, *Mythic Worlds, Modern Words* 12)

Campbell states that Joyce begins with the images inherent within Irish Catholicism and layers them with universal symbolic meaning which consequently enhances the ability of the imagery to be associative and ultimately revelatory (*Mythic Worlds, Modern Words* 12). The universal symbolic meaning is layered in epiphanical events which are intertwined with Joyce's depiction of the Irish plight. An example of this intertwining of socio-political metaphor with compensatory symbolism is found in Joyce's story, *The Sisters*. In the story, Joyce depicts an old semi-paralyzed priest, Father Flynn, who drops the Chalice. During his wake, the old priest is placed in a position where he holds an empty Chalice upon his breast. The condition of Father Flynn is metaphoric for the Irish predicament which is its state of political and religious paralysis which contributes to the malnourishment or unfulfillment of its people. The symbolism evocative of an compensatory content results from the priest's inability to perform the maternal functions of religious ministry. The dropping of the chalice and the placing of it upon his dead useless masculine breast is metaphoric of his infertility, and malnourishment. He can't feed himself or his congregation. The parishioners must find nourishment elsewhere. They can only find it in the grail of the

Great Goddess, the unconscious. Father Flynn has entered her, cup in hand, although he has entered via a different venue.

The symbolism representative of archetypal compensation, in *Ulysses*, can be seen in the course of male initiation into the archetypal feminine. Campbell argues that *Ulysses*, like its model the *Odyssey*, uses similar motifs which are concerned with "male initiation into a world different from that of brutal masculine assertion" (*Mythic Worlds, Modern Words* 52). Campbell parallels Odysseus's encounter with a dominant temptress on the isle of Laestrygonians with Bloom's and Stephen's experience with a mother superior in a Dublin brothel. Both Bloom and Stephen, like Odysseus, are considered to be renewed and improved as a result of their contact with the feminine principle and their subsequent relinquished egotism (Joseph Campbell, *Mythic Worlds, Modern Words* 57 - 60). The archetypal feminine is also present in numerous sea motifs of mother ocean (Joseph Campbell, *Mythic Worlds, Modern Words* 70). According to Campbell the real problem of the male characters is not that they need to escape Ireland, but that they need to escape their ego consciousness and be renewed by a descent into the Mother (*Mythic Worlds, Modern Words* 65).

Campbell argues that Joyce's work coincides with Jung's understanding of the unconscious. Campbell states:

Joyce takes Jung's attitude toward the unconscious. It is interesting to read Joyce's novels in relation to what one knows of Jung and see there exactly the themes that Jung has already explicated. When we move from the *Portrait* through *Ulysses* to *Finnegans Wake*, we find the same motifs coming up, the same themes being amplified. But in the portrait, we are dealing with biography, with waking life; in *Ulysses*, we are moving through the dream realm of the biographical unconscious, with archetypal echoes beginning to come up; and when we get to

Finnegans Wake, about the time when we were *yung and easily freudened* (115. 22 - 33), the power of the archetypes takes over, and the characters mix right into each other. (*Mythic Worlds, Modern Words* 18)

Campbell argues that Joyce attempted to write a *Divine Comedy* of his own in three parts, *Ulysses*, as the *Inferno*; *Finnegans Wake*, as the *Purgatorio*; and a book that Joyce never wrote due to his death, as *Paradiso*. *Ulysses* regarded as the modern counterpart to the *Inferno*, accounts for Jung's view of it as deconstructive, tedious, and excessively nihilistic in tone.

Hell is simply the experience of your limitations, to which you are so firmly committed that nothing can break them. No one can show you the divine dimension of life that transcends your experiences. That is the state of the characters in *Ulysses* ; they are bound, locked in the hard ring of their ego systems, devaluing the mystical dimension. As Dante and Virgil wander through hell looking at souls bound to their circles, so too do Stephen and Bloom wander through Dublin.

(Joseph Campbell, *Mythic Worlds, Modern Words* 19)

This in part explains why Jung disliked the book. He perhaps feared that it expressed a condition of humanity that his own work attempted to prevent. Jung wanted to provide an alternative to modern nihilism because he believed it would ultimately destroy humanity, by preventing people from participating in an immanent religious experience in which they could reach their psychic depths. Although *Ulysses* has some archetypal symbolism, its hellish character accounts for its state of atrophy and its nihilistic tone.

Campbell has argued that *Ulysses* like much of Joyce's work departs from Christian theology as a result of Joyce's expansion of the notion of consubstantiality (*Mythic Worlds, Modern Words* 14). Joyce is regarded by Campbell as introducing the Upanisadic dictum *tat tvam asi*, "You are that" into his work thereby expanding the consubstantiality of divinity to include man and matter (*Mythic Worlds, Modern Words* 78).

In the orient, on the other hand, as both Joyce and Schopenhauer knew, the aim of the religious life is to realize that one is indeed in substance identical (that is, consubstantial) with the immanent Beings of beings, which, while transcending all categories of logical thought and temporal experience, is yet the inhabiting and supporting ground of all things: *tat tvam asi*, "you are that." And the function of art -- or, at least of Joyce's art, as he told us in the Portrait -- is to transubstantiate phenomenality so that everything is seen as an epiphany of that "thatness," radiant of its own *quidditas*, or "whatness". We normally think in Christian terms of the Incarnation; I through my humanity, relate to the manhood of Jesus; He, through His divinity, relates me then to God. But this, I believe, is not the attitude of Joyce in his art. It is my thesis that Joyce has translated the imagery of the Incarnation into Oriental terms or, rather, into such unorthodox terms as those of the Gnostic *Gospel According to Thomas*, where Christ himself is said to have declared to his disciples: "cleave a piece of wood. I am there; lift up the stone and you will find me there" (Thomas 94: 26 - 28). There is actually a great strain of this mystical tradition in the Christian West. It is usually thought of as Oriental only because the West has generally suppressed it. From time to time, however, it has reappeared in strength, as it did in the Renaissance, in the writings, for instance of Pico della Mirandola, to who Stephen likens himself in his seaside meditation. (Joseph Campbell, *Mythic Worlds, Modern Words* 78)

If Campbell is correct in his interpretation of Joyce's work, then, *Ulysses* can also be regarded as compensatory work much like Goethe's second part of *Faust* and Nietzsche's *Thus Spoke Zarathustra*. This is a result of Joyce's tendency to emphasize the importance of matter as an immanent experience of the divine and his tendency to expand the consubstantiality of the Godhead to include matter and humanity. In this sense the trinity embraces or expands to include a fourth (physical existence).

In Jung's essay on *Picasso*, who is regarded as the visual counterpart to Joyce, Jung describes the nature of some of Picasso's work as giving expression

to the antichristian and Luciferian forces that can be found in other compensatory works such as Goethe's *Faust*. Jung begins his article by stating that he is reluctant to write his short essay on Picasso because he cannot do it justice given the limitations of the article's length. In the article, Jung does not discuss the radicalness of Cubism's entry in to the fourth dimension (a depiction of an object and its space from multiple perspectives of sight) or its relinquishment of traditional onepoint and three point perspective (a depiction associated with the hierarchical order of the Jewish-Christian universe). Instead, he confines his discourse to the psychology of artistic creation, not aesthetics.

Jung states that Picasso's work reveals an increasing tendency towards a retreat from the external appearances of external objects to the experience of the unconscious. This tendency coincides with his experience of the artwork of his patients who he has divided into neurotic and schizophrenic groups. However, he states that the work of his patients is rather simple compared to the work of Modern artists. Jung places Picasso into the schizophrenic group due to the existence of a perceived fragmentary correlation in the work of both. Here, it is obviously apparent that Jung does not understand Cubism or how to look at and evaluate Modern painting. In particular, he does not seem to be able to distinguish between work that is resolved and therefore unified and work that is unresolved, and therefore "bad" or unfinished. In other words, Jung cannot distinguish between abstract art that holds together as a work, and that which does not. Jung evidently views the fragmentation of form the same in any circumstance and does not know how to read "the new painting". Also, as we have seen, Jung embraced Wilhelm Worringer's notion of art as either being abstract, world negating and introverted, or a

feeling-into, world affirming and extroverted. Picasso published his own statement on art that opposed Worringer's aesthetic (Bate 656). Picasso states:

From the painters of the origins, the primitives, whose work is obviously different from nature, down to those artists who, like David, Ingres and even Bouguereau, believed in painting nature as it is, art has always been art and not nature. And from the point of view of art there are no concrete or abstract forms, but only forms which are more or less convincing lies. (Bate 657 - 658, *Statement on art*. From *Picasso: Fifty years of His Art* by Alfred H. Barr, Jr.)

Thus, Jung's view of Picasso's work as a withdrawal from empirical objects and the world and its corresponding fragmentary schizophrenic is a result of his embracing Worringer's views and his ignorance of Cubism and Modern art.

However, Jung must be commended on his ability to comprehend the religious and psychological significance of Picasso's work. Unlike many art theoreticians and art historians, Jung recognizes through the evolution of Picasso's work, starting with the Blue period, that Picasso is giving symbolic expression to humanity's descent into the abyss, to the primacy of matter, and to integration of opposites (the *Coniunctio*). This symbolism is indicative of a modern condition that unleashes the antichristian and Luciferian forces that compensate for the remains of a one-sided past Christian epoch.

When I say "he," I mean that personality in Picasso which suffers the underworld fate – the man in him who does not turn towards the day-world, but is fatefully drawn into the dark; who follows not the accepted ideals of goodness and beauty, but the demoniacal attraction of ugliness and evil. It is these antichristian and Luciferian forces that well up in modern man and engender an all-pervading sense of doom, veiling the bright world of day with the mists of Hades, infecting it with deadly decay, and finally, like an earthquake, dissolving it into fragments, fractures, discarded remnants, debris,

shreds, and disorganized units. Picasso and his exhibition are a sign of the times, just as much as the twenty-eight thousand people who came to look at his pictures . . . And just as Faust is embroiled in murderous happenings and reappears in changed form, so Picasso changes shape and reappears in the underworld form of the tragic Harlequin - a motif that runs through numerous paintings. It may be remarked in passing that Harlequin is an ancient chthonic god. (Jung, CW15 par. 210 - 211).

Picasso's work is representative of the development of a new *Zeitgeist* which abandons the aesthetic and formal aspects of the Christian epoch and replaces it with a renewed emphasis on the demonic, the material, while transcending the limitations of traditional depictions of space.

In Jung's brief reviews of Joyce and Picasso it is apparent that he does not have a mastery of the subject of Modern art and literature, and therefore he has acknowledged his own reluctance to write on the subject. Jung states that he approaches their work from a psychological perspective and not from the position of aesthetics, but as we have seen these disciplinary lines have often become blurred within his reviews. Moreover, it appears that fellow Jungian's like Neumann, Campbell, and Jaffe have written more extensive and substantial treaties upon art and aesthetics from a Jungian perspective than Jung himself. However, Jung must be credited with the pioneering of an archetypal theory of art that is compensatory to canonical art and a one-sided Western culture. As has been previously mentioned, epochal compensatory art is related to the artist's process of individuation and therefore to the evolution of the *Imago Dei*. The manifestation of such art in literature, poetry, and visual art is regarded as revelation or compensation.

Conclusion

From our survey of Jung's numerous writings and the work of his disciples we are able to ascertain the existence of two types of art. Jung at different times has called them by different names, e.g. feeling-into and abstraction, epimethean and promethean, naive and sentimental, extroverted and introverted, and visionary and psychological. As we have seen Jung has appropriated the aesthetic distinctions made by Worringer and Schiller and then expanded upon them. Jung has distinguished between an art object that comes into existence as a result of the artist's conscious intent and control over the artistic process, and one that has an autonomous existence as a result of its self assertion over the conscious intentions of the artist and the artistic process.

The origin of this art object has been described, by Jung and Heidegger, as arising from the artist like a living thing arises from nature. Jung and Neumann argue that this type of art is a result of the autonomous complex that is a severed part of the psyche that "leads a life of its own outside the hierarchy of consciousness" (Jung, CW15 par. 115). The autonomous complex takes control of the ego and therefore subordinates the conscious to the unconscious. The content and form of art is a manifestation of the archetypes of the collective unconscious (primal image) and therefore symbolic and numinous. In great art, form and content is revelatory of a new epoch.

The attribution of a numinous quality to this type of work of art by Jung is influenced by Rudolf Otto's description of the experience of the Holy and Immanuel Kant's description of the numinous, as well as his notion of a captivating aesthetic experience called disinterested pleasure. Jung's attribution of both an immanent and numinous aspect to the work of art

bestows a revelatory significance to the work that parallels that of an ontophany (the manifestation of sacred being) or hierophany (the manifestation of the sacred).

Jung has also argued that the manifestation of the archetype, the archetypal image, is both an object and a subject and as a consequence interacts with humanity on an individual and collective basis. It can affect a person and a person can affect it. The numinosity and the reciprocity of the archetypal image squares with Eckhart's theology of the relativity of God and accounts for Jung's psychological interpretation of the evolution of the *Imago Dei* or the God image. The evolution of the God image corresponds to the unification of the opposites within the Self. This dual synthesis is referred to by Jungians as the process of individuation. Neumann has argued that the Great Masters such as Leonardo da Vinci have become individuated and have therefore created art that is both compensatory and timeless. As we have seen, both Leonardo and Michelangelo have created masterpieces which have revealed a development in the depiction of the *Imago Dei*. So in summary, it appears that innovative compensatory art is intimately tied to the individuation process and therefore to the evolution of the *Imago Dei*. It not only performs a compensatory function but can be epoch creating as well. This is the other side of the compensatory side of the coin.

This type of innovative art can in the Hegelian sense "found a world". It can therefore ground history by ushering in a new historical epoch. As mentioned before, both Heidegger and Nietzsche believed this to be the highest calling of art's vocational service. Of course this grounding comes on the heels of a displacement or disruption of a former epoch's history and truth. In the next chapter we will investigate what exactly does this

displacement and grounding entail. This will be discussed in the context of the individuation process and the development of a quaternitarian conception of divinity. There we will see that Jung's aesthetic is intimately intertwined with his teleology which underlies his psychological thought.

CHAPTER TWO: THE TELEOLOGY EMBEDDED IN JUNG'S PSYCHOLOGY

Introduction

In the previous chapter, there was an attempt to ascertain a Jungian aesthetic by investigating what Jung and fellow Jungians have directly written about art and various artists. In our investigation it became apparent that Jung has made a distinction between artistic achievements that were unconsciously and consciously produced. Throughout Jung's writings this distinction appears. However, he often uses different terms to label this distinction. As has been previously mentioned, Jung has referred to this distinction in terms of the following polarities: feeling-into and abstraction, epimethean and promethean, naive and sentimental, extraverted and introverted, and visionary and psychological. The essence of the distinction was that one mode of artistic expression, let us refer to it as the psychological, did not penetrate the surface of what humanity already consciously knew, whereas the other mode of expression, let us refer to it as visionary, penetrated to the very depths of the psyche or unconscious.

The visionary mode of artistic creation is characterized by a propensity of the psyche to unconsciously compensate for psychic onesidedness or truncated consciousness in the form of archetypal redress. This archetypal redress or compensation for psychic onesidedness is indicative of humanity's

endeavor to become whole or individuated. Archetypal redress is therefore the psychic mechanism which is operative as humanity locates the self and therefore integrates the unconscious and conscious aspects of the psyche in the interest of obtaining psychic wholeness and well being. As we have seen, the process of becoming individuated is also intimately tied to the evolution of the God Image or the *Imago Dei*. For Jung, the self is intrinsically linked to the God image. The experience of the self is the experience of the divine, and is subject to the evolution of consciousness. As we have seen, God affects humanity as humanity affects God, or in other words, the unconscious affects consciousness, and consciousness affects the unconscious. Jung's understanding of the self's relationship to divinity resembles the Upanisadic notion of the unity between *Brahman* (the macrocosm) and *atman* (the microcosm). The individual self or *atman* is of the same substance of *Brahman* (cosmic totality) and is the innermost essence of humanity. Jung in his book *Psychology and Alchemy* states:

However we may picture the relationship between God and Soul, one thing is certain: that the soul cannot be "nothing But," on the contrary it has the dignity of an entity with consciousness of a relationship to Deity. Even if it were only the relationship of a drop of water to the sea, that sea would not exist but for the multitude of drops.

(CW12 par.11)

A change in the nature of a drop (the consciousness of a person and its impact on the self) affects the sea (divinity's comprehension of itself - the unconscious).

Throughout Jung's numerous writings one encounters statements, like the previous quotation, which indicate that within Jung's psychology there is a veiled metaphysical premise. This metaphysic underlies all of Jung's writings yet it is never overtly discussed in the form of a philosophy.

In fact, the presence of such a metaphysic is occasionally denied by Jung. This may be attributable to Jung's hesitancy to do so in a rationalistic, positivistic, materialist intellectual climate. The establishment of an overt metaphysic in such a reductionist climate would hurt his reputation as a scientist and possibly undermine his vocational practice.

In this chapter, I intend to discuss the teleology that is embedded in such a metaphysic because it is the ground for Jung's psychological thought which also consequently, underlies his understanding of what innovative or visionary art entails. Jung's teleology is multifaceted, yet it is a unified coherent whole. This multifaceted quality of his teleology is a consequence of his position that the innate quest and development of individual psychic wholeness is intimately connected with the establishment of collective psychic well being, and that humanity's psychic development affects the evolution or development of the *Imago Dei*. In other words, as humanity becomes individuated (the reconciling of opposites prevalent in human nature) the contradictions within divinity reach a synthesis as well. As we have seen, there is a correspondence between the self and the God Image. Humanity's conception of God is intimately connected with its conception of the self. Humanity and divinity develop and mature together and are partners in a process which has as its goal the mutual psychic redemption of both. This is the metaphysical, and consequently the teleological, position of the seventeenth century mystic, Jacob Boehme.

Jung provided the psychological interpretation of Boehme's mysticism whereas Hegel provided its philosophical counterpart (Dourley, "The Religious Significance of Jung's Psychology" 86 - 87). For Jung, like Hegel, history is then on the march towards a greater experience of consciousness

through a dialectical synthesis of opposites. Jung's teleology, derived from his studies of mythology, alchemy, psychoanalysis, and mysticism, is embedded in a psychology which functions like a philosophy of history that then has metaphysical or religious consequences for humanity. As we will see, these consequences provide humanity with a cosmic importance and give humanity a renewed responsibility to both itself and divinity. Humanity has the task of reconciling the contradictions within itself and divinity, by first making such contradictions conscious as preliminary to their synthesis. This has the effect of bringing about the psychic health of humanity both on an individual and collective basis.

The process of making the contradictions conscious is called revelation, and the paradoxical nature of the contradictions take on symbolic form, such as can be found in mythological and cosmogonic material, e.g., the Christian Trinity - the three in one, or the Siva-Sakti hermaphrodite deity found in Hinduism. As we have seen in the previous chapter, revelation has a compensatory function, both individually and collectively.

Jung's understanding of compensation thus included a psychology of revelation. Revelation is the archetypal redress to societal imbalance authored by the self. Such redress becomes conscious in the experience of the bearer of revelation as that compensation recognized by the current culture as responding to its need to recover a painfully impaired wholeness. (Dourley, "The Religious Significance of Jung's Psychology" 75)

As we have seen, Jung and Neumann espouse the position that the visionary artist, through archetypal redress, compensated for epochal imbalance of a particular era in his or her art. Often the artistic achievement of that particular artist takes on compensatory form. Jung does not directly spell out how the teleology embedded in his psychological thought relates to artistic achievement. However, Jung's discussion of the artistic process and

art, such as the compensatory character of Goethe's Faust and significance of artists such as Joyce and Picasso, suggest that Jung appraised the merit of art from his latent teleological perspective. In fact one could argue that he looks for an indication of archetypal redress both in the work of Picasso and Joyce but is hindered by his unfamiliarity with Modern art. As we have seen, this point may account for Jung's frustration and indecisiveness within his review of their respective significance.

In this chapter, my priority is to make the argument that Jung's aesthetic is intertwined with his latent teleology embedded within his psychological thought and philosophy of history, for these are intrinsically linked. Jung does not attempt to formulate a complete aesthetic, yet, nevertheless, throughout his numerous writings he lays the foundation for the development of a Jungian hermeneutic and aesthetic based upon the numinosity inherent in the psychogenesis of revelation and its artistic counterpart, visionary archetypal art. In order to make the argument that Jung's aesthetic is derived from his teleological premise, his teleological position as well as its influences must be initially examined.

We will subsequently see that Jung's teleology has conscious affinity with the mystical experiences of Meister Eckhart and Jacob Boehme. Jung's teleology can also be detected in his psychological appraisal of Christianity, particularly its masculine Trinitarian nature which is characterized by a self and God that is psychologically onesided. In Jung's view, the Trinitarian conception of the *Imago Dei* must be superseded by a quaternitarian conception of divinity in the interest of achieving psychic wholeness and well being. The currently excluded aspects of divinity and humanity such as the feminine, the demonic, and the material need to become incorporated into

the *Imago Dei* in order for humanity to become whole. The flip side of this coin is that humanity is being compelled by divinity, the unconscious, to reconcile divinity's self contradictions (binary oppositions such as male and female, good and evil, spiritual and material) into a unified whole as a more adequate expression of divine and human totality. Christianity, because of the compensation it provided in its inception, and in its remaining vestiges of religiosity in contemporary society, has repressed and excluded the feminine, the material, and the demonic -- the fourth -- from its representation and understanding of the Godhead. For Jung, "the fourth" represented the material, the feminine, and the demonic aspects of divinity, existence and the self. Jung also refers to humanity as the fourth, because only in humanity are the opposites in the self, existence, and divinity recognized and reconciled.

The tendency of the psyche to compensate for such a onesided view of divinity and therefore the self is salient within Jung's work on the subject of alchemy. Jung realized that the alchemists' preoccupation to find the substance of prime matter which would redeem the body, the feminine, and the demonic, was an unconscious compensatory response to the Christian removal of spirit from matter and the body. The alchemists attempted to redeem that which Christ had not redeemed, matter and the physical earthly body. This search for the primal substance or the God in matter, is referred to by Jungians as introverted alchemy which is characterized by the manifestation of unconscious contents into material substances. This manifestation or projection is called active imagination and typically takes alchemical experimentation into the unknown dark recesses of knowledge, the unconscious.

It is my contention that there exists a parallel between the alchemical process and visionary artistic endeavor. Both processes are attributable to the promptings of the unconscious which initiates the individuation process where the self-contradictions within humanity and divinity become reconciled. Paradoxically, the process inherent within introverted alchemy corresponds to the extroverted artistic process. I think the two processes are essentially equivalent, and that the contradiction within the labeling corresponds to Jung's earlier attempt to appropriate and expand on Worringer's aesthetic labels.

The parallels between the visionary mode of artistic creation and the introverted alchemical process share many things in common and the activities of both vocational practices are prompted by an unconscious compulsion towards individuation, which as we have seen, functions to reconcile the opposites within the self and divinity. Therefore, both activities can be viewed as processes which are compelled by the teleos inherent in human psychological development. As we will soon see, both the alchemist and visionary artist unconsciously manifested the workings of the psyche within their dialogue with material substances. As a result, they both compensated for the limitations of the prevalent nomos, and were plunged into a darkness or an anomic situation where they could recover their authentic selves and consequently manifest revelatory content. This revelation which was manifested in the work of these individuals as a consequence of the individuation process, can be referred to as ontophany. Ontophany is the manifestation or revelation of sacred being. It has a numinous character. The nature of ontophany, from a Jungian teleological perspective is to bring about an increase in consciousness both in humanity

and its *Imago Dei*. Ontophany is the manifestation of a symbol which allows humanity to reconcile the contradictions within its self and divinity within the psyche.

In this chapter, we will initially discuss the nature of Jung's teleology and its mystical influences. This will be followed with Jung's appraisal of trinitarian and quaternitarian models of divinity. Thirdly, an attempt to discuss the psychological implications of alchemy and its correlations with the visionary artistic mode of creation will be made. We will investigate Susan Thackrey's claim that the key to understanding Jung's aesthetic is dependent upon obtaining a grasp of his alchemical work (73 - 74). Here, an attempt to investigate the psychological similarities between alchemy and visionary art will be made.

Mystical Influences Upon Jungian Teleology

Jung's teleological view that humanity was engaged in an historical process that would result in an increase in consciousness through its reconciliation of conflicting opposites in itself and therefore divinity has its genesis in the mystical experiences of Meister Eckhart and Jacob Boehme. In Jung's perspective, both Eckhart, an early fourteenth century mystic, and Boehme, a seventeenth century shoemaker and mystic, believed that humanity and divinity were so intimately linked that both were dependent upon each other for mutual redemption. In other words, both were dependent upon the other for establishment of wholeness. Each entity facilitated the growth of the other. The nature of this mutual redemption can

be explained in reference to a few Eckhartian theological concepts. These are the *divine lust* of God, *the birth of God in the soul* and *the breakthrough*.

In Eckhartian terms, God suffers a *divine lust* to be *born in the soul* repetitively, in order to become fully conscious in human consciousness, which has the effect of uniting through human synthesis the latent contradictions in divinity (Dourley, "The Goddess, Mother of the Trinity" 81 - 82). In this sense, humanity becomes so intimately intertwined with divinity that it completes divinity by identifying for a moment with the Godhead itself in the *breakthrough*. Humanity becomes the fourth and final member of a re-united quaternarian God. As Eckhart's experience moves to Boehme, the nature of the Godhead is transformed from an incomplete Trinity to a quaternity, to which humanity's synthesis of the binary contradictions in divinity creates in history. In turn, *the birth of God in the soul* and humanity's subsequent immersion into the Godhead, referred to as the *breakthrough* by Eckhart, rejuvenates the individual for a subsequent engagement in conscious daily life with renewed and expanded consciousness (Dourley, "The Goddess, Mother of the Trinity" 82). Eckhart's and Boehme's experience of the intimate process of the mutual redemption of God and humanity becomes the theological equivalent of Jung's psychological process of individuation. Ego consciousness is extended by its unification with the unconscious in the birth of the self.

Humanity and immanent worldly reality receives an increase in cosmic importance within the contemplations of Boehme. Boehme suggested that creation was necessary for divinity's self revelation because the presence of an other was necessary for self realization (Walsh 14). This becomes the basis of Hegel's master-slave dialectic. Boehme's poetic illuminations

expressed the realization that humanity functioned as the sole means in which divinity becomes conscious (Dourley, "Jacob Boehme and Paul Tillich on Trinity and God" 429). Humanity, in a sense becomes co-creator and completes both the work of creation and of the creator. In Boehme's thought will is prior to essence. In reference to the significance of Boehme's mystical experience, David Walsh states:

The enlarged importance that adheres to the world of creatures applies preeminently to man, whom Boehme with the Renaissance hermetists placed at the center of reality. He occupies this focal position because he shares the properties of all levels from the height of divine Spirit to the depth of formless matter, and he is capable of imaginatively imitating and understanding the constitution of every kind of being. Man enjoys a freedom that is akin to the divine. His nature is not predetermined but is created through his own free choice of the objects or models that absorb and shape his will. This power of free choice is derived from his consubstantiality with the primordial divine will, which endows him with the original creative power to magically change not only his own nature but that of any other reality toward which his creative power is directed. He is the transformer of the material world, and he has been entrusted with the divine mission of completing the work of creation by bringing to perfection the true nature that lies hidden within all things. In this way the new role that man assumed in the Renaissance, the role no longer of a mere contemplator but now of an operator in the cosmos, has for the first time acquired a theological foundation. For it is through mankind that the unfolding revelation of the divine ideas in nature is completed and the process as a whole reflected back to its source; man is the indispensable creature who comprehends the entire creation and thereby provides a mirror in which the revelation of God to himself is eventually completed. The way is already opened for Hegel's final overarching assertion that God exists only through man, or the Marxian and Nietzschean extensions that as his own creator man

really is God. (19 - 20)

Jacob Boehme had three intense mystical experience in the early seventeenth century to which he gave poetic form within his mystical writings. These writings, such as *Mysterium Magnum*, *The Aurora*, and the *Clavis*, take symbolic rather than discursive form. Boehme's mysticism provides the symbolic structures for the development of German Romanticism and Modern Idealist philosophy as articulated by Schelling, Hegel, and others (Walsh 29 - 30). In fact, it was through Boehme's symbolism that Schelling and Hegel were able to reconcile philosophically the rift between immanent and transcendent reality in terms of the deification of human self - consciousness, enlightenment reason with the unfolding universal spirit (Walsh 30). The unfolding of the universal spirit or *Zeitgeist* proceeds by the synthesis of thesis with antithesis, within human worldly history, through human consciousness. Hegel's dialectic of the self-opposing and self-reconciling *Zeitgeist* had its genesis in Boehme's understanding of God as the "Ens Manifestativum sui, for whom opposition and contradiction are the prerequisites of his self-realization" (Walsh 31 and 34).

Boehme made a discovery that was to be of immense importance to German idealism – that a thing can be revealed only through another thing that resists it. Light cannot reveal itself without darkness, nor good without evil, nor the spirit without the resistance of matter. (Berdyayev, Introduction ix, Boehme, *Six Theosophic Points and Other Writings*)

Boehme's importance is derived from the fact that through his mystical experiences he established a dynamic ontology which was fundamentally opposed to the prevalent belief that God or Being was fixed as in Medieval Scholasticism (Berdyayev, Introduction xii - xiii, Boehme, *Six Theosophic points and Other Writings*). Boehme then views the origin of God as

occurring in a theogonic process within eternity whose self-affirmation requires the existence of binary oppositions and their subsequent synthesis.

He [Boehme] speaks not merely of a cosmogonic or anthropogonic process, but also of a theogonic process. But "theogony" does not mean that God had a beginning and was born in time; Boehme did not mean, as did Fichte and Hegel, that God is born within a temporal process, but that God's interior and eternal life manifests itself under the form of a dynamic process, of tragedy within eternity, of battle against the darkness of nonbeing.

(Berdyayev, Introduction xviii, Boehme, *Six Theosophic Points and Other Writings*)

And:

Boehme is the originator of this brilliant doctrine according to which the love of God, in dark surroundings, transforms itself into anger, into wrath, and recognizes itself as such. Boehme always thinks in antitheses. To him all life is fire but fire manifests itself doubly. "There are two eternal lives, two different sources, and each resides within its fire. The one burns in love and the realm of of delights. The other in wrath, anger, and pain, and its materials are pride, greed, envy, and wrath; its force is like a sulphurous spirit. For the rise of pride and greed, envy and anger are a brimstone in which the fire burns, and where it blazes always feeding on this matter . . . Christ on the cross has to absorb into his secret and divine Being this angry wrath that has awakened in the essence of Adam, and through his great love to transform it into heavenly delights." Boehme conceives redemption cosmogonically and antropogonically as an extension of the creation of the world.

(Berdyayev, Introduction, xxvii, Boehme, *Six Theosophic Points and Other Writings*)

The theogonic process within Boehme's cosmology conceives of the initial state of divinity as an undetermined entity that has a desire or dark primordial will directed towards its own self revelation. In this state the *Ungrund*, the *Abyss*, or the *Nothing*, contains all the conflicting dualities

within itself, yet remains an indeterminate potential or will. This will exists prior to an essence. Boehme states:

For in the unground there is no manifestation, but an eternal nothingness; a stillness without being or colours, neither any virtue – (but in Desire colours, power and virtue come to be) – and is thus hidden in itself, and were eternally not manifest; for there would be no light, splendour or majesty, but a threefold spirit in itself, which were without (Qual) of any being. (*Six Theosophic Points and Other Writings* 12)

The *Ungrund* corresponds to Paul Tillich's notion of the abyss dimension of the ground of being and Eckhart's conception of a undifferentiated Godhead which preexists and gives birth to the Trinity. In the Eckhartian view, the Godhead is perceived as a unity where there is a unification of opposites as undifferentiated, an undifferentiated state which has the latent potential for differentiation and diversity, both within the Trinity and human consciousness. This Godhead that preexists before God can be regarded as the Cosmic Mother, the Great Mother, or the Goddess the Mother of the Trinity (Dourley, "The Goddess, Mother of the Trinity" 93). This *Ungrund* or Godhead resembles *Purusa* the primordia being in the *Purasuka* within the vedic religion, or *Prajapti* the "one" behind creation in the vedic hymn the *Golden Embryo* (O'Flaherty 26 - 31). In Jungian psychological terms this *Ungrund* is the farthest reaches of the depths of the unconscious.

In Eckhart's conception of the theogonic process the Trinity emerges from the Godhead, the Great Mother, and creates the world through a compulsion to initiate a continuous process of "*boiling over*" (*bullitio*) into creation.

As the Trinity emanates from the Mother Goddess, so does creation from the Trinity in a single process that culminates in human consciousness. It is in this context that Eckhart terms the life of the Trinity a

Bullitio, an image of a boiling or seething vitality, which culminates in a necessary *ebullitio*, a boiling over into the reality of creation.

(Dourley, "The Goddess, Mother of the Trinity " 88-89)

Here we see the affirmation of a quaternarian conception of divinity in Eckhart - the Godhead or Goddess plus the Trinity. The Trinity gives rise to creation through a sequence of events within its being. Incidentally, this sequence of events has its counterpart in several cosmogonies including the order of creation described by the poet in the Tao Te Ching.

The way begets one: one begets two, two begets three;
three begets the myriad creatures. (Tzu , Lao, Book two, XL11)

There is also the existence of a preceding quaternity in Boehme's imagery which, in his view, can only achieve a synthesis within creation, and in human consciousness.

In this imagery Boehme is working with a "preceding" quaternity as a prefiguration of what must take place in creation. The *ungrund* a source in some sense differentiates into opposites of fire and light and into a wisdom figure which provides them with an initial but preliminary and not fully real containment. For the initial differentiation into fire and light remains ambiguously unresolved within divine life itself and so demands creation as the locus of its fuller differentiation and final resolution. In fact Boehme's imagery may imply that the distinction between divine and human life and the opposites that characterize both become real only in the differentiation and resolution of these opposites in human consciousness.

(Dourley, "Jacob Boehme and Paul Tillich on Trinity and God" 434)

Boehme conceives of a primordial *Ungrund* from which the Trinity originates (The Triad consists of a dark angry wrathful masculine self-affirming fire, a feminine relational love bestowing light, and the containment of both in wisdom) and it subsequently creates human consciousness in order to contemplate itself and resolve its contradictions.

(This is a simplistic and brief, but accurate, account of Boehme's conception of the theogonic process). In order to be revealed to itself God or Being creates a separate reality where it can see its wonders, and essence reflected back to it (Walsh 73 - 77).

For the will of the eternal One is imperceptible, without tendency to anything; for it has nothing to which it could tend, save only towards itself. Therefore it brings itself out of itself, and carries the efflux of its unity into plurality, and into assumption of selfhood, as of a place of a Nature, from which qualities take their rise. For every quality has its own separator and maker within it, and is in itself entire, according to the quality of the eternal Unity. Thus the separator of each will develops in its turn qualities from itself, from which the infinite plurality arises, and through which the eternal One makes itself perceptible, not according to the unity, but according to the efflux of the unity. (Boehme, *Six Theosophic Points and Other Writings* 193)

And:

But the will to anguish, which gives birth to the anguishful nature, and which is called Father, that it is impossible to search out. We inquire only how it brings itself into the highest perfection, into the being of the Holy Trinity; and how it manifests itself in three principles, and how the essence of each source arises; what essence is, whence life with the senses has its origin, and the wonder of all beings. Thus, we recognize the third principle, or the source of this world, with the stars and elements, to be a creation from the marvels of the eternal wisdom. The third principle [creation through wisdom] manifests the first two, [will or wrath of the fire and desire or love of the quenching light] though each is manifest in itself. But the eternal Being has willed in his wonders, which have been beheld in wisdom, to manifest himself in such a property, viz. according to the ground of eternity, according to the source of wrath and of love; and has created all into a creaturely and figurative being, evil and good according to the eternal origin. (Boehme, *Six Theosophic Points and Other Writings* 24)

In creation, the third principle, wisdom as container of the opposites of fire and light, seeks to manifest the opposites in phenomenal existence in order to harmonize their existence. Wisdom can be understood in Boehme's symbolism as the figure of Sophia who is the kinetic manifestation of the second principle, feminine relational light, or the fourth principle conceived of as a container of the primordial opposites, and so uniter of fire and light (Dourley, *Jacob Boehme and Paul Tillich on Trinity and God* 434). In other words, the wisdom of God attempts to fulfill the desire of the primordial divinity to see its wonders reflected in order that divinity may gain self-revelation and achieve essence as unification of its opposites. Through wisdom, and its consequent creation of the world, an unconscious and undetermined God seeks completion in a finite existence, which provides a synthesis of the opposites inherent in divinity and then reflects the reconciliation back to God.

God is the eternal One, or the greatest gentleness [stillness], so far as he exists in himself independently of his motion and manifestation. But in his motion he is called a God in trinity, that is, a triune Being, where we speak of three and yet but of one, and in accordance with which he is called the eternal Power and Word. This is precious and supreme ground, and thus to be considered: The divine will shuts itself in a place to selfhood, as to power, and becomes active in itself; but also by its activity goes forth, and makes for itself an object, viz. wisdom, through which the ground and origin of all beings has arisen. (Boehme, *Six Theosophic Points and Other Writings* 203)

The *Ungrund*, the original state of divinity as a state of nothingness which is beyond evil and good, consists only of a will to acquire essence. This will to essence, desire, produces the first differentiation in divinity, and the

split results from the conflict between the first principle, the dark self-affirmative fire, and the second, the feminine relational light.

The somewhat quaint and esoteric imagery Boehme uses to describe this dynamic locates the first differentiation in the *ungrund*'s becoming conscious in the conflict between a dark burning fire over against a much friendlier warming light. The fire is consistently described as masculine, angry and astringent. It is the universal basis of self-affirmation within divine life and throughout creation. More, this first principle is identified with that hell into which Satan and the angels fell as punishment for their contempt of the meekness of the second principle. Such pride for Boehme is closely related to the idea of a refusal to go forth with the emanational flow into the process of divine differentiation and subsequent unification in creation. The dark fire thus symbolizes a form of individuality resistant to penetration by the love light of the second principle. As such the fire of unrelated assertion is the basis of evil within and beyond divinity. The opposite of the dark fire is the light. The light can be feminine and represents manifestation and relationality in contrast to the unrelated affirmation of the first principle. The feminine nature of the light is occasionally related to an androgynous conception of the figure of Christ whose bride is Sophia.

(Dourley, *Jacob Boehme and Paul Tillich on Trinity and God* 433)

In his initial mystical experience, Jacob Boehme had a vision that creation and human nature consisted of the opposites inherent in the constitution of God and that the synthesis of them in the experience of human consciousness completed creation, humanity, and divinity (Dourley, "Jacob Boehme and Paul Tillich on Trinity and God" 434).

Then I saw and recognized the Being of all beings, the ground and *Ungrund*, also the birth of the Holy Trinity, the descent and origin of this world and all creatures, through the divine Wisdom. I recognized and saw in myself all three worlds, as (1) the divine angelical or paradisiacal, and then (2) the dark world, as the origin of nature in fire, and (3) this external visible world, as a creation and offspring or as an

expressed essence from the two inner spiritual worlds. I saw and recognized the whole reality in good and evil, how one originates from the other and how the mother of the genetrix is, so that I was not just deeply wondering but was also gladdened [by it]. (Boehme Briefe, XII:8 qtd. in Walsh 104)

Here, Boehme writes about his mystical experience which is characterized by his realization that divinity, creation, and himself are intimately bound together through a shared unity of opposites. This realization or epiphany, for Boehme, results in a feeling of both awe and exaltation which is typically encountered by the recipient of a experience of the "Holy", otherwise referred to as a theophany. This feeling of oneness with creation and the divine resembles Abraham Maslow's idea of a peak experience (73, 80, 88) and also resembles the experience of *Sartori* in Zen Buddhism. *Sartori* is a state of enlightenment where one experiences an epiphany in which s/he overcomes the dualistic perception of the world and experiences a great release (Livingston 385). The Modernist painter, Mark Rothco has often attempted to capture this unified imageless ground in his canvas which often contain a square, a symbol of the quaternity and totality. As we will see, Gerard Dorn referred to this experience of oneness as the third stage of the alchemical *coniunctio* (Jung, CW14 par. 759). Jung has referred to this experience of unity as synchronicity.

Boehme's thought which is embedded in his mystical experience and is expressed poetically, contains a *teleos* for both creation and humanity.

The other life is a primal efflux of the separator of all powers, and is called the soul of the outer world. This life became creaturely in the emanated qualities, and is a life of all the creatures of the visible world, whereby the separator or creator of this world fashions itself and makes a likeness of the spiritual world, in which the power of the inward spiritual world forms, shapes and beholds itself. For the spiritual

world of fire, light and darkness is hidden in the visible elemental world, and works through the visible world, and by the separator imprints itself with its efflux in all things, according to each thing's kind and quality, such a quality does it receive from the separator of the inward spiritual power. Not for a possession and individual power does the visible receive the invisible, that the outer might thereby be transformed into the inner. No; that is not so. The inward power fashions itself in the way we understand this in the powers of herbs, trees and metals, that their external spirit is only an instrument of the inward spirit or the inward power, whereby the inward power imprints itself in the external spirit . . . For the tincture is nothing else than a spiritual fire and light, in which fire and light is single and united being. But because it has within it its separator, as the emanated divine will to manifestation, it is the highest reason for which the first separation of qualities comes about in the existence of this world, and belongs by its own quality to eternity. For its origin is the holy power of God. And it has a special *centrum*, viz. the most inward ground of the creature, which indeed is hidden to the mortal creature on this account, that man brought false will against it. Hence arose the curse of the earth at the fall of man. Yet this high, holy principle in its own *centrum* presses forth through all the beings of this world, and flows into the outer powers, as the sun into the elements. But the creature cannot touch the *centrum* of this power, unless it be done by divine permission, as comes to pass in the new birth.

(Boehme, *Six Theosophic Points and Other Writings* 195 -197)

In this passage, Boehme seems to state that the creation of the world and the creatures that dwell in it exist for the purpose of divine self contemplation. Moreover, the purpose or teleos of creation is not to be found in its achievement of autonomy, nor in its transformation into divinity, but in its function to fulfill the divine will to self manifest and reconcile its nature. Creation becomes an imprint or mirror of divinity itself. Boehme appears to also suggest that the *centrum*, the life force or the most inner will

of deity, is beyond human comprehension and only becomes humanly cognizant through the "new birth". In orthodox terms this new birth is interpreted as the transformation of the individual into the image of Christ. However, Boehme appears to mean something quite different since he has already stated that the purpose of creation is not its transformation into divinity, but divinity's self-realization in creation. Boehme must therefore mean that man or woman gives birth to God, and as a consequence becomes cognizant of the will of God. The will of God is to reach synthesis in humanity. This interpretation of Boehme's thought coincides with the interpretation of other scholars (Dourley, "Jacob Boehme and Paul Tillich on Trinity and God" 432 - 433) and (Walsh 93 - 105).

The Teleological Correspondence Between Jung's Psychology And The Mysticism Of Eckhart And Boehme.

This birth of God in humanity, or in Eckhartian terms, *the birth of God in the soul*, appears to be the theological counterpart of Jung's psychological understanding of the process of individuation. In this process, God or the unconscious achieves a unity with consciousness as the nature of the self, and therefore the *Imago Dei*, becomes progressively realized. In this process the polarities within divinity and the self are reconciled. In theological terms the animosity between the triune God and its very real but excluded aspects of the deity become reunited in a quaternitarian conception of divinity within human consciousness. This is the "will of God," and the will of human psyche. Jung states:

The goal of psychological, as of biological, development is self-realization, or individuation. But since man knows himself only as

an ego, and the self, as a totality, is indescribable and indistinguishable from a God-image, self-realization – to put it in religious or metaphysical terms – amounts to God's incarnation. (CW11 par. 233)

And:

So long as a mental or indeed any psychic process at all is unconscious, it is subject to the law governing archetypal dispositions, which are organized and arranged round the self. And since the self cannot be distinguished from an archetypal God-image, it would be equally true to say of any such arrangement that it conforms to natural law and that it is an act of God's will. (Every metaphysical statement is, *ipso facto*, unprovable). Inasmuch, then, as acts of cognition and judgment are essential qualities of consciousness, any accumulation of unconscious acts of this sort will have the effect of strengthening and widening consciousness, as one can see for oneself in any thorough analysis of the unconscious. Consequently, man's achievement of consciousness appears as the result of a prefigurative archetypal process or – to put it metaphysically – as part of the divine life-process. In other words, God becomes manifest in the human act of reflection. (Jung, CW11 par. 238)

Jung's concept of an archetypal process which has as its goal to establish psychic wholeness or individuation, which is responsible for the evolution of the self and the *Imago Dei*, is the psychological counterpart of Boehme's teleos within his theological thought. For Boehme humanity completes divinity by synthesizing the opposites within divinity. Humanity reconciles the contradictions inherent in an unconscious God within humanity's consciousness. This synthesis within human consciousness corresponds to the evolution of the God image within the psyche and is theologically expressed in the notion of a transition of a Trinitarian model of divinity to a quaternitarian model of divinity. Jung argued, as we have seen, that the *Assumptio Mariae* expressed the evolution of a development within the psyche which desired the deification of the feminine, the demonic and the

material as a manifestation of a need for its integration in the psyche in the interest of human wholeness.

The Assumptio Mariae paves the way not only for the divinity of the Theotokos (i.e., her ultimate recognition as a goddess), but also for the quaternity. At the same time, matter is included in the metaphysical realm, together with the corrupting principle of the cosmos, evil. One can explain that matter was originally pure, or at least capable of purity, but this does not do away with the fact that matter represents the *concreteness* of God's thoughts and is, therefore, the very thing that makes individuation possible, with all its consequences. The adversary is, quite logically, conceived to be the soul of matter, because they both constitute a point of resistance without which the relative autonomy of individual existence would be simply unthinkable. The will to be different and contrary is characteristic of the devil, just as disobedience was the hallmark of original sin. These, as we have said, are the necessary conditions for the Creation and ought, therefore, to be included in the divine plan and – ultimately – in the divine realm. (Jung CW11 par. 252)

Jung observes that the Christian notion of divinity as a Trinity is incomplete both theologically and psychologically and that the incorporation of the fourth missing elements, the feminine, the demonic, and the material provides a much more holistic conception of reality (creation), divinity and humanity. In fact, Jung argues that the conception of the *Imago Dei* derived from Trinitarian consciousness may become psychologically harmful.

Also, the Trinity is an archetype whose dominating power not only fosters spiritual development but may, on occasion, actually enforce it. But as soon as the spiritualization of the mind threatens to become so one-sided as to be deleterious to health, the compensatory significance of the Trinity necessarily recedes into the background. Good does not become better by being exaggerated, but worse, and a small evil becomes a big one through being disregarded and repressed. The shadow is very much a part of human nature, and it is only at

night that no shadows exist. (Jung, CW11 par. 286)

We will discuss Jung's appraisal of Trinitarian and quaternitarian models or archetypal configurations of divinity in more detail soon. The main point to be noted here is that Jung like his mystic predecessor, Jacob Boehme, espouses the position that humanity is the sole avenue in which the contradictions within divinity are recognized and are consequently resolved in human consciousness.

As we have seen there exists a correspondence between Boehme's mysticism and Jung's psychology. Both share the teleological premise that humanity has as its goal the synthesis of opposites latent in the *Ungrund* or divinity through human consciousness. Humanity as synthesis can then be regarded as the final fourth protagonist within the divine drama. Boehme's theology has radical implications for humanity and the immanent phenomenological world. Both receive a renewed significance and responsibility within cosmology because they are intrinsically implicated in a theogonic process. Boehme's redirection of religious experience from a transcendent, static, and predominantly inaccessible God to a God that becomes incarnated through humanity (the birth of God in the soul) paves the way for Jung's position that religious experience is intra-psychic.

Moreover, Boehme's conception of a theogonic process understood as a dialectical process allows Jung to posit the existence of a dialectic between the unconscious and consciousness which results in the evolution of the *Imago Dei*. The manifestation of the God image occurs in archetypal expression which appears to be the psychic mechanism that underlies Boehme's understanding of humanity as a mirror of God. Boehme's suggestion that creation is necessary for divine self-realization and therefore

also requires that all intramundane creatures including humanity achieve their potential and fulfillment in the interest of world transformation (Walsh 19), coincides with Jung's concept of individuation directed at obtaining psychic wholeness.

The process of individuation, as we have seen, also involves the relinquishment of societal constraints that hinder the development of an individual and the subsequent acquisition of norms, values, and behaviours that are indicative of the individuation. The expression of these new values in culture has a compensatory effect upon any given nomos. It can produce an anomic effect which collectively ultimately leads to a new reality which is a synthesis of the nomic thesis and the anomic antithesis. Jung's process of individuation conceived of as a mechanism for cultural compensation coincides with Boehme's notion that the transfiguration of immanent reality is achieved through the resolution of a dialectical conflict between polar opposites.

As has been previously mentioned, Jung and Neumann viewed the artistic achievements of visionary artists as having a compensatory effect within society. This occurs as a result of the artist's manifestation of content and form that originates from the unconscious, yet is mitigated consciously, due to the tendency of the collective conscious to manifest archetypal images that are in dialogue with, or affected by the historical and societal situation of collective consciousness. Erich Neuman argues that the "great individual," perhaps a synonym for the visionary artist, can consciously respond to the influx of unconscious content and that this is the nature of the truly creative person.

The Great Individual, on the other hand, who really is a great man in the sense of being a great personality, is characterized not

only by the fact that the unconscious content has him in its grip, but by the fact that his conscious mind also has an active grip on the content. It is immaterial whether his assimilation of the content takes the form of creation, or of interpretation, or of action; for common to all these is the responsible participation of the ego in coming to terms with the invading content, and not only its participation, but its ability to take up an attitude. Only then does the Great Individual become a creative human being. The action no longer rests with the invading transpersonal alone, but with the centroverson operating through ego consciousness; in other words, there is now a creative total reaction in which the specifically human qualities of ego formation and conscious elaboration are preserved. (Neumann, *The Origins and History of Consciousness* 426)

According to Neumann, it would appear that creativity results from a dialectical process between the unconscious and the conscious and its subsequent synthesis. The process would initially involve an unconscious reaction to conscious deficiency or imbalance within individuals and society, which would then be consciously recognized and creatively addressed. Creatively addressed means that the unconscious compensatory content is unified with conscious investigation in a synthesis within the piece. The creative manifestation would parallel, and be indicative of the individuation process itself. Both Jung and Neumann argue that what occurs in the psyche leads to powerful and artistic symbolic expression.

This synthesis of the psyche is frequently accompanied by symbols representing the new unity of opposites, such as the symbol of the hermaphrodite. The hermaphroditic nature of the uroboros reappears here on a new level. (Neumann, *The Origins and History of Consciousness* 414)

The presence of hermaphroditic symbolism is easily observable in the work of the contemporary sculptor Louise Bourgeois. Pieces like *Fillette*, 1968, *Janus Fleui*, 1968, and *Camul I*, 1969 have a "primordial (biomorphic)

generative mass" (Robins 83). Louise Bourgeois has also produced pieces like *The Destruction of the Father* which stress and celebrate the body, organic like forms, and sexuality and spirituality. Bourgeois uses cavernous void shapes, protruding belly shapes and phallic and vulva imagery similar to the archaic use of form in goddess imagery.

Bourgeois has also often contrasted pointed shapes with rounded shapes, as in the budding figure-totems with protruding belly and phallic heads, evoking fertility images: *Spring* (1949), *Breasted Woman* (1945-50), *Pregnant Women* (1947-9). (Bernadac 60)

Elinor Gadon has included Bourgeois' work in her book, *The Once and Future Goddess: A Symbol for Our Time*, 1989, because she believes that Bourgeois work epitomizes the advent of the archetype. The occurrence of hermaphroditic symbolism can also be detected in Roland Poulin's sculpture called *Dérobée*, 1995-1996. In this work, Poulin has continued to use the cross-tree imagery, but has severed the head of the cross leaving a vulva like reference within it. Here, it seems like Poulin has synthesized the masculine nature of the Christian symbol of the cross with pre-Christian matriarchal vulva symbolism. In a subsequent chapter this piece will be more thoroughly discussed.

In the Jungian view, the hermaphroditic symbolism present within the work of these two sculptors would reflect the occurrence of an individuation process inherent in both artists. Neumann states:

But the "superior power of unconscious expression" is the transcendent function, the creative elements in the psyche which can overcome a conflict situation not soluble by the conscious mind, by discovering a new way, a new value or image. Both together are an expression of the fact that a total constellation of the personality has been reached, in which the creativeness of the psyche and the positiveness of the conscious mind no longer function like two opposed systems split off

from one another, but have achieved synthesis. (*The Origins and History of Consciousness* 414)

This synthesis is achieved in symbolic form. Remember that Jung defined the nature of symbolism as a manifestation of something which cannot be fully explained in discursive form and, as here, with the capacity to unite the opposites. Its form and content is therefore paradoxical. This paradoxical nature of symbolism is reflected in the art of both Bourgeois and Poulin. Due to the polyvalent nature of symbolic work, the art of both these artists is difficult to account for in discursive form. The paradoxical nature of Poulin's art is captured by his response to an interviewer who asked about the spiritual and metaphysical nature of his art. Poulin stated that he did not have answers, only many questions. However, our interest here is to account for his creativity.

As has been recently discussed, we have referred to Neumann's account of the psychological interpretation of creativity and the "great individual." Now an attempt will be made to account for the creativity of such an individual in relation to its religious implications. The theological perspective that will be used is derived from the thought of Eckhart, Boehme, Jung and Eliade. Humanity's urge to create originates from the compelling need of divinity to become conscious through humanity and have its contradictions presented and reconciled in the consciousness of humanity. Divinity therefore has a *divine lust* to be born in the soul repetitively in order that humanity will complete the theogonic process by re-uniting the opposites inherent within divinity, creation, and humanity. Humanity has the task of reflecting this synthesis back to divinity in an ongoing reciprocity. Humanity therefore becomes an extension of divinity or the fourth protagonist in the theogonic process.

The artist as a cultural and spiritual representative of humanity works towards the manifestation of the self-contradictions in divinity and the subsequent reconciliation of them in the manifestation of his or her art. Art becomes a venue for the mirroring of this conflict and resolution. The resolution is never exhaustive and so art must go on. The nature of the art is also inherently compensatory for the prevalent canopy (nomos) which is derived from previous cosmogony. Cosmogony provides a paradigmatic understanding of the nature of God and his or her relationship with humanity. The compensatory nature of the art understood as revelation or ontophany impacts upon the mythic structure of society and therefore ultimately upon the cosmogony. The modification of the cosmogony establishes new mythic structures that consequently alter the conception of divinity and therefore of humanity. The propensity of art to ultimately change the cosmogony, and consequently society, is dependent upon its ability to produce an ontophany that moves the collective viewers into an anomic situation where prevalent wisdom or belief structures must be reassessed and possibly surpassed. As has been previously mentioned, this was David Morgan's experience when he encountered the work in an exhibit called *Negotiating Rapture* (Morgan 41). The consequent reassessment of wisdom reaches a synthesis in the form of a new view of reality which replaces and compensates for the inadequacies of the previous nomos or world view.

Jung has recognized that the loss of the orthodox Christian view of reality and its spirituality in Western society (Berger's canopy) has contributed to a condition of existential despair within Modernity. As a consequence, Jung has attempted to lay the foundation for the development of a new mythic structure which includes a move from Trinitarian consciousness to

quaternitarian consciousness in the interest of psychic wholeness. However, Jung's foundation is not a forced or contrived solution but one that emerged from Jung's study of the human psyche itself.

Jung's Psychological Appraisal Of The Trinity And Quaternity

Jung has argued that the doctrine of the Trinity in Christianity has been perpetuated by the masking of a quaternity which is a more holistic conception of divinity (CW14 par. 237). In other words, the existence of a Trinitarian conception of divinity is dependent upon the exclusion of the fourth element (the feminine, material, and the demonic) yet, relies on the fourth for its intelligibility or meaning. Jung states that there could exist no divine drama if the excluded opposites did not exist, for there would be no good without evil, male without female, and spirit without matter. Redemption currently lies in their synthesis and subsequent movement away from the exclusion of half of those binaries. However, Jung argues that within the psyche there exists a psychological need for a conscious recognition of a quaternitarian conception of divinity. Jung states that this is evident from the numerous depictions of the deification of the Virgin Mary within medieval iconography. The Papal doctrine of the Assumption of the Virgin (1950), later provided conscious affirmation of the archetypal promptings of the collective unconscious (Jung, CW14 par. 237).

Jung believed that the Trinitarian conception of divinity was incomplete and reflected a process of development in Humanity's image of divinity, which exists within the evolution of human consciousness. As a consequence, the Christian Trinitarian conception of divinity was logically,

theologically, and psychologically deficient for contemporary humanity, though it was necessary at its inception. (The investigation of this belief will subsequently be the primary focus of our discussion).

According to Jung, Trinitarianism did not provide a holistic, or completed representation of reality, divinity, or humanity but, describes a stage of development of human religious consciousness and so of the *Imago Dei*. The notion of the Trinity as symbolic of both religious and psychological development is discussed in Jung's book *Psychology and Religion: West and East*.

Three is an unfolding of the One to a condition where it can be known -- unity become recognizable; had it not been resolved into the polarity of the One and the Other, it would have remained fixed in a condition devoid of every quality. Three therefore appears as a suitable synonym for a process of development in time, and thus forms a parallel to the self-revelation of the Deity as the absolute One unfolded into Three. (Jung, CW11 par. 180)

And:

As a psychological symbol the Trinity denotes, first, the homoousia or essential unity of a three-part process, to be thought of as a process of unconscious maturation taking place within the individual.

(Jung, CW11 par. 287)

In this process the ego, or consciousness that has become autonomous is reunited with the unconscious in and by the self. In theological terms, this means that the Son is united with the Father (really the Mother) through the Spirit. Jung also states that ". . . the Trinity denotes a process of conscious realization continuing over the centuries (CW11 par. 288). He also argues, as mentioned earlier, that there is also a psychic need for its transition into a quaternity. Thus, theological developments are directed by collective

psychological needs and take tangible form in archetypal manifestations which Jung refers to as projections.

The development of the Trinity into a quaternity can be represented in projection on metaphysical figures, and at the same time the exposition gains in plasticity. But any statements of this kind can – and for scientific reasons, must – be reduced to man and his psychology, since they are mental products which cannot be presumed to have any metaphysical validity. They are, in the first place, projections of psychic processes, and nobody really knows what they are "in themselves," i.e., if they exist in an unconscious sphere inaccessible to man. At any rate, science ought not to treat them as anything other than projections. If it acts otherwise, it loses its independence. And since it is not a question of individual fantasies but – at least so far as the Trinity is concerned – of a collective phenomenon, we must assume that the development of the idea of the Trinity is a collective process, representing a differentiation of consciousness that has been going on for several thousand years. (Jung, CW11 par. 268)

The basis for a Trinitarian conception of divinity within Christianity is regarded by Jung as originating through the archetypal manifestation of the collective unconscious. Jung argues that there is no overt evidence for the existence of the Trinity in the New Testament; however, there exist latent archetypal triadic formations which emerge within the text (CW11 par. 209). These budding formations become salient as the church Fathers unconsciously restore the ancient archetype through the evolution of the creeds.

Although they [The Father, the Son and the Holy Ghost] are no evidence for the Trinity in the New Testament, they nevertheless occur and, like the three divine Persons, are clear indications of an active archetype operating beneath the surface and throwing up triadic formations. This proves that the trinitarian archetype is already at work in the New Testament, for what comes after is largely the result of what has gone before, a proposition which is

especially apposite when, as in the case of the Trinity, we are confronted with the effects of an unconscious content or archetype. From the creeds to be discussed later, we shall see that at the synods of the Fathers the New Testament allusions to the divine trio were developed in a thoroughly consistent manner until the homoousia was restored, which again happened unconsciously, since the Fathers knew nothing of the ancient Egyptian model that had already reached the homoousian level. (Jung, CW11 par. 209)

The advent and subsequent establishment of a Trinitarian conception of divinity, unconsciously resuscitated from antiquity, can be observed in the development of Christian creeds from the construction of the *Symbolum Apostolicum*, the Apostles' Creed, in the fourth century to the Creed of the Lateran Council in 1215 (Jung, CW11 par. 211 - 219). Jung states that the essential equality of unified persons found in the doctrine of the Trinity can be observed in the *Symbolum Quicumque* which has been confused with the well known Athanasian Creed (Jung, CW11 par. 218). The important point here is that Jung views the evolution of the creeds as evidence for the advent of an archetype which has affinities with archaic triad formulations such as the Babylonian triad of Anu, Bel, and Ea (CW11 par. 173). Jung also argues that Egyptian theology contains a triunity which is a prefiguration of the Trinity.

I shall pass lightly over this subject here, as I have dealt with the Egyptian prefigurations of the Trinity at greater length elsewhere, . . . I shall only emphasize that Egyptian theology asserts, first and foremost, the essential unity (homoousia) of God as father and son, both represented by the King. The third person appears in the form of Ka-mutef ("the bull of his mother"), who is none other than the *ka*, the procreative power of the deity. In it and through it father and son are combined not in a triad but in a triunity. To the extent that Ka-mutef is a special manifestation of the divine *ka*, we can "actually speak of a triunity of God, King, and *ka*, in the sense that God is the father, the king is the son,

and *ka* the connecting-link between them." (Jung, CW11 par. 177) and

(Helmuth Jacobsohn qtd. in Jung, CW11 par. 177)

Jung views the archetypal development of a triune God, or Trinity, from a monotheistic father God as reflecting a process of psychic maturation in the evolution of human consciousness. Jung states:

It could, in fact, be said that the Holy Ghost represents the final, complete stage in the evolution of God and the divine drama. For the Trinity is undoubtedly a higher form of God-concept than mere unity, since it corresponds to a level of reflection on which man has become more conscious. (CW11 par. 205).

For Jung, the consciousness of a sole monotheistic father God is reflective of a child like state of consciousness which is characterized by the passive acceptance of a pristine oneness. This state of consciousness lacks critical reflection.

Generally speaking, the father denotes the earlier state of consciousness when one was still a child, still dependent on a definite, ready-made pattern of existence which is habitual and has the character of law. It is a passive, unreflecting condition, a mere awareness of what is given, without intellectual or moral judgment. This is true both individually and collectively. (Jung, CW11 par. 270)

In contrast to the age of the Father, the age of the Son occurs when humanity reaches a level of critical thought where it becomes conscious of the imperfection of creation and the problem of evil. As a result, the archetype of the redeemer God emerges from the psyche to compensate and alleviate the tension within the psyche.

The world of the Father typifies an age which is characterized by a pristine oneness with the whole of Nature, no matter whether this oneness be beautiful or ugly or awe-inspiring. But once the question is asked: "whence comes the evil, why is the world so bad and imperfect, why are there diseases and other horrors, why must man suffer?" – then reflection has already begun to judge the Father by his manifest

works, and straightway one is conscious of a doubt, which is itself the symptom of a split in the original unity. One comes to the conclusion that creation is imperfect-nay more, that the Creator has not done his job properly, that the goodness and almightiness of the Father is fundamentally altered and is superseded by the world of the son.

(Jung, CW11 par. 201)

According to Jung, the development of the age of the Son in Western civilization occurred when the Greeks began to criticize the world, (probably due to the decline of their empire), and this led ultimately to the birth of Christianity (CW11 par. 202). The advent of the Son results in a tension between the Son and Father, as the Son comes to replace the Father. The mere existence of the Son indicates an insufficiency within the Father because the Son's existence results from a doubt in the Father's competence as Creator. For Jung, the Father and the Son are then at odds. This conflict results in the advent of the age of the Spirit which reunites the Father with the Son.

From the Father comes the Son, and common to both is the living activity of the Holy Ghost, who, according to Christian doctrine, is breathed forth ("inspired") by both. As he is the third term common to Father and Son, he puts an end to the duality, to the "doubt" in the Son. He is, in fact, the third element that rounds out the Three and restores the One. The point is that the unfolding of the One reaches its climax in the Holy Ghost after polarizing itself as Father and Son.

(Jung, CW11 par. 204)

According to Jung, the age of the Son represents a adolescent stage where there exists a psychic conflict between the unconscious and consciousness. The reflecting and rational state of consciousness known as the Son is at odds with the state of unreflecting awareness known as the Father (Jung, CW11 par. 272). In the Third stage, the age of the Spirit, the Father or unconscious is recovered but has achieved a synthesis with the Son, or consciousness.

Accordingly, the advance to the third stage means something like a recognition of the unconscious, if not actual subordination to it. Adulthood is reached when the son reproduces his own childhood state by voluntarily submitting to a paternal authority, either in psychological form, or factually in projected form, as when he recognizes the authority of the Church's teachings. This authority can, of course, be replaced by all manner of substitutes, which only proves that the transition to the third stage is attended by unusual spiritual dangers, consisting chiefly in rationalistic deviations that run counter to the instincts. Spiritual transformation does not mean that one should remain a child, but that the adult should summon up enough honest self-criticism admixed with humility to see where, and in relation to what, he must behave as a child-irrationally, and with unreflecting receptivity. Just as the transition from the first stage to the second demands the sacrifice of childish dependence, so, at the transition to the third stage, an exclusive independence has to be relinquished.

(Jung, CW11 par. 273)

In the third stage then, consciousness or the ego submits to its self or the unconscious. The Spirit is then to be regarded as the reconciler of the tension among opposites. The tension between the age of the Father and the age of the son is resolved in the age of the Spirit.

For a naive consciousness that sees everything in terms of black and white, even the unavoidable dual aspect of "man and his shadow" can be transcendent in this sense and will consequently evoke paradoxical symbols. We shall hardly be wrong, therefore, if we conjecture that the striking contradictions we find in our spirit symbolism are proof that the Holy Ghost is a *complexio oppositorum* (union of opposites). Consciousness certainly possesses no conceptual category for anything of this kind, for such a union is simply inconceivable except as a violent collision in which the two sides cancel each other out. This would mean their mutual annihilation. (Jung, CW11 par. 277)

Although the Trinity is regarded by Jung as representative of a greater development of consciousness than the existence of a sole Father or a critical

Son, it is still not a totality because it excludes the fourth element (the demonic, the feminine, and the material) and is, in the Christian tradition, inherently patriarchal. Moreover, without the fourth element the Trinity lacks meaning because a thought needs to be manifested in material reality to be actual and the existence of evil is necessary for the unfolding of the divine drama which includes redemption (Jung, CW11 par. 280). Jung argues that the Trinity is an archetypal vehicle for the advent of a quaternity archetype. The appearance of the quaternity archetype coincides with individuation.

On the contrary, the Trinity represents the most perfect form of the archetype in question. The empirical material merely shows, in the smallest and most insignificant psychic detail, how the archetype works. This is what makes the archetype so important, firstly as an organizing schema and a criterion for judging the quality of an individual psychic structure, and secondly as a vehicle of the synthesis in which the individuation process culminates. This goal is symbolized by the putting together of the four; hence the quaternity is a symbol of the self, which is of central importance in Indian philosophy and takes the place of the Deity. In the West, any amount of quaternities were developed during the Middle Ages; here I would mention only the *Rex gloriæ* with the four symbols of the evangelists (three theriomorphic, one anthropomorphic). In Gnosticism there is the figure of Barbelo ("God is four"). These examples and many others like them bring the quaternity into closest relationship with the Deity, so that, as I said earlier, it is impossible to distinguish the self from a God-image. (Jung, CW11 par. 281)

Here Jung also identifies the mandala, a quaternity, as being a symbol of the self and divinity.

As we have seen, the Christian Trinity is an incomplete representation of divinity and the self. This is due to the fact that its existence excludes physical material reality (the fourth). The Trinity therefore functions as a two dimensional model of reality which is a mere intellectual schema that lacks

tangibility. In this sense, Jung states that it resembles the Platonic conception of the world soul and is derived from the same archetype.

Although it is extremely improbable that the Christian Trinity is derived directly from the triadic World-Soul in the *Timaeus*, it is nevertheless rooted in the same archetype. If we wish to describe the phenomenology of this archetype, we shall have to consider all the aspects which go to make up the total picture. For instance, in our analysis of the *Timaeus*, we found that the number three represents an intellectual schema only, and that the second mixture reveals the resistance of the "recalcitrant fourth" ingredient, which we meet again as the "adversary" of the Christian Trinity. Without the fourth the three have no reality as we understand it; they even lack meaning, for a "thought" has meaning only if it refers to a possible or actual reality. (Jung, CW11 par. 280)

Moreover, Jung argues that Pythagorean geometry demonstrates that Plato's conception of a triadic World-Soul is an abstraction because it is two-dimensional. It therefore does not extend into three-dimensionality (physical reality) without the addition of another pair of opposites. To become three dimensional a fourth element would have to be brought into the mixture. In such a case that there would then exist two pairs of opposites united by a common mean or axis. The mean is regarded as the Spirit which is the uniter of opposites. The logic of the mathematical formula is complicated and will not be discussed here. The important point is that the triadic conception of the World-Soul, which is a manifestation of the Trinity archetype, is not a holistic conception of reality, in mathematical terms, whereas the Pythagoras' notion of the soul as a square, a manifestation of the quaternitarian archetype, is three dimensional and approaches totality. In reference to the Pythagorean school, Jung states:

The Pythagorean school was dominated by the idea that the soul was a square and not a triangle. The origin of these ideas lies far

back in the dark pre-history of Greek thought. The quaternity is an archetype of almost universal occurrence. It forms the logical basis for any whole judgment. If one wishes to pass such a judgment, it must have this fourfold aspect. For instance, if you want to describe the horizon as a whole, you name the four quarters of heaven. Three is not a natural coefficient of order, but an artificial one. There are four elements, four prime qualities, four colours, four castes, four ways of spiritual development in Buddhism, ect. So, too there are four aspects of psychological orientation, beyond which nothing fundamental remains to be said . . . The ideal of completeness is the circle or sphere, but its natural minimal division is a quaternity. (CW11 par. 246)

The Trinity is not only an incomplete mathematical representation of reality but is also deficient religiously. Jung has stated that Christianity has made the issue of the existence of evil into a major world problem by viewing reality as a battle which ultimately leads to an unendurable repression of human nature (CW12 par. 25). Also, the reality of the existence of evil is a major problem for Christian monotheism, for how can evil be when the universe is created by, and maintained by, an all powerful benevolent God. This question can be logically answered by either positing that God is not completely benevolent or is not all powerful. Another hypothesis would be that there exists some being that personifies evil; this premise would logically lead to theological dualism – two gods instead of one. One of the Christian answers to this dilemma is that evil is a *privatio boni* (the absence of the good) (Jung, CW11 par. 247). Its other answer is that evil came into existence through the fall of Lucifer, who is not a god but a fallen angel. This concept of *Privatio boni* denies the reality of evil which in turn makes the good equally non-substantial. Jung states:

This classic formula robs evil of absolute existence and makes it a shadow that has only a relative existence dependent on light. Good, on the other hand, is credited with a positive substantiality. But, as

psychological experience shows, "good" and "evil" are opposite poles of a moral judgment which, as such, originates in man. A judgment can be made about a thing only if its opposite is equally real and possible. The opposite of a seeming evil can only be a seeming good, and an evil that lacks substance can only be contrasted with a good that is equally non-substantial. Although the opposite of "existence" is "non-existence," the opposite of an existing good can never be a non-existing evil, for the latter is a contradiction in terms and opposes to an existing good something incommensurable with it; the opposite of a non-existing (negative) evil can only be a non-existing (negative) good. If, therefore, evil is said to be a mere privation of good, the opposition of good and evil is denied outright. How can one speak of "good" at all if there is no "evil"? Or of "light" if there is no "darkness," or of "above" if there is no "below"? There is no getting round the fact that if you allow substantiality to good, you must also allow it to evil. (CW11 par.247)

It also seems logical that if God is the creator there would not exist anything which was not contained in Him, even evil. The existence of something that was not God such as the absence of the good would mean that there is some circumstance where God would not be present. This contradicts the idea that God is omnipresent.

In a monotheistic religion everything including good and evil, light and dark, and existence and nonexistence must be traced back to God. Even the fall of Satan and the entrance of evil into the world would ultimately be traced back to God, since an omniscient God created Lucifer.

In a monotheistic religion everything that goes against God can only be traced back to God himself. This thought is objectionable, to say the least of it, and has therefore to be circumvented. That is the deeper reason why a highly influential personage like the devil cannot be accommodated properly in a trinitarian cosmos. It is difficult to make out in what relation he stands to the Trinity. As the adversary of Christ, he would have to take up an equivalent counter position and be, like him, a "son of God." But that would lead straight back to

certain Gnostic views according to which the devil, as Satanael, is God's first son, Christ being the second. A further logical inference would be the abolition of the Trinity formula and its replacement by a quaternity. (Jung, CW11 par. 249)

As has been previously mentioned, Jung argues that the existence of the Trinity and the corresponding Christian drama of redemption requires the existence of the fourth for its meaning. In reference to an alchemical schema representing a quaternity, Jung states:

Here we have another of those well-known quaternities of opposites which are usually masked as a triad, just as the Christian Trinity is able to maintain itself as such only by eliminating the fourth protagonist of the divine drama. If he were included there would be, not a Trinity, but a Christian Quaternity. For a long time there had been a psychological need for this, as is evident from the medieval pictures of the Assumption and Coronation of the Virgin; it was also responsible for elevating her to the position of mediatrix, corresponding to Christ's position as the mediator, with the difference that Mary only transmit grace but does not generate it. The recent promulgation of the dogma of the Assumption emphasizes the taking up not only of the soul but of the body of Mary into the Trinity . . .

(Jung, CW14 par. 237)

In Jung's view the *Assumptio Mariae* functions as an avenue for the return of the goddess and the advent of the quaternity. The bodily assumption of Mary functions to re-deify matter and consequently the soul of matter (CW11 par. 252).

Medieval iconology, embroidering on the old speculations about the Theotokos, evolved a quaternity symbol in its representations of the coronation of the Virgin and surreptitiously put it in place of the Trinity. The Assumption of the Blessed Virgin Mary, i.e., the taking up of Mary's soul into heaven with her body, is admitted as ecclesiastical doctrine but has not yet become dogma. Although Christ, too, rose up with his body, this has a rather different meaning,

since Christ was a divinity in the first place and Mary was not. In her case the body would have been a much more material one than Christ's, much more an element of space-time reality. Ever since the *Timaeus* the "fourth" has signified "realization," i.e., entry into an essentially different condition, that of worldly materiality, which, it is authoritatively stated, is ruled by the Prince of this world – for matter is the diametrical opposite of spirit. It is the true abode of the devil, whose hellish hearth-fire burns deep in the interior of the earth, while the shining spirit soars in the heavens, freed from the shackles of gravity. The *Assumptio Mariae* paves the way not only for the divinity of the Theotokos (i.e., her ultimate recognition as a goddess), but also for the quaternity. At the same time, matter is included in the metaphysical realm, together with the corrupting principle of the cosmos, evil. (CW11 par. 251-252)

The soul of matter is the adversary of Christ, Lucifer, the *Serpens mercurii* (Jung, CW12 par. 26). This refers to the division between good and evil, matter and spirit, and masculine and feminine which occurred during the advent of Christianity. The alchemists such as Gerard Dorn, attempted to compensate for this state by creating "a savior from the womb of the earth as an analogy and complement of God's son who came down from above" (Jung, CW14 par. 704). This savior was called Mercurius. Christianity had split the Christ figure in half by separating the soul from the body and spiritualizing the soul. This is referred to as the alchemical stage of the *unio mentalis*, and was believed by alchemists to be the point in which Christianity had left off. The Christian exits through the "window of eternity" and finds bodily redemption in the next world. Christianity had redeemed the soul yet the body remained corrupted.

The alchemists attempted to finish the work of redemption by redeeming that which Christ had not redeemed, the material body. (Ultimately, they wanted to unite the two worlds, material and spiritual, into

a one world, *unus mundus*.)They therefore attempted to create Mercurius, a dual androgynous being that is both spiritual and material. This God in matter would result in the unification of the Christ figure, the heavenly lapis, with his shadow brother Satanael, the lower son, the poisonous dragon, sublunary matter, the devil, the dark side of Mercurius. (Alchemist's referred to this stage as the *Caelum*, in which the purified soul returns to the body). In the last alchemical stage all of the opposites are reconciled with each other and the one world is established. In this last coniunctio the spiritualized soul is united with the *corpus glorificationis* or sublime body. Here, material creation, the fourth, becomes resacralized as it marries the Trinity and becomes part of the Godhead.

In psychological terms, Mercurius is symbolic of the emergence of the self because in the embrace between the two sons, the ego becomes conscious of the shadow side of the self and consequently establishes a synthesis with it through the individuation process. Here the opposites inherent in humanity are united in the self. Jung also states that the Assumption of Mary is the symbol for the supreme union of opposites:

The Assumption is really a wedding feast, the Christian version of the hierogamos, whose originally incestuous nature played a great role in alchemy. The traditional incest always indicated that the supreme union of opposites expressed a combination of things which are related but of unlike nature . . . (CW14 par. 664)

The Trinity is essentially a masculine deity and is therefore incomplete because the feminine aspect is missing. Jung argues that the church's concession towards the representation of an androgynous Christ and its concession to the veneration of the Mother of God is not an adequate solution to the problem of opposites which ultimately constitutes divine and

psychological reality (CW12 par. 22 and 25). Only a transition from a Trinitarian representation of divinity to a quaternitarian model will suffice in reflecting human psychological totality. Jung regards alchemy as an undercurrent of Christianity which attempted to resolve the tension between the opposites that existed in the religion (CW12 par. 26). This will be discussed further subsequently.

Jung has stated that images of self can not be distinguished from the *Imago Dei*. He has also argued that "Christ exemplifies the archetype of the self" (Jung, CW9ii par. 70). This seems odd since in the Orthodox Christian view darkness has no share in Christ with the good. The absence of evil within the Christ figure would logically disqualify Him from being considered a symbol of the self which is a totality. However, in the *Aion*, Jung claims that the "original Christian conception of the *imago Dei* embodied in Christ meant an all-embracing totality that even included the animal side of man" (CW9ii par. 74). He then qualifies this by saying that the "Christ-symbol lacks wholeness in the modern psychological sense, since it does not include the dark side of things but specifically excludes it in the form of a Luciferian opponent" (CW9ii par. 74). For Jung, human nature is composed of both good and evil, and psychological health is dependent upon a unification of both within the psyche. If this dual aspect of human nature is denied and consequently repressed a pathological condition will be the result. According to Jung the Christian image of the self, which is Christ, requires the recognition and integration of its Luciferian shadow for psychic wholeness. The integration of the Luciferian aspect within the self and therefore divinity produces a quaternity.

This quaternio characterizes the psychological self. Being a totality, it must by definition include the light and dark aspects,

in the same way that the self embraces both masculine and feminine and is therefore symbolized by the marriage quaternio. This last is by no means a new discovery, since according to Hippolytus it was known to the Naassenes. Hence individuation is a "mysterium coniunctionis", the Self being experienced as a nuptial union of opposite halves and depicted as a composite whole in mandalas that are drawn spontaneously by patients. (Jung, CW9ii par. 117).

The mandala imagery, to which Jung alludes, also occurs in works of art.

Throughout our discussion it has become apparent that the trinitarian view of divinity, and therefore the self, is psychologically incomplete. (Remember that Jung stated that the experience of the God image and the self were the same). In other words, such a view excludes aspects of human nature that are needed for a person to become psychologically whole and therefore individuated. Such excluded aspects of human nature were the feminine, the material, and the demonic; these are the missing fourth. As we have seen a transition to a quaternitarian conception of divinity, and therefore the self, would remedy this situation. The psyche is accomplishing this through archetypal redress, one of whose manifestations is art.

Alchemy As An Undercurrent Of Christianity

Jung's study of alchemy reveals that it, as an undercurrent of Christianity, was an attempt to compensate for a perceived incomplete state of human redemption, for the excluded aspects of human nature and divinity still remained unredeemed. Christ had redeemed the soul, yet the body was not included in the experience of redemption. However, through the alchemical manipulations of material the alchemist hoped to find, not false gold (wealth), but a gold which was the celestial substance found in matter. In

alchemy it has been referred to as the *quintessence*, the *balsam*, the *philosophic wine*, the *lapis*, the *caelum*, the primordial substance, Mercurius, and the god in matter (*anima mundi* or *deus terrenus*) (Jung, CW14 par. 700, 705, 748, 759, 770, and 779). Through this primordial substance, they hoped to create a sublime body and unite it with the purified soul and complete the *coniunctio*.

The alchemists believed that a person essentially consisted of three parts, the body, the soul (Jung's psyche) and the spirit (Jung's self). The problem was that the soul was imprisoned in a body that was corrupt or carnal, due to the very nature of its physical existence. The body would have desires which were analogous to the state of addiction, and would consequently imprison and corrupt the soul. The alchemists were pre-occupied by the problem of human redemption. They believed that redemption could occur through a three fold process.

The first stage was called the *unio mentalis*. This was the separation of the soul from the body by the spirit. The result of this process would be a spiritualized soul. This process was depicted in the alchemical symbolism of death. These representations included the motif of the King dissolving in water, the dragon embracing the woman in the grave, and the depiction of two animals fighting (Jung, CW14 par. 669).

The alchemists believed that this stage was as far as Christianity had gotten in achieving redemption. Christ had redeemed the soul, but the body had yet to be redeemed. As previously mentioned, the Christian steps through the "window of eternity" and in heaven receives a spiritualized body. However, this state was unsatisfying for the alchemist, and he or she

continued with the work of achieving total human redemption within earthly existence.

Whereas the Christian belief is that man is freed from sin by the redemptory act of Christ, the alchemist was evidently of the opinion that the "restitution to the likeness of original and incorrupt nature" had still to be accomplished by the art, and this can only mean that Christ's work of redemption was regarded as incomplete. (Jung, CW14 par. 27)

And:

Had the alchemists not had at least a secret premonition that their Christian *unio mentalis* had not yet realized the union with the world of the body, their almost mystical thirst for knowledge would scarcely be explicable, let alone the symbolism, rivaling that of Christianity, which began to develop already at the end of the thirteenth century. The Christ-lapis parallel shows more clearly than anything else that the world of natural bodies laid claim to equality and hence to realization in the second stage of coniunctio. (Jung, CW14 par. 747)

The second stage of the coniunctio was called the *Caelum* (heaven on earth). Here there would be a reincarnation of the spiritualized soul and reunification with the body. The soul purified by spirit would be united with the body. The problem in this stage was that the spiritualized soul would return to its previous corrupted condition by being returned to a corrupted body. The Mercurius (self) would then escape and return to its former nature (Jung, CW14 par. 742). "Psychologically, it would mean that the insight gained by the withdrawal of projections could not stand the clash with reality and consequently, that its truth could not be realized in fact" (Jung, CW14 par. 744). This would result in doubt, and despair.

As a result of this problem, the body had to become redeemed in order to be unified with the spiritualized soul. The alchemist attempted to exact that celestial substance in matter which would create a *corpus glorificationis*,

or sublime body, which could be united with the spiritualized soul. This unification of the *corpus glorificationis* with the spiritualized soul would achieve the final phase of the coniunctio, the *unus mundus*. Here, all the opposites inherent within existence are reconciled. In this stage the masculine Trinity marries the material creation. A person who has experienced the *unus mundus* would observe the divine in all being because he or she would be one with the ground of Being.

The birth of Alchemy occurred approximately around the time of the birth of Jesus Christ, although its beginnings may have occurred a century before (von Franz 1). von Franz states that the alchemist's endeavor to redeem the body and matter by finding the God seed in matter resulted through a synthesis of Egyptian technological practices and Greek naturalist thought (1). The Egyptians were concerned with the task of preserving the body for the next life, and the Greeks were concerned with locating the primal substance from which everything else was derived. von Franz identifies the Egyptian practice with extraverted alchemy and the Greek practice with introverted alchemy (7). The advent of the Christian *Zeitgeist* combined with the Egyptian and Greek influences contributed to an alchemical synthesis which adopted as its teleological goal the redemption of the body and matter through the acquisition and extraction of the quintessence -- the God seed.

Similarities Between Alchemist Procedures And The Artistic Process

Jung's understanding of the alchemist's endeavor and the alchemical process shares features with the artist's endeavor and the artistic process. This is probably why Susan Thackrey has stated that the real key to understanding

Jung's view of art is to be found in the examination of his alchemical work (73 - 74). The examination of Jung's alchemical work reveals that in his thought there exists a common teleological presupposition which also informs his understanding of visionary art. Moreover, both practices involve processes that have similar psychological implications and desired psychological outcomes. Both processes are instrumental in obtaining the individuation of the practitioners. Both processes are a compensatory and complementary undercurrent of the prevalent *Zeitgeist* and both are directed towards achieving the mutual redemption of humanity and divinity. As previously mentioned, the visionary or extroverted art process also resembles the practice of introverted alchemy because both processes involve the projection or manifestation of unconscious contents through the manipulation of materials.

The alchemist was often moved to investigate in unknown terrain in order to find and extract that celestial substance which would serve as a catalyst for the redemption of the body through its union with the soul, spirit and world. Often their alchemical experiments resulted in terrible consequences. Many practitioners became poisoned, and burnt, which often resulted in madness or death. For the alchemists this risk did not prevent the practitioners from searching for the mystery of the Godhead in matter. von France argues that the truly great and creative individuals have always attempted to find out more about that which is the basis of existence, and that humanity's experimentation with materials has always been about the uncovering of the divine mystery (10).

Man's curiosity which has led him to experiment with materials was always based on the idea that indirectly he could find out more about the Godhead, or the divine mystery, the ultimate mystery of

existence. (von Franz 10)

This attempt to find the mystery of God in matter was called introverted alchemy. Introverted alchemy contained an introspective psychological aspect which went hand in hand with alchemical experimentation. In reference to the introverted alchemists, von Franz states:

These people approached the problem from another presupposition, namely that the mystery they were looking for, the mystery of the structure of the universe, was in themselves, in their own bodies and in that part of their personality which we call the unconscious, but they would say in the life of their own material existence. They thought that instead of taking outer materials you could just as well look inside and get information directly from that mystery because you were it . . . But since all these materials are within you, you can also contact them directly and in that way they contacted what we would now call the collective unconscious, which to them was also projected into the inner aspect of their own bodies. They consulted these powers directly through what they called meditation and therefore most of these introverted alchemists stressed the fact that one should not only experiment outwardly but should always insert phases of introversion with prayer and meditation and a kind of yoga. (8)

The choice of materials, and their consequent manipulation was not only determined by past alchemical knowledge but by the unconscious. The material used, had psychological meaning. For example, lead as a poisonous substance was considered to be the spirit of *Saturn* and the devil (von Franz 16), for lead was symbolic of *melancholia* and *mania*. The alchemists psychologically projected content into matter, and then used the material, due to its symbolism, to achieve their desired psychological results.

The introverted approach in alchemy shows that it is just as much an investigation of the collective unconscious as of matter. In this purely psychological trend in the alchemical symbolism we can recognize what we do now when we experiment with the unknown,

objective, basic layer of our own make-up. Many alchemists practiced what Jung discovered long ago without alchemy, namely active imagination. (von Franz 20)

Active imagination is the projection or manifestation of the unconscious in material. The alchemists often gave expression to the content of the unconscious when they experimented in the dark (von Franz 16). This process of manifesting the contents of the unconscious was regarded by Jung as a defining feature of the extroverted or visionary artistic process. As has been discussed, the artist manifested the contents of his or her unconscious in the material. Moreover, Jung hypothesized the existence of an autonomous complex, which was regarded as a split off portion of the psyche that harnessed the ego for its purposes (CW15 par. 115). Sometimes, as Thackery has pointed out, art is conceived as having a will of its own. Jung states:

Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and personal aims, but as an artist he is "man" in a higher sense – he is "collective man," a vehicle and molder of the unconscious psychic life of mankind. (CW15 par. 157)

Here it seems that Jung's interpretation of the activity of the artist and art is based on the teleology latent within his psychological thought and his philosophy of history. In Jung's view both the artist and alchemist are directed by the unconscious and such direction is most readily observable when both practitioners are led into the unknown within their respective practices. Aniela Jaffe in her essay, "Symbols in the visual arts", comments upon the paraphrased statements of various modern painters:

Painters began to think about the "magic object" and the "secret soul" of things. The Italian painter Carlo Carra wrote: "it is common things

that reveal those forms of simplicity through which we can realize that higher, more significant condition of being where the whole splendor of art resides." Paul Klee said: "The object expands beyond the bounds of its appearance by our knowledge that the thing is more than its exterior presents to our eyes." And Jean Bazaine wrote: "An object awakens our love just because it seems to be the bearer of powers that are greater than itself." Sayings of this kind recall the old alchemical concept of a "spirit in matter," believed to be the spirit in and behind inanimate objects like metal or stone. Psychologically interpreted, this spirit is the unconscious. It always manifests itself when conscious or rational knowledge has reached its limits and mystery sets in, for man tends to fill the inexplicable and mysterious with the contents of his unconscious. He projects them, as it were into a dark, empty vessel. (Jaffe 254)

Jung's understanding of alchemy and visionary art includes a latent telos which is embedded in his thought. According to Edinger, the ultimate purpose of alchemy was to reconcile the contradictions of God in the self. The alchemists attempted to unite the opposites inherent in human nature and by doing so would also reconcile the split in opposites within divinity.

The unavoidable internal contradictions in the image of a Creator-God can be reconciled in the unity and wholeness of the self as the *Coniunctio oppositorum* of the alchemists or as a *Unio mystica*. In the experience of the self it is no longer the opposites "God" and "man" that are reconciled, as it was before, but rather the opposites within the God image itself. The essential new idea is that the purpose of human life is the creation of consciousness. (Edinger, *The Creation of Consciousness* 16)

This reconciliation of the opposites in the self and God is, as has been mentioned before, called individuation. Edinger states that Jung regarded the secret of alchemy as the transformation of God (*The Creation of Consciousness* 103). This transformation would result from the unification of the two sons of God, the lower earthly son Satan and the higher son Christ

(Jung, CW12 par. 26-27). Christ would be reconciled with his shadow brother in the self. As previously mentioned, in order to accomplish this, which is the second coniunctio, the God in matter, Mercurius, had to be extracted from matter (Jung, CW14 par. 700).

Artist As Alchemist

Jaffe argues that artists in modernity such as Mondrian, Kandinsky, and Marc were engaged in a artistic endeavor which approaches mysticism. Jaffe argues that these artists were pre-occupied with the quiescence behind everything, and that their attempt to express pure reality, that which is behind the changing of natural forms, paralleled the alchemists attempt to locate and extract the primal substance, Mercurius.

A great number of artists were seeking to get past appearances into the "reality" of the background or the "spirit in matter" by a transmutation of things -- through fantasy, surrealism, dream pictures, the use of chance, ect. The "abstract" artists, however, turned their backs on things. Their paintings contained no identifiable concrete objects; they were, in Mondrians's words, simply "pure form". But it must be realized that what these artists were concerned with was something far greater than a problem of form and the distinction between "concrete" and "abstract," figurative and non-figurative. Their goal was the center of life and things, their changeless background, and an inward certitude. Art had become mysticism. The spirit in whose mystery art was submerged was an earthly spirit, which the medieval alchemists had called Mercurius. He is a symbol of the spirit that these artists divined or sought behind nature and things, "behind the appearance of nature." Their mysticism was alien to Christianity, for that "Mercurial" spirit is alien to a "heavenly" spirit. Indeed, it was Christianity's dark adversary that was forging its way in art. Here we begin to see the real historical and symbolic significance of "modern art." Like the

hermetic movements in the Middle Ages, it must be understood as a mysticism of the spirit of earth, and therefore as an expression of our time compensatory to Christianity. (Jaffe 262 - 263)

Jaffe states that no other artist appreciated this mystical aspect of art greater than Kandinsky (263).

Alchemy was an attempt to compensate for the gap in the Christian world view and as such it functioned as an undercurrent to mainstream thought (Jung, CW12 par. 26). As a compensatory undercurrent, alchemy was plagued by the problem of opposites, because Christianity had separated the soul from the body and ended the redemption there. Christianity also had functioned to produce a split in divinity itself, for good was separated from evil, the masculine from the feminine, the God from the Goddess, and the heavenly sphere from the earth and the nether world. Alchemy was an attempt to reunite the opposites in divinity and the self and this can be observed in one of its central axioms, namely the saying of Maria Prophetissa: "One becomes two, two becomes three, and out of the third comes the one as the fourth" (Jung, CW12 par. 26). This axiom functioned like a religious and psychological mandate for alchemical endeavor. Jung states:

The point is that alchemy is rather like an undercurrent to the Christianity that ruled on the surface. It is to this surface as the dream is to consciousness, and just as the dream compensates the conflicts of the conscious mind, so alchemy endeavours to fill in the gaps left open by the Christian tension of opposites. Perhaps the most pregnant expression of this is the axiom of Maria Prophetissa quoted above, which runs like a *leitmotiv* throughout almost the whole of the lifetime of alchemy, extending over more than seventeen centuries. In this aphorism the even numbers which signify the feminine principle, earth, the regions under the earth, and evil itself are interpolated between the uneven numbers of the Christian dogma. They are personified by the *serpens mercurii*, the

dragon that creates and destroys itself and represents the *prima materia*. This fundamental idea of alchemy points back to the . . . (Tehom), to Tiamat with her dragon attribute, and thus to the primordial matriarchal world which, in the theomachy of the Marduk myth, was overthrown by the masculine world of the father. The historical shift in the world's consciousness towards the masculine is compensated at first by the chthonic femininity of the unconscious. (CW12 par. 26)

In this axiom we see that the alchemists were compelled by the psyche to compensate for the state of masculine psychic onesidedness. According to Jung, the even numbers signify the feminine, the earth, and the below (CW12 par. 25). Moreover, these even numbers are symbolic of the *Serpens Mercuri*, the dragon who corresponds to the primal mother, who creates and destroys herself. The insertion of the even numbers with the uneven also symbolizes the alchemists attempt to unite the two sons (Christ and Satan) and unite the two worlds. The lower son (the *Filius Philosophorum*) Satan, is the son of Tiamat that takes on her features or attributes (Jung, CW12 par. 29). He has a masculine name but is a hermaphrodite and is identified with evil. He is the shadow brother of Christ (Jung, CW11 par. 249).

This ultimate union of all opposites, the third stage of the coniunctio, was referred to as the *unus mundus* (the mysterious union of opposites). In the second stage of the coniunctio the *unio mentalis* (spirit and soul) is unified with the body which results in the lapis or birth of the self (Jung CW14 par 758). In the third stage all opposites are reconciled as the lapis or self, the product of the second stage, is united with the "original *unus mundus* (the one world) (Jung, CW14 par. 664). Expressed in Eastern terminology, this means that the atman (the self) is united with Brahman

(cosmic totality). The alchemists expressed this union through the symbolism of the *hierosgamos* (the marriage of gods and goddesses as heroes).

The problem of opposites called up by the shadow plays a great – indeed, the decisive – role in alchemy, since it leads in the ultimate phase of the work to the union of opposites in the archetypal form of the *hierosgamos* or "chymical wedding." Here the supreme opposites, male and female (as in the Chinese yang and yin), are melted into a unity purified of all opposition and therefore incorruptible.

(Jung, CW12 par. 43)

Often this unification takes the symbolic form of the royal marriage between the king and queen, or emperor and empress, as in the *Rosarium philosophorum* (Jung, CW14 par. 2). It also is symbolically expressed in the myth of the transformation of the old feeble king into the *filius regius*. The *filius regius* is the renewed or transformed hermaphrodite king, whose transformation occurs through his encounter with, or descent into, the Great Mother, the unconscious (Jung, CW14 par. 505). The alchemist typically regarded the king as symbolic of the Christian view of the world in the middle ages which had become stagnated and required a subsequent renewal (Jung, CW14 par. 507). In the Arthur legend, Arthur represents the feeble king who must drink from the grail (the Great Mother) in order to become transformed and rejuvenated as the *filius regius*. The symbolic meaning of this legend is clear, Christianity as an expression of the masculine must become united with the excluded feminine aspects of reality to become whole and rejuvenated.

In alchemy there was as much emphasis upon the feminine aspect of existence and divinity as the masculine. As such, it can be regarded as an endeavor to re-deify the Mother of God. In the middle ages, alchemy became a

means in which the cult of the Mother of God was protected against the spirit of the reformation.

For our modern consciousness the dogmatic image of Christ changed, under the influence of evangelical Protestantism, into the personal Jesus, who in liberal rationalism, which abhorred all "mysticism," gradually faded into a mere ethical prototype. The disappearance of the feminine element, namely the cult of the Mother of God, in Protestantism was all that was needed for the spirituality of the dogmatic image to detach itself from the earthly man and gradually sink into the unconscious. When such great and significant images fall into oblivion they do not disappear from the human sphere, nor do they lose their psychic power. Anyone in the Middle Ages who was familiar with the mysticism of alchemy remained in contact with the living dogma, even if he was a Protestant. This is probably the reason why alchemy reached its heyday at the end of the sixteenth and in the seventeenth century: for the Protestant it was the only way of still being Catholic. (Jung, CW14 par. 509)

The alchemists not only protected the cult of the Mother of God but, also prepared Christendom for the dogma of the Assumption (Jung, CW14 par. 664). The assumption and coronation of Mary depicted in alchemical symbolism represented the *hierosgamas*, in which the feminine, and the material were reconciled with this spiritual all male Trinity. This union re-deified the body and the spirit in matter, Mercurius, because the assumption was a bodily one. In other words, material creation married the Trinity in the assumption of Mary. The age old earth goddess had once again ascended from Hades (e.g. the myth of Innana and Demeter), and fecundated the spiritual conscious overland.

The alchemists therefore pictured the *unio mentalis* as Father and Son and their union as the dove (the "spiration" common to both), but the world of the body they represented by the feminine or passive principle, namely Mary. Thus, for more than a thousand years, they

prepared the ground for the dogma of the Assumption. It is true that the far-reaching implications of a marriage of the fatherly spiritual principle with the principle of matter, or maternal corporeality, are not to be seen from the dogma at first glance. Nevertheless, it does bridge over a gulf that seems unfathomable: the apparently irremediable separation of spirit from nature and the body. Alchemy throws a bright light on the background of the dogma, for the new article of faith expresses in symbolic form exactly what the adepts recognized as being the secret of their coniunctio. (Jung, CW14 par. 664)

The Psychological Correspondence Between Visionary Art And Alchemy

As psychic compensatory avenues, art and alchemy can be conceived of as psychological healing processes rather than fatal spiritual illnesses. The processes inherent in alchemy and visionary art share many psychological similarities that are directed towards the individuation of the practitioners and the establishment of collective psychic health. The alchemists' undertakings were an attempt to resolve their own inner psychological conflict and an endeavor towards reconciling the disharmonies and imbalances in existence. Jung states:

The alchemists sought for that effect which would heal not only the disharmonies of the physical world but the inner psychic conflict as well, the "affliction of the soul to the body", and they called this effect the lapis Philosophorum. (CW14 par. 674)

The lapis philosophorum is the transformed substance that results from the union of opposites. It psychologically can be regarded as a substance analogous to the self.

Many artists, like the alchemists, were concerned with self and world transformation. Joseph Beuys believed in the transformative capabilities of art and that organic materials, like fat, blood, and wax used in artistic practices had healing potential themselves (Antaki 7). Beuys also believed that a change in the self led to a change in the world. David Morgan states:

According to Beuys, changing the self leads towards changing the world because the two mingle in the vessel of human consciousness. To transform the innerworld of thought by transforming perception of the outer world is the key to social and economic change. (45)

Joseph Beuys in many respects is considered as a charismatic shamanic figure who believed that the merger of art with the praxis of life had healing potential both for Germany and the world. Beuys states:

The most important thing to me is that man, by virtue of his products, has experience of how he can contribute to the whole and not only produce articles but becomes a sculptor or architect of the whole organism. The future social order will take its shape from compatibility with the theoretical principles of art. (qtd. in Morgan 38)

Many artists such as Louise Bourgeois and Catherine Everett believe that art making is both therapeutic and self informative. Marie-Laure Bernadac comments upon and cites Louise Bourgeois:

Louise Bourgeois is one of the many contemporary artists which has participated in the return to their psychic subjectivity – to a form of self expression that transcends strict formalist work. Her position is that "art is a guaranty of sanity". "Its power to exorcise lends it therapeutic value. Art, says Bourgeois, is the experiencing – or rather the re-experiencing – of a trauma. She became a sculptor to get rid of her past, re-creating it in order to survive" (Bernadac 8) and (Louise Bourgeois qtd. in Bernadac 8).

Art as mechanism of active imagination functions as a self informative resource. Artistic endeavor, as a meditative or contemplative exercise can

lead to self revelation and subsequent self transformation. This self transformation can lead to the procuring of additional content in later pieces which in turn re-informs the artistic practice and the consciousness of the artists. Thus, the artist is continually learning about him or herself within his or her practice and this new knowledge changes the self. The relationship between the work and the self functions as a feedback loop. The acquisition of self knowledge through the art is known in alchemy and art as the Faustian side of the practice. David Morgan states: "The Faustian designates something secret that one desires to know and whose disclosure is brought about by the work of art . . ." (36). von Franz links the alchemical idea of obtaining secret knowledge (gnosis) with self discovery.

Anyone who has studied alchemy for many years, has followed the recipes and done the experiments with complete devotion and love and repetition, changes his own personality. He acquires a magical power by which he will succeed in producing a chemical transformation in the retort, which, for instance, a beginner who mixes the same might not achieve. So you see Dorn [an alchemist] suddenly shifts to the idea that alchemy is really a work one has to do on one's own personality and is not something one does by mixing things in the retort. You do that too, because only if you transform your own personality into one which is magically potent can you transform the outer materials. (von Franz 29)

Artistic endeavor can not only change oneself but also others who view the work. In 1995, five artists exhibited at the Galerie d'art Leonard & Bina Ellen, in Montréal with the shamanic intention of using organic raw elements to invoke alternate states of being in the beholders. The curator of the exhibit states:

Through their art, the viewer is compelled beyond conceptual imperatives and is provided with an alternative to the deconstructive, monocultural tendencies of our present materialistic society. The work is bound to a consciousness that is interconnective and approaches the

pan-religious in its seeking to amplify, rather than abbreviate, human experience. (Antaki 6)

In this exhibit Reinhard Reitzenstein presents his piece *World Tree* which reflects his belief in "the sanctity of nature and humanity's interconnection with the biosphere" (Antaki 6). Faye HeavyShield installed a sculpture called *Worship*, which was like an axis mundi which she believed would "precipitate a change in the spectator's perception" and "elicit a point of passage for transformative experience that supersedes intellectual acuity" (Antaki 8). Tim Whiten's *Earth Table* "uses sculpture as a means to investigate the realm of the esoteric" (Antaki 9). Aganetha Dyck places robes in beehives then removes the honeycomb garments in an attempt to elevate the everyday thing into a magical item. She believes that the sacred robe functions as a means for changing consciousness and therefore has transformative and healing potential (Antaki 10). David Moore "believes that the role of the artist is to extend the parameters of perception and make visible the secrets that are extant but usually unseen" (Antaki 8). He presents seven figures that are half tree and half figures in his piece titled *Spectral*.

The attempt to discover the secrets within the self and existence is, as has been mentioned, referred to as the Faustian element of art and alchemy. As has been mentioned, a significant number of Modernist painters were consumed with uncovering the essential forms of existence and getting beyond the appearance of surface reality. This aspect of artistic practice coincides with the introverted alchemists attempt to discover the primordial substance of matter. The alchemist searched for the quintessential substance in matter (the *balsam*) which would allow them to unify the body with spirit and soul in the second stage of the coniunctio (Jung, CW14 par. 681). Psychologically, this would mean that the alchemists would be attempting to

unite the opposites in themselves and therefore they would have had to confront their shadow. This was a psychologically painful process because the recognition of the dark aspects of one's personality and existence in general causes some existential despair. Jung writes:

In order to understand the second stage, the union of the *unio mentalis* with the body, psychologically, we must bear in mind what the psychic state resulting from a fairly complete recognition of the shadow looks like. The shadow, as we know, usually presents a fundamental contrast to the conscious personality. This contrast is the prerequisite for the difference of potential from which psychic energy arises. Without it, the necessary tension would be lacking. Where considerable psychic energy is at work, we must expect a corresponding tension and inner opposition. The opposites are necessarily of a characterological nature: the existence of a positive virtue implies victory over its opposite, the corresponding vice. Without its counterpart virtue it would be pale, ineffective, and unreal. The extreme opposition of the shadow to consciousness is mitigated by complementary and compensatory processes in the unconscious. Their impact on consciousness finally produces the uniting symbols. Confrontation with the shadow produces at first a dead balance, a standstill that hampers moral decisions and makes convictions ineffective or even impossible. Everything becomes doubtful, which is why the alchemists called this stage Nigredo, tenebrositas, chaos, melancholia. (CW14 par. 707-708).

In alchemical terms, the experience of Nigredo, corresponds with the encounter with the dark son, Satan or the abysmal dimension of the Terrible Mother. Here, the alchemists while experimenting in the dark encounter the risk of the unknown. For he or she could become overwhelmed by the spirit of Saturn or Mercury and become mad, through lead or Mercury poisoning (religiously symbolic of the dark night of the soul and psychologically symbolic of "melancholia" as a result of encountering the shadow side of the

self). In mythological terms, this perilous encounter is symbolic of the hero's descent to the underworld, or wilderness where he or she encounters the dragon. Mythological hero figures such as Jesus, Buddha, and Gilgamesh are a good example of this descent and confrontation.

Through the encounter with the underworld the hero after having experienced suffering and despair obtains a higher level of consciousness. The opposites reach a synthesis in the birth of the self. In a manner similar to the alchemical process of stripping off the dross to extract the primal substance through separation, division and putrefaction, in the psychological process the self and true reality of existence is to be found in the stripping off of illusionary reality. This is a painful process which results in an anomic condition, or in Tillichian terms, is the result of a encounter with the abysmal aspect of the depth of reason. Jung states that this type of encounter affects our knowledge of ourselves and our perception of reality.

Self-knowledge is an adventure that carries us unexpectedly far and deep. Even a moderately comprehensive knowledge of the shadow can cause a good deal of confusion and mental darkness, since it gives rise to personality problems which one had never remotely imagined before. For this reason alone we can understand why the alchemists called their *nigredo* melancholia, "a black blacker than black," night, an affliction of the soul, confusion, etc., or, more pointedly, the "black raven." (Jung, CW14 par. 741)

And:

If Dorn, then, speaks of freeing the soul from the fetters of the body, he is expressing in rather different language what Albertus Magnus describes as the preparation or transformation of the quicksilver, or what our unknown author depicts as the splitting of the king in the yellow robe. The arcane substance is meant in all three cases. Hence we immediately find ourselves in darkness, in the *nigredo*, for the *arcanum*, the mystery, is dark. If, following Dorn's illuminating hints,

we interpret the freeing of the soul from the fetters of the body as a withdrawal of the naive projections by which we have molded both the reality around us and the image of our own character, we arrive on the one hand at a *cognitio sui ipsius*, self-knowledge, but on the other hand at a realistic and more or less non-illusory view of the outside world. This stripping off of the veils of illusion is felt as distressing and even painful. In practical treatment this phase demands much patience and tact, for the unmasking of reality is as a rule not only difficult but very often dangerous. The illusions would not be so common if they did not serve some purpose and occasionally cover up a painful spot with a wholesome darkness which one hopes will never be illuminated. Self-knowledge is not an isolated process; it is possible only if the reality of the world around us is recognized at the same time.

(Jung, CW14 par.739)

The Nigredo, in psychological terms is the equivalent of "the dark night of the soul," here the psychic contents are freed from the body (Jung, CW14 par. 722). This is the stage of dissolving or separation that must take place in order to extract the purified substance and achieve a consequent re-synthesis. According to David Morgan this unveiling, or exhaling is referred to as the kenotic transformative approach in art. This term is also used alchemically as a reference to the emptying out of, and has the connotations of death (Jung, CW14 par. 28). Morgan explains the difference between the Faustian and Kenotic approaches:

The Faustian designates something secret that one desires to know and whose disclosure is brought about by the work of art: the Kenotic refers to a gripping experience that inspires a searching reassessment of prevailing wisdom. There are doubtless many other ways to apply the spiritual to art, but these two categories address distinctive and prevalent conceptions of the human self. The Faustian, the first way, diagnoses the human problem of suffering as ignorance and seeks deliverance from this state through the acquisition of gnosis or secret wisdom. The Kenotic view, on the other hand, sees the problem as ontological and pursues regeneration or

rebirth, transcendence of the limited stature of the human condition by divestment or emptying out (kenosis) of the self in the quest for something better. According to these definitions, therefore, the spiritual in human experience is the perception of humanity's limits and the proposal of a path for overcoming these limits. (36)

Kenosis interpreted psychologically, within art and alchemy, is the stripping or relinquishment of illusionary concepts of the self and reality. This occurs when a person realizes that the collective dominants within society which determine self identity and reality conflict with one's own experience of reality. This can happen when alchemists and artists escape to the solace of their working spaces or become marginalized on the outskirts of society where socializing mechanisms fail to be perpetuated. Both practitioners can also discover themselves and their own view of reality through their work, their investigation, and the creative process itself. Jung states that when collective dominants as a whole come into question, as in the transition from one era to another, the psyche will throw up new symbols which will ultimately form new dominants. Jung discusses this in relation to the advent of Christianity:

The central ideas of Christianity are rooted in Gnostic philosophy, which, in accordance with psychological laws, simply *had* to grow up at a time when the classical religions had become obsolete. It was founded on the perception of symbols thrown up by the unconscious individuation process which always sets in when the collective dominants of human life fall into decay. At such a time there is bound to be a considerable number of individuals who are possessed by archetypes of a numinous nature that force their way to the surface in order to form new dominants. (CW12 par.41)

As we have seen, Jung associates the repudiation of old dominants (Kenosis) and the acquisition of new dominants (Faustian) with visionary art.

In contemporary Western society, innovative art tends to question the dominant notions of a society and usually modifies, relinquishes, or repudiates postulates of the prevailing nomos. Often, these objects are dismissed or rejected by civic authorities and consequently denounced as absurd, immoral, and potentially corruptive to public morals and standards. In reality, such objects are threatening because they have an anomic potential due to the fact they are often evidence for an artist's encounter with the abysmal side of the *depth of reason* or with the *numinous* and as such he or she communicates an experience and content that subverts the prevalent monophasic postulates of the nature of existence and reality. This occurrence parallels what Victor Turner has labeled as a *public breach*. A public breach occurs often in a change from routinized social living to *dramatic time* and the transgression is quickly noticed and responded to by the authorities or critics (Turner, *From Ritual to Theater* 9).

In the nineteen sixties an artistic phenomenon called performance art began to emerge as an exciting new avenue for artistic expression. This mode of expression was often the pinnacle of what Turner has called a *public breach*. Sometimes the performances blurred the line between life and art. In fact, many of the artists intentionally attempted to induce changes in the consciousness of themselves and the spectators. *Dramatic time*, a term used by Turner to describe a time of consciousness that is present during play activities such as theater, can instigate behavioural and perceptive changes that are both creative and subversive to accepted values and codes of behaviour. Viewed from an alchemical perspective, many shocking occurrences within the performances can be regarded as an attempt to facilitate an encounter with the shadow. As we have seen, the confrontation

with the shadow was experienced as the *nigredo*, and from such an experience the alchemist was able to escape from the illusionary conceptions of reality and the self. The *nigredo* was a necessary experiencing of suffering and doubt that was required in order to escape illusion and become enlightened. After the stripping off of the veils of illusion (the *separatio* or *divisio*) the alchemist could unite the opposites within him or herself and become individuated and cognizant of true reality (extraction of the celestial substance in matter, and the subsequent unification of the *unio mentalis* with the body to form the lapis). Interpreted psychologically, the alchemical process appears to have some similarities to what takes place in some performances.

The nature of the alchemical process perhaps sheds some light upon what various performance artists were trying to do in their orgiastic and dark rituals. From the 1960's various performance artists have been preoccupied with producing rituals that would penetrate beyond Appolonian ego consciousness and return participants and observers to the Dionysian state. These artists consider themselves as healers and guides who would return the "alienated soul back towards the depths of the psyche where it resonates to the rhythms of nature" (McEvelley 65). These people tried to instigate a situation where social conventions were subverted and violated in order to rebalance participant and spectator consciousness (McEvelley 66).

Artists like Hermann Nitsch attempted to revive the Dionysion ritual called the *sparagmos* in performances of the Orgies Mysteries Theater. Animals were disemboweled and the participants ate the raw flesh and splashed around in blood and bodily fluids. Barbara Smith engaged in sexual intercourse during a gallery opening and claimed she was partaking in Tantric ritual. Gunter Brus cut a vulva like slit in his groin in order to

become androgynous and appropriate feminine magical powers. Artists such as Dennis Oppenheim, Linda Montano, and Chris Burden engage in self-injurious and self-mutilative shamanic performances which are often characterized by drugs, alcohol, excessive drumming and dancing (McEvilley 66). Most people regard these performances as insane, ridiculous, and shocking, but many of these artist believe that such dark performances are necessary in order to penetrate everyday consciousness and allow new spiritual options to surface. McEvilley states:

Displays of this type are attempts to break up the standard weave of everyday motivations and create openings in it through which new options may make their way to the light. These options are necessarily undefined, since no surrounding belief system is in place (or acknowledged). The radicality of work in this genre can be appraised precisely by how far it has allowed the boundaries of the art category to dissolve. Many works of the last twenty-five years have reached to the limits of life itself. . . . Extreme actions seemed justified or even required, by the cultural moment. (McEvilley 70)

Self Authenticity As A Necessity For Artistic Ontophany

The recognition, confrontation, and integration of the shadow is required for the procuring of the self and psychic wholeness. The integration of all the opposites inherent in human nature within the self is known as individuation. Individuation also characterizes a person's ability to participate in an authentic existence where one's interests, behaviours, and values are determined by oneself and not collective consciousness. Jung states that authenticity is a prerequisite for one's ability to be used by God. Edinger cites Jung:

"As soon as a more honest and more complete consciousness beyond the

collective level has been established," writes Jung, "Man is no more an end in himself, but becomes an instrument of God, and this is really so".

(Edinger, *The Creation of Consciousness* 85) and (Jung, *Letters* Vol.2, 156 qtd. in Edinger 85)

Edinger refers to the fact that by reconciling the opposites within the self, through individuation, the person also reconciles the opposites in God. As we have seen, Jung and Neumann regard the visionary or innovative artist as an individuated person. Neumann views the innovative artist as a person who matures artistically from his or her initial stages of canonical practice to the stage of compensation for canonical practice. Jung regards the visionary artist as an individual who is in touch with his or her depths, or the unconscious, and manifests art that is compensatory to psychic societal imbalance while depicting his or her own individuation process. In the Jungian view, self knowledge, or the striving for self knowledge proceeds hand in hand with the manifestation of innovative visionary art. This striving for self knowledge and self expression without compromising and yielding to the demands of society is known as authenticity.

In the Jungian view then, authenticity would be a necessary condition for innovative artistic achievement. This view would correspond to Heidegger's position that in order for great art to emerge through *Dasein*, *Dasein* must itself be in the mode of authentic existence. *Dasein* as the being whose being is at issue for it (Raymond 244) can lead an authentic (*Eigentlichkeit*) or inauthentic existence. In *Being and Time*, (SZ) Heidegger writes:

Da-sein is a being which I myself always am. Mineness belongs to existing Da-sein as the condition of the possibility of authenticity and inauthenticity. Da-sein exists always in one of these modes, or else in the mode of indifference to them. (49)

Like Kierkegaard, Heidegger views the inauthentic state as being absorbed into the existence of the "they". In order to be authentic one must decide to liberate oneself from inhibiting social conventions and the goals and ideas commonly accepted by the majority (or the "they") (Heidegger, SZ 60, 62, and 74). Douglas Kellner summarizes one's advent into authenticity from a Heideggerian perspective:

The break through to an authentic existence is accomplished, Heidegger tells us, through a process of extrication and individuation in which one goes through the experiences of anxiety (anxiety from not leading a meaningful existence, from failing to realize one's authentic potentialities ; SZ 40); experience of one's impending death which makes one aware of one's unique selfhood and the finite amount of time at one's disposal (SZ 46-53); and a call of conscience which informs one that one is guilty of living inauthentically, of running away from oneself, and that summons one to choose to become authentic, to resolutely take responsibility for one's choices (SZ 54-60). To be authentic one must choose and commit oneself to authentic possibilities. One must take over one's freedom, uniqueness, finitude, and failures and resolutely engage in the authentic projects through which one creates an authentic self. (163) and (Heidegger, *Being and Time* qtd. in Kellner 163)

Heidegger's concept of authenticity and individualization process is remarkably similar to Peter Berger's position that there exists an objective or social self and a subjective or authentic inner self (83). The de-alienated subjective self in Berger's view is dredged up in marginal situations where an individual experiences an anomic experience or an existential crisis (152). When a person engages in "authentic projects" he or she vacates inauthentic projects which tend to perpetuate the maintenance of the social world and social self and then participates in activities that facilitate self-knowledge and self-world understanding.

As mentioned before, poetic projection is the "withheld determination of historical *Dasein* itself" and the artist (as *Dasein*) is a passage way for the work to emerge. Joseph J. Kockelmans writes:

Heidegger goes on to say there [in *Vom Wesen des Grundes*] that in some sense *Dasein*, whose Being is such that its Being – able-to be is an issue, exists for the sake of the world, whereas it obviously also exists for itself. We must thus conclude that world belongs to selfhood: world is essentially related to *Dasein*. World is the totality of what exists for the sake of *Dasein* at any given time. *Dasein* projects and throws the projected world over beings so that the beings can manifest themselves as what they in truth are. *Dasein* thus in some sense constitutes and forms world, in the sense that it lets world happen and through the world provides itself with an original view which, although not explicitly grasped itself, nevertheless serves as a pre-view for all manifest beings, *Dasein* itself included. Thus there is no way that the beings, i.e., nature in the widest sense, might become manifest if they could not find the opportunity to enter a world. (*Heidegger on Art and Art Works* 78)

Kockelmans argues that Heidegger believed that in order for "*Dasein* to achieve itself it must let itself be called toward its genuine self, i.e. the process of finite transcendence. The act in and through which *Dasein* achieves authenticity is called resolve (*Entschlossenheit*)" (Kockelmans, *Heidegger on Art and Art Works* 76). Here, *Dasein* remains firm in his or her commitment to self derived attitudes, values, and activities regardless of the influence of others or the *they*. If *Dasein* is both the passage way for poetic projection and in some way forms the world it seems logical that its authenticity rather than its inauthenticity is a prerequisite for its task. *Dasein* can only achieve itself and its task as itself if it lets itself be called towards its genuine self. In Jungian terms, the self cannot manifest its nature in art or anything else if it is continually barred from expression by rigid ego consciousness.

In psychological terms the alchemical and artistic process can be viewed as an attempt to alleviate the rigidity of ego and societal consciousness. Often this is a painful exercise because at such times one can experience the *nigredo* or the darkness where one encounters the lower son, doubt, chaos or melancholy. However, the perseverance of the practitioner will ultimately overcome the darkness, and he or she will achieve a resolution within the work and the psyche. In the end, the form will become one with the content, as the opposites within existence and the self become reconciled.

Conclusion

Throughout our investigation of Jung's work on the psychological significance of the Trinity and quaternity representations of divinity, on the psychological aspects of visionary art, and on the psychological significance of alchemy it became apparent that within Jung's psychology there is latent teleology which pertains to the evolution of human consciousness. This teleology also informs Jung's understanding of human history. The teleology takes the form of a belief that regards the purpose of humanity as being the creation of consciousness, and that the stagnation of consciousness caused by psychic onesidedness will be compensated for by the psyche itself, both personally and societally. Humanity is prompted by the unconscious to reconcile the contradictions inherent in human nature within the psyche. The confrontation and subsequent recognition of the opposites within the psyche is recognized by Jung as being the product of the individuation process. The individuation process also involves the acquisition of the authentic self, as opposed to the socially constructed self, and the grasp of a

more honest and authentic view of reality, as opposed to blind adherence to the prevalent mythologies constructed by society.

The individuation process also has consequences for the *imago dei*, because as the opposites are reconciled in the self they produce a new image of God. As we have seen, this Jungian psychological premise has its counterpart in the mystical thought of Meister Eckhart and Jacob Boehme. Boehme's mysticism contains an eschatological/teleological framework which gives humanity and its temporal material existence an increased importance in the cosmic process. Humanity is seen as the "sole theatre in which divinity itself is being progressively realized " (Dourly, *Jacob Boehme and Paul Tillich on Trinity and God* 429). As a result, Jung understood that the mutual redemption of divinity and humanity rested on humanity's ability to become individuated through a reconciliation of opposites within the self.

In this context, we were able to detect that Jung understood both alchemical and the visionary artistic process from this teleological perspective. The similarities we observed between the motivations of the alchemists and various artists and the psychological similarities between the alchemical and artistic process appears to validate Susan Thackrey's claim that the real key to an understanding of Jung's aesthetic exists in his alchemical work (Thackery 73 - 74). Alchemy was an attempt to restore the balance in the psyche while restoring the unity of a godhead severed from creation by redeeming and re-deifying the material, the feminine, and the demonic aspects of existence. Visionary artistic enterprise within this teleological context can be regarded as self expression directed towards individuation. The artistic process and art objects themselves, can be interpreted as a manifestation of the individuation process where the

opposites seek reconciliation, and where individual and collective psychic imbalances can be addressed and compensated for in plastic or poetic form. As the artist reconciles the opposites in him or herself and the art, the opposites also become reconciled within divinity. As a consequence artistic endeavors and art can function as ontophany, because through the reconciliation of opposites in the work the nature of being can become illuminated in art as revelation.

In the next chapter, we will see that the psychological conditions within this contemporary epoch invite a compensatory archetypal influence in individual and collective consciousness. In our epoch, forces of mass consumption capitalism combined with orthodox restrictions on immanent religious experience contribute to a truncated psychic condition where people are severed from their unconscious depths and are therefore at risk of developing a psycho-pathological condition. Carl Jung indicated that the collective unconscious will compensate for a milieu which is intuitively barren and psychically lopsided by bringing forth some type of unusual manifestation into consciousness. Such a manifestation results from archetypal projection within the collective unconscious. Jung's concept of the advent of a new archetypal constellation appears to resemble Paul Tillich's notion that theonomy unites reason with its depth in the occurrence of revelation or myth. I intend to investigate the correspondence between Tillich's notion of a theonomy with Jung's archetypal theory, because it has the potential to articulate and support the position that art can function as ontophany during the onset of new myth.

CHAPTER THREE: JUNG'S CRITIQUE OF MODERNITY; ART AND THE RECOVERY OF DEPTH

Introduction

In the previous chapter, an argument was presented which stated that much of Jung's work contained a latent metaphysic which informed his philosophy of history. Jung's work on the psychological significance of the Trinity, the quaternity, visionary art and alchemy share an underlying teleological view of humanity which, consequently, is the basis for his understanding of human history as the evolution of human consciousness. As previously mentioned, the teleology is based on the premise that humanity is compelled by its innate nature, the psyche, to reconcile the opposites inherent within itself in the interest of obtaining psychic wholeness both individually and collectively.

Individually, each human being can be regarded as being involved in a psychic process which reconciles the contradictions inherent in human nature through a dialectical relationship between the unconscious and the conscious or ego. This is referred to by Jungians as the individuation process. As we have seen, it is the individuation process that is ultimately responsible for providing a person with his or her *Imago Dei*, or the God image.

Collectively, it is also the dialogue between the collective conscious and the collective unconscious that informs a society's view of deity, and

establishes its world view. This dialectical dialogue, is regarded by Jung as the ultimate process which is responsible for the advent and withdrawal of epochal history or truth, otherwise referred to as *Zeitgeist*. In this regard Jung's view of history is Hegelian. However he interprets historical evolution from a psychological perspective. *Zeitgeist* is psychologically understood as the outcome of a collective psychological process within the collective psyche.

Jung attributes the formation of *Zeitgeist* to the unconscious which interacts with consciousness by compensating for the "attitude of the conscious mind and anticipates changes to come" (CW10 par. 584). According to Jung, the replacement of one world view with another cannot happen solely by rational means, the unconscious psyche is an important factor. Jung also understood that *Zeitgeist* interpreted theologically originated from the process of a mutual redemption of God and humanity. As we have seen, it is evident from Jung's numerous writings, especially *Answer to Job*, that humanity is the vehicle in which deity becomes conscious of itself. Humanity is the means by which God becomes conscious through divinity's reconciliation of opposites within humanity.

The psychological process of individuation, or its theological counterpart the mutual redemptive process of humanity and God, is regarded by Jung as the teleological purpose or goal of humanity. Unfortunately, Jung believes that this endeavor has been predominantly thwarted since the deification of reason in the enlightenment. In Jung's collective works he contrasts modern Christian consciousness with Eastern religious consciousness in such works as the *Psychological Commentary on "The Tibetan Book of the Great Liberation"* and the *Psychological Commentary on*

" The Tibetan Book of the Dead." Here "in these works Jung becomes almost systematic in arguing that the Western philosophical and theological options dating from the Enlightenment have removed humanity from its sense of native rootedness in the divine" (Dourley, *Jung and the Religious Alternative* 14). The growing importance of rationalism in this period functioned to diminish the role of the unconscious by reducing the role of the psyche to reason (Dourley, *Jung and the Religious Alternative* 14), (Jung, CW11 p. 475f and p. 509f). In this period many eighteenth century thinkers endeavored to replace an understanding of human nature based on metaphysical speculation with scientific methodologies (Leahey 134). This of course meant that most appraisals of human nature would exclude consideration of God or religion. The significance of the unconscious was not known at this time, in fact the idea of the unconscious was nonexistent as it had not yet been discovered. Incidentally, Jung's position that the function of the psyche was reduced to reason resembles Paul Tillich's position that in the Enlightenment, reason became autonomous by being severed from its depth. In other words Enlightenment reason now referred to as technical or scientific reason replaced classical or ontological reason (Tillich, "Reason and Revelation: Being and God" 72). Reason itself became severed from its depth as it broke into autonomous and heteronomous forces. An elaboration on Tillich's position and his view on the substance of reason will be discussed shortly.

This continued severance with depth or the unconscious, which is salient in the history of humanity since the enlightenment, forms the basis of Jung's critique of Modernity. Modernity can generally be regarded as

impeding the psychological progress of humanity by contributing towards the separation of people from their depths.

As a result of the emphasis placed upon consciousness or the ego and the corresponding diminishment of the unconscious, consciousness itself has become too onesided and unhealthy. Jung's critique of Modernity attributes the general state of truncated consciousness to three factors. These are the collapse of the Christian Canopy brought about by scientific rationalism, the failure of organized religious practice such as the loss of symbolic power and loss of an immanent religious experience, and, finally, the construction of statistical man and secular processes of massification. In this process the innate religious function of the psyche is seen as displacing archetypal energy into the ism's and consequently political fanaticism.

On the other hand, Jung has paradoxically referred to the Modern period as the age of the unconscious. This position is attributable to Jung's belief that although humanity in Modernity has generally been cut off from its mythological and archaic past it has retained its psychological history within its collective unconscious. In other words, the psychic energies that feed consciousness and therefore continually renew it have gone underground. Cosmogonic rituals based on myth and archaic religious practices functioned as a type of symbolic conduit, which allowed for the unconscious to facilitate continued psychic adaptation and growth. Jung's criticism of Modernity is that it has predominately caused people to suppress and repress this symbolic content. This is attributable, on the one hand, to processes of hyper rationalism, and, on the other, to the perpetuation of sterile religious creeds and doctrines, which discourage the immanent religious (really psychic) experience, on which they were originally based. As a

result of this suppression or repression of archaic symbolic energy the unconscious in Modernity has become a formidable entity in itself.

The unconscious therefore functions to bring psychic energy to the surface in any manner that it can. According to Jungian theory, this displacement of psychic energy accounts for the numerous neuroses within the Modern era and also the rise of political fanaticism such as Stalinism and National Socialism. On the other hand, unconscious psychic energy can be released in a constructive and therapeutic fashion even if it is displaced. In dreams, art and literature the unconscious can be compensatory to stagnated consciousness. Regarding the unconscious, Jung states:

The language of the unconscious is particularly rich in images, as our dreams prove. But it is a primitive language, a faithful reflection of the colourful, ever-changing world. The unconscious is of like nature: it is a compensatory image of the world. (CW10 par. 23)

And:

The unconscious is, first and foremost, the world of the past, which is activated by the one-sidedness of the conscious attitude. Whenever life proceeds one-sidedly in an given direction, the self-regulation of the organism produces in the unconscious an accumulation of all those factors which play too small a part in the individual's conscious existence. For this reason I have put forward the compensation theory of the unconscious as a complement to the repression theory. (CW10 par. 20)

As we have seen in the previous two chapters, Jung credits visionary art with this propensity to compensate for a onesided psychic condition. In fact, Jung views Modern art as a means of bringing the unconscious and future *Zeitgeist* into consciousness.

Nor is the striving for self-knowledge altogether without prospects of success, since there exists a factor which, though completely disregarded, meets our expectations halfway. This

is the unconscious *Zeitgeist*. It compensates the attitude of the conscious mind and anticipates changes to come. An excellent example of this is modern art: though seeming to deal with aesthetic problems, it is really performing a work of psychological education on the public by breaking down and destroying their previous aesthetic views of what is beautiful in form and meaningful in content. The pleasing of the artistic product is replaced by chill abstractions of the most subjective nature which brusquely slam the door on the naive and romantic delight in the senses and on the obligatory love for the object. This tells us, in plain and universal language, that the prophetic and universal language, that the prophetic spirit of art has turn away from the old object-relationship towards the -- for the time being -- dark chaos of subjectivism's. Certainly art, so far as we can judge of it, has not yet discovered in this darkness what it is that could hold all men together and give expression to their psychic wholeness. Since reflection seems to be needed for this purpose, it may be that such discoveries are reserved for other fields of endeavour. (Jung, CW10 par. 584)

Jung subsequently appears to argue that Modern art is a manifestation of humanity's unconscious attempt to destroy an old and obsolete canopy and contribute towards the construction of a new *Weltanschauung*. Art in Modernity is regarded by Jung then as a transitional object between world views that originates from the subjective unconscious of humanity.

Great art till now has always derived its fruitfulness from myth, from the unconscious process of symbolization which continues through the ages and, as the primordial manifestation of the human spirit, will continue to be the root of all creation in the future. The development of modern art with its seemingly nihilistic trend towards disintegration must be understood as the symptom and symbol of a mood of universal destruction and renewal that has set its mark on our age. This mood makes itself felt everywhere, politically, socially, and philosophically. We are

living in what the Greeks called the *kairos* -- the right moment -- for a "metamorphosis of the gods," of the fundamental principles and symbols. This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing. (Jung, CW10 par. 585)

Jung in his essay on *The Role of the Unconscious* makes a parallel between Modernity, "our time", with the first century of the previous millennium where Roman society began to replace their deities with foreign ones (CW10 par. 22). This was the time of the flowering of mystery religions such as Christianity and Mithraism. It appears that in Modernity the unconscious is also working towards a "metamorphosis of the Gods".

This psychic attempt at metamorphosis can be observed in some Modern artistic endeavors to search their unconscious depths and in some of the subsequent creative achievements of Modernity. This is particularly discernible in the work of those artists that belonged to the Surrealist movement. Much art in Modernity can be viewed as an attempt to throw off the hegemony of canonical art and the world view that it is grounded upon. One thinks of Bourduas' Refus global manifesto and the automatists who denounce the authority of the Catholic Church over creativity and in turn privileged the unconscious over canonical practice, or the Surrealist painter Max Ernst who created a very scandalous work called *The Virgin Mary Spanking the Infant Jesus before Three Witnesses* in an attempt to invert traditional Catholicism (Rabinovitch 158). Celia Rabinovitch states:

As the title so aptly suggests, the work depicts an enraged Virgin spanking the infant Christ, whose halo has fallen to the floor. Far more than just a jab at the bourgeoisie, the work punctures major religious, artistic, and psychological conventions related to a cultural icon. Hence Ernst's iconoclasm does not merely break established rules or genres; it contains a blasphemous potential that is derived

from its source in religious traditions. It has power of a special order –
the power of taboo. (158 - 159)

The subversive tendencies and the introspection of many modern artists can be seen then as a psychic attempt to throw off the shackles of an obsolete world view, and lay the artistic foundation of another by given primacy to their unconscious. They were motivated by their psychic need for immanent spiritual or psychic experience that had been denied to them by a stagnated Western spirituality and a hyper-rational society. In Tillichian terms, they were caught between the forces of autonomy and heteronomy within Modernity. Tillich's terms will be discussed later in our discussion. These artists were engaged in the preparatory stages of *Zeitgeist* transition. In Jungian terms they can be regarded as the psychic vehicle for the onset of a compensatory archetypal configuration within Western society. In Tillichian terms, they were involved in revelatory experiences in preparation for a theonomy. In Heideggerian terms, they were involved in the bringing forth of a new world through *techné* (see Heidegger's discussion of art and *Techné* in chapter two).

In this chapter Jung's criticism of Modernity will be initially addressed and discussed. In particular, the discussion will focus upon his criticism of a hyper rational Modernity that has removed Western humanity from its intimate dependence upon its psychic depths, and the subsequent rise of "statistical man" and his or her psychic displacement into the ism's and mass consciousness. Secondly, Jung's criticism of organized religious practice will be discussed. Thirdly, there will be an examination of Paul Tillich's theory of the relation of reason to depth and his theory of the significance of artistic endeavor which is intimately tied to his theology of culture. Fourthly, there will be a investigation of some artistic endeavors from the perspective of an

artistic attempt at the recovery of depth and immanent psychic experience. Here the artist can be perceived as fulfilling the roles of both mystic and prophet. Finally, there will be an endeavor to synthesize the views of Jung and Tillich in an attempt to create a paradigm of theonomous revelation where art production can lead to ontophany. This synthesizing will be achieved throughout the chapter and will not have a particular sub-section devoted to it.

Jung's Critique Of Modernity

The essence of Jung's criticism is that he believes that there are forces in Modernity that function to impede the psychological progression of Western humanity. They accomplish this by preventing individuals from accessing their psychic depths. In this regard, consciousness is severed from its rootedness in the unconscious which he refers to numerous times, in mythological terms, as the Great Mother. This means that the energies in the psyche that are needed and available to consciousness for renewal and adaptation become restricted and unavailable to the ego. Therefore, the individuation process becomes threatened as consciousness becomes truncated and onesided. Theologically, it means that the process of mutual redemption between humanity and divinity becomes obstructed. This impediment can lead to a dangerous state where instead of informing consciousness the unconscious takes over and possesses an individual. This is referred to by Jungians as archetypal possession. Because, the natural religious function is frustrated psychic energy can be displaced into some dark ideologies and activities. The energies which work towards

individuation can also be displaced into a variety of ism's and fanatical activities. Jung argues that if the natural religious function is suppressed, a general disturbance results or one finds themselves in a substitute activity (CW10 par. 544).

Jung's Critique Of Western Reason

The essence of Jung's critique of Western reason is that it has become a onesided and incomplete activity. What is regarded as reason in Modernity has significantly narrowed in scope as compared to Classical reason. Classical reasoning is regarded as a more holistic psychic activity because it is ontological. Ontological reasoning can be described as a synthesis of both extraverted and introverted reason. From my reading of Jung it appears that he equates extroverted reasoning with the function of ego consciousness and introverted reasoning with the function of the unconscious referred to on occasion as the *Universal Mind* (CW11 par. 759 - 779). Ontological reason is fundamentally rooted in Being itself. "Ontological reason can be defined as the structure of the mind which enables it to grasp and shape reality" (Tillich, "Reason and Revelation: Being and God" 75). In other words, it is rooted in an underlying metaphysical premise, a *Zeitgeist*, or a mythology that provides the basis for existence and one's understanding of their status and position in the cosmos. In psychoanalytic terms, this would mean that reason would be rooted within the unconscious or the psychic depths. In this regard, the ontological nature of existence would be self evident, or taken for granted. Reasoning would therefore constitute a process in which all elements of the psyche (the unconscious and the ego) are intrinsically involved.

Jung in his *Psychological Commentary on "The Tibetan Book of the Great Liberation"* argues that Western reason in the last two centuries has been severed from its rootedness in the *Universal Mind* or *Anima Rationalis* (CW11 par. 759). This has resulted in the schism between faith (religious belief and experience) and technical reason (scientific and logical reasoning). It is Jung's hypothesis that this split in reason itself works to the detriment of Western humanity, since Western humanity has tended to exalt technical scientific reasoning over introverted religious reasoning and in the process has become spiritually impoverished. Jung states:

But what we have to show in the way of spiritual insight and psychological technique must seem, when compared with yoga, just as backward as Eastern astrology and medicine when compared with Western science . . . We are far better protected against failing crops, inundations, epidemics, and invasions from the Turk than we are against our own deplorable spiritual inferiority, which seems to have little resistance to psychic epidemics. (CW11 par. 778)

Here, Jung is contrasting the extroverted nature of the West with the introversion of the East in regard to their respective achievements which he attributes to their respective psychologies.

As has been previously mentioned, Jung attributes Western spiritual impoverishment to its severance from the unconscious, which is attributable to its extravertism evident both in its scientism and religiosity. In Jung's view, it is precisely the extraverted orientation of the West that is responsible for its tendency to find truth and meaning outside of the psyche through scientific method in accordance to its technical reason and through outside revelation in its religiosity. Paul Tillich has, as we shall soon see, divided reasoning into autonomous and heteronomous categories. Autonomous reason is closely related to technical reason, for it is synonymous with our

modern day usage of reason. It is reason or logic that someone has within themselves as a rational person (Tillich, "Reason and Revelation: Being and God" 84). Heteronomous reason "imposes a strange (heteros) law (nomos) on one or all of the functions of reason" (Tillich, "Reason and Revelation: Being and God" 84).

It [Heteronomy] issues commands from "outside" on how reason should grasp and shape reality. But this "outside" is not merely outside. It represents, at the same time, an element in reason itself, namely the depth of reason. (Tillich, "Reason and Revelation: Being and God" 84)

Heteronomous reason, the type of reason that is espoused by clerical authority, exists within creeds and dogmas. Even though creeds and dogmas have originally been born in the unconscious or in the depths of reason, heteronomy in the form of stagnated or obsolete creeds, imposes upon people an outside authority and its institution. When this type of reason is imposed on people, and is contradicted by a person's psychic experience, I believe that it loses its rootedness in the depth of reason and becomes purely extroverted and tyrannical. This position squares with Jung's view that Western thinking both secular and religious is predominately extraverted, and as a result, an individual's spiritual or psychological progression is hindered.

The extraversion of the West, is traced by Jung back to Aristotelian reasoning. This it ultimately chose over Platonism (Dourley, *Jung and the Religious Alternative* 229) and (Jung, CW9i par. 149). "The price of victory was the uprooting of the West from its interiority and so this philosophical option became, in Jung's opinion, a major contributor to the West's impoverished spirituality and current pathology" (Dourley, *Jung and The Religious Alternative* 229). It then would seem that Aquinas' synthesis of Aristotle's empiricism with Christian theology set the foundation for a

theology of extraversion which would ultimately remove Western humanity from its rootiveness in the psyche.

Jung also would question Aquinas, as Aristotle's theologian. He would thus join Tillich in the allegation that a philosophy which reduced the human cognitive capacity to the yield of the senses began the ensuing loss of the sense of God in the West culminating in the Twentieth century in which ". . . religion itself was destroyed". (Dourley, *Jung and the Religious Alternative* 139) and (Jung, *Jung Letters* vol. 1, p.317 qtd. in Dourley, *Jung and the religious Alternative* 139)

Tillich, like Jung, also believed that Aquinas undermined the introverted natural religious function of humanity by basing his metaphysic upon the senses, i.e. "*nihil est in intellectu quod non antea fuerit in sensu*," which is the motto of Western extraversion (Jung, CW11 par. 785), (Dourley, *Jung and the Religious Alternative* 139). This had the effect of denying "the immediate sense of God in favor of reason's capacity to prove the reality of God" (Dourley, *Jung and the Religious Alternative* 138). This development initiates a break with an ontological understanding of God and the advent of a process that liberated autonomous or technical reason from its depth to the detriment of human intimacy with its divine vitalities.

This psychic alienation from one's depths which coincided with the isolation of an automomous technical reason is in Jung's opinion responsible for the "spiritual drift of the times" (Dourley, *Jung and the Religious Alternative* 6). As previously mentioned, this triumph of technical reason over ontological reason had its roots in Aquinas's preference for an Aristotelian metaphysic over one derived from Platonic experience. The idea was that religion could be defended better based upon an empirical basis, rather than an experiential one.

This adoption of a rational metaphysic led to an extraverted form of religion that based its authority from forces outside of psychic experience. Ironically, those previous doctrines derived from mystical or psychic experience therefore became calcified or frozen, due to a break with the vitalities which were originally responsible for their archetypal origin. These initial expressions of the unconscious became entrenched as self-evident truths or revealed doctrines and creeds. Subsequently, these doctrines became viewed as matters of faith which was established by forces extraneous to continued intra-psychic dialogue. Hence, those that continued to participate in intra-psychic dialogue were branded as heretics and apostates if they chose to communicate the nature of their experiences.

Ultimately, religion in the West became a matter of intellectual and volitional faith rather than religious experience, but ironically many theologians used technical reasoning in defense of a religion that was being deconstructed by autonomous technical reason itself. Tillich regards the triumph of technical reason over ontological as a major contributor to the break down of German Classical idealism coinciding with the advent of English empiricism ("Reason and Revelation: Being and God" 72) As technical reason became the predominant mode of reasoning in the West it came into conflict with faith. Eventually, it produced a situation in the West where technical reason and faith were so at odds that it created a "split consciousness" (Jung, CW10 par. 552).

The rupture between faith and knowledge is a symptom of the split consciousness which is so characteristic of the mental disorder of our day. It is as if two different persons were making statements about the same thing, each from his own point of view, or as if one person in two different frames of mind were sketching a picture of his experience. If for "person" we substitute "modern society," it is

evident that the latter is suffering from a mental dissociation, i.e.,
a neurotic disturbance. (Jung, CW10 par. 552)

An example of this type of split consciousness can be observed in the difference in discourse that takes place in a religious setting and in secular life. Many people will recite creeds or participate in various liturgical activities that contain postulates that most would discredit in secular circumstances. One just has to think about the difference between what is said about the destination of a deceased person at a funeral and what is thought, felt and said about him or her at home.

In Jung's opinion, the schism between faith and reason is indicative of the fact that Western humanity is uprooted and therefore has no coherent philosophy of life (CW10 par. 550). It has no uniform ontology in which it could build a collective epistemology. For Western humanity, the remedy for this pathological condition is to be obtained in the unconscious psyche itself. However, the religious experience needed to access this ground is barred by a conception of religious experience reduced to consciousness. This condition is a result of an extraverted outdated unintelligible religiosity and a hyper-rational secular society. Jung argues that this situation has contributed to the construction of "Statistical Man" and his or her vulnerability to mass movements within Modernity.

"Statistical Man" And His Or Her Susceptibility To Mass Movements Within Modernity.

Peter Homans in his book, *Jung in Context; Modernity and the Making of a Psychology* has argued that Jung's psychology has wide sociological

implications, and that it fits well under the "umbrella theory of mass society"(175).

I believe that Jung's psychology fits lock-and-key with an enormous and incredibly amorphous body of sociological literature that has been subsumed under the rubric "the theory of mass society". It is this theory, with its particular image of the prevailing social order, which Jung's psychology assumes; and his core process is addressed in a fundamental way to this specific vision or diagnosis of contemporary sociality.

(Homans 174)

Homans places Jung and his psychology along side the literary criticism of T.S. Eliot, the sociology of Ferdinand Tönnies, and the existential philosophy of Karl Jaspers and Paul Tillich under the rubric of an umbrella theory of mass society (175). These theoreticians' diagnosis of a Modernity that is uprooted and depersonalized, in Homans' opinion, corresponds with the leveling and subsequent massification of society as described in the work of Max Scheler, José Ortega and Karl Mannheim (175).

Jung's system assumes a diagnosis of modernity identical to that of the theory of mass society; and, even more important, Jung's core process served as a "cure" or therapy for the ills of modern, mass man. (Homans 178)

The essence of Jung's critique is that Modern man or woman has developed a very rigid persona that is excessively rationalistic and extraverted, because he or she has become alienated from his or her roots in the past and has therefore lost touch with the archetypal energies of the collective unconscious (Homans 178). The rationalism within Modernity has had a two fold effect, firstly, it has constructed a kind of "statistical man" and secondly, it has made moderns susceptible to conscription by mass psychological epidemics and movements. This conscription is attributable to

the displacement of archetypal energies from the unconscious that had been suppressed by the hyper-rationalism of the epoch.

Under the influence of scientific assumptions, not only the psyche but the individual man and, indeed, all individual events whatsoever suffer a leveling down and a process of blurring that distorts the picture of reality into a conceptual average. We ought not to underestimate the psychological effect of the statistical world-picture: it thrusts aside the individual in favour of anonymous units that pile up into mass formations . . . Apart from the agglomeration of huge masses in which the individual disappears anyway, one of the chief factors responsible for psychological mass-mindedness is scientific rationalism, which robs the individual of his foundations and his dignity. As a social unit he has lost his individuality and become a mere abstract number in the bureau of statistics. (Jung, CW10 par. 499 and 501)

The forces of rationalism in society contribute towards a stagnation of the individuation process because access to the irrational forces of the unconsciousness is discourage or even obstructed. Because one is prevented from obtaining an identity from within, one looks for one's identity outside of oneself where various agencies are eager to oblige. "The man who looks only outside and quails before the big battalions has nothing with which to combat the evidence of his senses and his reason" (Jung, CW10 par. 503).

Jung has stated that one of the ramifications of a modern rationalistic society is that people generally "confuse 'self knowledge' with knowledge of their conscious ego-personalities" (CW10 par. 491). Social learning theorists have pointed out that people often develop an ego-personality based upon what they have learnt from society. Peter Berger, a sociologist, has distinguished between two types of consciousness that correspond to an objective social self and a subjective inner self and that processes of

socialization function to estrange one part of consciousness (the subjective inner self) from the rest of consciousness" (83).

A part of consciousness is shaped by socialization into the form that becomes the individual's socially recognizable identity. As in all products of internalization, there is a dialectical tension between identity as socially (objectively) assigned and identity as subjectively appropriated- a point of cardinal importance for social psychology, but of little interest to us at the moment. What is more important for our purposes here is that the duplication of consciousness brought about by the internalization of the social world has the consequence of setting aside, congealing or estranging one part of consciousness as against the rest. (Berger 83)

According to Jung, this estrangement occurs because often various instincts within humanity are at odds. In particular, he seems to argue that the learning capacity, based on the instinct for imitation, often disturbs other instinctive activities (Jung, CW10 par. 556). In this light, the instinct for imitation interferes with the individuation process. Concerning the imitation instinct and the learning capacity of humanity Jung writes:

Nothing estranges man more from the ground-plan of his instincts than his learning capacity, which turns out to be a genuine drive for progressive transformation of human modes of behaviour. It, more than anything else, is responsible for the altered conditions of his existence and the need for new adaptations which civilization brings. It is also the ultimate source of those numerous psychic disturbances and difficulties which are occasioned by man's progressive alienation from his instinctual foundation, i.e., by his uprootedness and identification with his conscious knowledge of himself, by his concern with consciousness at the expense of the unconscious. The result is that modern man knows himself only in so far as he can become conscious of himself- a capacity largely dependent on environmental conditions, knowledge and control of which necessitated or suggested certain modifications of his original instinctive tendencies. His consciousness therefore orients itself chiefly by observing and investigating the world around him, and it is to the

latter's peculiarities that he must adapt his psychic and technical resources. This task is so exacting, and its fulfillment so profitable, that he forgets himself in the process, losing sight of his instinctual nature and putting his own conception of himself in place of his real being. In this way he slips imperceptibly into a purely conceptual world where the products of his conscious activity progressively take the place of reality.

Separation from his instinctual nature inevitably plunges civilized man into the conflict between conscious and unconscious, spirit and nature, knowledge and faith, a split that becomes pathological the moment his consciousness is no longer able to neglect or suppress his instinctual side. The accumulation of individuals who have got into this critical state starts off a mass movement purporting to be the champion of the suppressed. In accordance with the prevailing tendency of consciousness to seek the source of all ills in the outside world, the cry goes up for political and social changes which, it is supposed, would automatically solve the much deeper problem of split personality. (CW10 par. 557-558)

For Jung then, the development of rigid ego consciousness puts humanity at risk of mass psychological epidemics like the radical ism's, such as national socialism. However, Jung states that "[r]esistance to the organized mass can be effected only by the man who is as well organized in his individuality as the mass itself" (CW10 par. 540).

Jung's Critique Of Western Religiosity

According to Jung, religion is a natural function of the human psyche and is therefore instinctual (CW10 par. 512 - 514). The religious impulse is an instinctual drive to "maintain the psychic balance" (Jung, CW10 par. 512). Religiosity in a Jungian context, can be regarded as a psychic experience in which a person comes into contact with unconscious archetypal energies which function to renew consciousness in the interest of furthering human

psychic progression. Collectively, religiosity should function to lead to a more progressive society as the contradictions within humanity and divinity are addressed and resolved in the interest of collective well being and empathy. Individually, the experience of one's unconscious vitalities has the effect of leading towards a balanced integration of an individual's personality and the subsequent development of the essential self. This as we have seen is referred to as the process of individuation.

Paul Tillich's conception of a process called *essentialization* resembles Jung's process of individuation because Tillich believes that the essential self is recovered in divine revelation, and is the object of such revelation (Dourley, *Jung and the Religious Alternative* 142-143). Tillich views humanity as existentially estranged from its essential self and that each person's life and collective history is a search for one's essential self or identity. "Tillich will describe the substance of history as the search for the *Kairos*, the fulfillment of time when the essential appears in existence" (Dourley, *Jung and the Religious Alternative* 144).

Tillich like Jung believed that Modern Western religiosity (contemporary Christianity) prevented individual and collective access to one's psychic depths. Tillich argues that people have generally been prevented from experiencing an immediate communion with the numinous, because institutional religion tends to block a person's participation in the immanent experience of the divine by insisting on rigid and blind obedience to its external creeds and dogmas ("Reason and Revelation: Being and God" 133). Jung also criticizes contemporary Christianity for placing the spiritual importance on events and objects external to the psyche.

Christian civilization has proved hollow to a terrifying degree: it is all veneer, but the inner man has remained

untouched and therefore unchanged. His soul is out of key with his external beliefs; in his soul the Christian has not kept pace with external developments. Yes, everything is to be found outside – in image and in word, in Church and Bible – but never inside. (Jung, CW12 par. 12)

Jung's critique of Western religiosity is that essentially its extraversion, which is hugely determined by the legacy of Aquinas's Aristotelian rational metaphysic, discourages an individual's participation in immanent introverted religious experience, which is needed for continued spiritual and psychological wellbeing and progression. This has the effect of preventing individuals from addressing and resolving the conflicting opposites that are so naturally a part of their nature. Theologically, extraverted religiosity functions to maintain the status quo condition of a divided divinity and reality into conflicting opposing forces such as matter and spirit, heaven and hell, redeemer and adversary, masculine and feminine, and Father and Mother.

In practical terms, an extraverted religiosity places the religious importance on the meditation and perpetuation of psychologically obsolete creeds and dogmas that function to perpetuate the belief in a transcendental God that exists outside of the psyche. The focus upon, and blind adherence, to creeds and dogmas irrelevant to current stirrings of the unconscious, ensures that people will continue to look for religious revelation and fulfillment from forces outside of their depths as if looking for a message to "drop out of the sky". Such an extraverted attitude regarding religiosity functions to discourage introspection and consequently bars one from experiencing the immanent presence of the divine, and the unconscious energies needed to rejuvenate consciousness.

In an outward form of religion where all the emphasis is on

the outward figure (hence where we are dealing with a more or less complete projection), the archetype is identical with externalized ideas but remains unconscious as a psychic factor. When an unconscious content is replaced by a projected image to that extent, it is cut off from all participation in and influence on the conscious mind. Hence it largely forfeits its own life, because prevented from exerting the formative influence on consciousness natural to it; what is more it remains in its original form -- unchanged, for nothing changes in the unconscious. (Jung, CW12 par.9)

Here, we see that Jung, while dealing with the stagnation of consciousness due to the replacement of unconscious content with external projected images, subtly refers to Christ as a figure attributable to archetypal projection. Jung believes that Christianity itself does not fully understand the psychological nature of Christianity. Jung believes that the value in Christianity is in its function of myth, because its narrative is illustrative of the psychological processes required for psychological adaptation and progression at the time Christianity appeared in history. In this sense, it resembles other heroic myths like the *Epic of Gilgamesh* where the hero or ego descends into the Great Mother or unconscious where he or she is tested and later arises rejuvenated, and enlightens or contributes to the community. Jung argues that a literalist reading of the Christian myth over a symbolic one interferes with the psychological truth of the myth and consequently functions to impede psychological adaptation and progression.

The demand made by the *imitatio Christi* -- that we should follow the ideal and seek to become like it -- ought logically to have the result of developing and exalting the inner man. In actual fact, however, the ideal has been turned by superficial and formalistically -- minded believers into an external object of worship, and it is precisely this veneration for the object that prevents it from reaching down into the depths

of the psyche and giving the latter a wholeness in keeping with the ideal. (Jung, CW12 par. 7)

Often the problem in contemporary religiosity is that people become attached and loyal to external symbols, events, and theological positions instead of the revelatory immanent experience that initially produce them.

People call faith the true religious experience, but they do not stop to consider that actually it is a secondary phenomenon arising from the fact that something happened to us in the first place which instilled *pistis* into us – that is, trust and loyalty. This experience has a definite content that can be interpreted in terms of one or other of the denominational creeds. But the more this is so, the more the possibilities of these conflicts with knowledge mount up, which in themselves are quite pointless. That is to say, the standpoint of the creeds is archaic; they are full of impressive mythological symbolism which, if taken literally, comes into insufferable conflict with knowledge. But if, for instance, the statement that Christ rose from the dead is to be understood not literally but symbolically, then it is capable of various interpretations that do not conflict with knowledge and do not impair the meaning of the statement. (Jung, CW10 par. 521)

Paul Tillich argues that there is a difference between the medium of a religious revelation and the content of revelation itself. "Revelation is the manifestation of the depth of reason and the ground of being. It points to the mystery of existence and to our ultimate concern" (Tillich, "Reason and Revelation: Being and God" 117). According to Tillich, anyone can have a revelatory experience as long as he or she is "transparent for the ground of being" ("Reason and Revelation: Being and God" 121). However, Tillich argues that when the medium of the revelation gets confused with the content of revelation an idolatrous situation occurs ("Reason and Revelation: Being and God" 139-140). "Idolatry is the perversion of a genuine revelation;

it is the elevation of the medium of revelation to the dignity of the revelation itself" (Tillich, "Reason and Revelation: Being and God" 133). Tillich provides the example of a distorted sacramental system that transforms the sacramental object into an object of worship ("Reason and Revelation: Being and God" 139-140). The same thing could be said of a creed, a profession of faith, or a doctrine. Jung seems to be in agreement with this position, since he argues that creeds have replaced authentic religious immanent experience.

Since they are compromises with mundane reality, the creeds have accordingly seen themselves obliged to undertake a progressive codification of their views, doctrines, and customs, and in so doing have externalized themselves to such an extent that the authentic religious element in them – the living relationship to and direct confrontation with their extramundane point of reference – has been thrust into the background. The denominational standpoint measures the worth and importance of the subjective religious relationship by the yardstick of traditional doctrine . . . (Jung, CW10 par. 508)

The basic problem in the allegiance to archaic creeds, besides its tendency to suppress immanent religious experience, is that the symbolic content within them has been already assimilated into collective consciousness. In other words, the symbols in the creeds have done their historical psychological job by contributing to the evolution of human consciousness. Now, new archetypal formations are necessary for further psychological development. These new archetypal constellations will compensate for the inadequacies of the current state of consciousness which has been determined by the interaction of previous archetypal forces and historical consciousness. In this light, previous archetypal material can be interpreted as generally having lost its symbolic power. In Tillichian terms, one would say that the liturgical mediums have lost their ability to facilitate a

revelatory experience of the numinous because they have ceased to facilitate an experience with one's depths or the ground of being. Revelation then continues "in more embracing and more purified revelations" as the ground of being or depth is manifested in mediums that have not yet become idolatrous (Tillich, "Reason and Revelation: Being and God" 128). Murry Stein has argued, in his essay *Jung's Green Christ: A Healing Symbol for Christianity* that this insufficiency is somewhat attributable to the loss of symbolic power. He states:

The traditional religious symbols no longer mediate the transcendent factors they once did; they are no longer alive. The modern person reveals an empty space at the center, which was formerly occupied by a God image. Traditional religions no longer adequately represent or contain the souls of modern men and women. The religious imagination has failed to keep up with the rapid changes in human culture during the past several centuries: We no longer know how to imagine God, nor does the modern (i.e., rational, instrumental, ego-centered) person have the means to begin the process of reimagining and re-perceiving God. (Stein 3)

Religious mediums or symbols can also lose their psychic power by being removed from their revelatory correlation. This usually occurs when they are assimilated into a collective consciousness which has lost contact with its depth. Carl Jung in his essay on *The Role of the Unconscious* in his collective works, volume ten, provides an anecdote in which an old rabbi fell to the ground in horror when a Jewish pupil of Kant's could only see the banal existence of a horn of a ram in the drawing forth of the rabbi's shofar. Jung stated that "[t]he symbol is killed when we succeed in reducing the shofar to a ram's horn" (Jung, CW10 par.28). The secularization or modernization of people has had the effect of undermining the revelatory constellation a symbol is situated in by removing one from participation in

the depths from which the symbol is born into consciousness. Forces in Modernity such as pop culture and advertising can also appropriate symbolic imagery and thereby remove its revelatory significance by its mere recontextulization.

The medium or symbol can become exhausted or irrelevant when it is overused and assimilated into a collective consciousness, which has become overly skewed in one direction and is insensitive to symbolic expression. Jung states that under these circumstances the unconscious will become compensatory and may employ the help of relevatory events to overcome the fortifications of a highly oppressive society. Jung states:

I therefore call the influence of the unconscious not merely complementary but compensatory, because it adds to consciousness everything that has been excluded by the drying up of the springs of intuition and by the fixed pursuit of a single goal. This function, as I say, works automatically, but, owing to the notorious atrophy of instinct in civilized man, it is often too weak to swing his one-sided orientation of consciousness in a new direction against the pressures of society. Therefore, artificial aids have always been needed to bring the healing forces of the unconscious into play. It was chiefly the religions that performed this task. By taking the manifestations of the unconscious as divine or daemonic signs, revelations, or warnings, they offered it some idea or view that served as a favorable gradient. In this way they directed particular attention to all phenomena of unconscious origin, whether they were dreams, visions, feelings, fantasies, or projections of the same in strange or unusual personalities, or in any striking processes of organic and inorganic nature. This concentration of attention enabled the unconscious contents and forces to overflow into conscious life, thereby influencing it and altering it. (Jung, CW10 par. 25-26)

Carl Jung indicates that the unconscious will compensate for a milieu which is intuitively barren and psychically lopsided by working towards a bringing forth of some type of unusual manifestation into consciousness.

This is achieved by the permeation of a compensatory archetype into the individual or collective conscious. The advent of the new archetype in history often, as in the case of Jesus of Nazareth becoming the Christ, contributes towards the establishment of a new historical epoch where the psyche attempts to rebalance consciousness. The Jungian concept of the emerging of a new archetypal myth, which brings about historical psychic balance, is similar to Tillich's notion that a theonomy in which heteronomy and autonomy are brought into union can initiate a new epoch in which autonomous reason is united with its divine depth, without self loss. For Tillich, this implies theonomy, in which divine authority is a function of human interiority.

Jung believes that the Christian symbol, in itself, is not sufficient to bring about, the now needed, psychic synthesis between ego consciousness and the unconscious in the modern person (CW10 par. 541). This does not mean that he necessarily believes that Christianity is at its end, but that it needs to be re-interpreted and that the "Christian symbol is a living thing that carries in itself the seeds of further development" (Jung, CW10 par. 542). Interestingly, Jung argues that the original conception of the Christian *Imago Dei* was more whole than it is in our contemporary epoch.

There can be no doubt that the original Christian conception of the *Imago Dei* embodied in Christ meant an all-embracing totality that even includes the animal side of man. Nevertheless the Christ-symbol lacks wholeness in the modern psychological sense, since it does not include the dark side of things but specifically excludes it in the form of a Luciferian opponent.

(Jung , CW9ii par.74)

As mentioned in the previous chapter, where we discussed Jung's view that Trinitarian models of divinity needed to be succeeded by quaternity

models in the interest of human psychic health, the Christ symbol is regarded as an inadequate representation of the self because it excludes the dark side of human nature.

If we see the traditional figure of Christ as a parallel to the psychic manifestation of the self, then the Antichrist would correspond to the shadow of the self, namely the dark half of the human totality, which ought not to be judged too optimistically. So far as we can judge from experience, light and shadow are so evenly distributed in man's nature that his psychic totality appears, to say the least of it, in a somewhat murky light. The psychological concept of the self, in part derived from our knowledge of the whole man, but the rest depicting itself spontaneously in the products of the unconscious as an archetypal quaternity bound together by inner antinomies, cannot omit the shadow that belongs to the light figure, for without it this figure lacks body and humanity. In the Christian concept, on the other hand, the archetype is hopelessly split into two irreconcilable halves, leading ultimately to a metaphysical dualism – the final separation of the kingdom of heaven from the fiery world of the damned. (Jung, CW9ii par.76)

Jung hypothesizes that Christian symbols of deity and the self will yield to more holistic archetypal depictions. Since divinity and the self are a totality, it logically follows that such a totality would include both light and dark aspects and incorporate both masculine and feminine qualities (CW9ii par. 117). However, individuals and people in general must have access to genuine immanent religious experience in order for this to become part of mainstream Western consciousness.

Like the related ideas of Atman and Tao in the East, the idea of the self is at least in part a product of cognition, grounded neither on faith nor on metaphysical speculation but on the experience that under certain conditions the unconscious spontaneously brings forth an archetypal symbol of wholeness.

From this we must conclude that some such archetype occurs universally and is endowed with a certain numinosity.

(Jung, CW9ii par. 124)

This experience of totality now to be recovered by immanent religious experience is precisely the experience that Western religiosity tends to suppress. For this experience of oneness functions to unite the contradictions in divinity and humanity that are so much a part of the whole self. Immanent religious experience can result in an intimacy between God (the unconscious) and a person (the ego) which is unparalleled in a extraverted tradition of religiosity.

This intimacy is perceived as a threat to extraverted forms of religiosity because it is based on a contradictory metaphysical premise that appears to reverse the traditional understanding of spiritual enlightenment and grace as being provided by the creator and given to the creature. It also locates divinity within the human psyche not transcendental to it as if located in the sky. This is a position that traditional theologians like Martin Buber and Victor White, whom Jung corresponded with, could not accept (Dourley, "The Religious Significance of Jung's Psychology" 78 -87).

The myth and metaphysic that informed Jung's psychology would thus depict an unconscious God necessitated to create human consciousness in order to become conscious in it. Humanity is thus charged with assisting God in becoming conscious at God's insistence. When framed in this language, the meaning of the analytic process becomes the redemption of God through deity's becoming increasingly conscious in the analysand. This myth and metaphysic imply that the divine and human are naturally and intimately related as dialectical polarities in one organic and all-encompassing process. Such a viewpoint rules out the possibility of a self-sufficient God gratuitously creating the universe and even more gratuitously intervening from beyond it to work its

salvation in the wake of an unfortunate primordial fall. It is no wonder, then, that Jung's myth and the clinical practice that it informed proved in the end incompatible with the religious world views of Buber and White. (Dourley, "The Religious Significance of Jung's Psychology " 87).

Paul Tillich's Understanding Of Reason, Depth, Art And Revelation

Tillich regarded Modernity as a period in which reason itself was divided into autonomous and heteronomous forces, due to religious reaction to the Enlightenment, that were often at odds. In this light, Modernity can be viewed as an epoch that contained numerous ideological factions both old and new, secular and religious, that were all contending for primacy. Tillich argued that revelation could only take place, humanely, when both forms of reason, autonomy and heteronomy were resolved in theonomy. Tillich believed that art could achieve this union and could consequently function as a means of revelation when it addressed what was of ultimate concern, or when the ultimate appeared through it. The problem is that art can also be representative of polarized forces itself and therefore it can be autonomously or heteronomously skewed as well as any ideology.

Moreover, one can even regard artistic endeavor within Modernity as a reflection of autonomous and heteronomous forces. For example, many artistic schools were influenced by mystical and occult eschatological beliefs as well as materialist socialism. Both of these belief systems could take an autonomous or heteronomous form depending upon how firmly entrenched a particular doctrine and its institution was in the mind of a practitioner, and

consequently their art. Autonomous, heteronomous, and theonomous art will soon be discussed in reference to Tillich's categorization of artistic style.

The avant-garde has been viewed as being motivated by a mixed bag of eschatological considerations ranging from mystical and occult transcendence to utopian socialism (Kramer 17). Avant garde movements that placed an importance upon the role of the unconscious or depth in artistic endeavor such as De Stijl, Bauhaus, Dada, and the Surrealists also often had socialist utopian sympathies along with mystical and transcendental ideas. As the early avant garde evolved it tended to move from its occult and theosophical preoccupations towards the fulfillment of utopian aims. For example, van Doesburg's break with Mondrian's Neo-Plasticism and undermining of the concept of "spirit" can be viewed as an attack upon theosophy and the mystical writings of Mondrian's philosophical mentor M.H.J. Schoenmahers (Kramer 17). Bauhaus' students who initially studied mediaeval mystics like Eckhart, and Tao, Mazadaznan, and Zen philosophy increasingly became interested in socialist utopianism.

Thus the socialist utopianism to which the Bauhaus dedicated its fortunes at the outset contained a large admixture of occult belief that was not to be exorcised until the arrival of Moholy . . .

(Kramer 17)

Modernity can be interpreted as embodying two major constructions or orientations of reality, one is theological (eschatological) and the other is socially interventionist (utopian). Both orientations are indebted to the visionary and poetic writings of Jacob Boehme.

All constructions of reality as a movement toward its fulfillment within time, particularly its representation as a series of oppositions that unfold into a final historical resolution, can look toward Boehme as the spiritual progenitor of their

symbolism. (Walsh 1)

In the early nineteenth century Hegel gave philosophical interpretation to Boehme's poetic and theological ideas. In particular, Hegel saw history as a dialectical process moving towards perfection through a synthesis of historical moments directed by "Spirit". Hegel's endeavor to philosophize Boehme's mystical experience as recorded in his poetic form, was appropriated and utilized to provide a basis for a materialistic interpretation of history by Marx and Engels. Theologically, Boehme's ideas and Hegel's interpretation of them made their way in to occult and theosophical doctrines. These forces ultimately had an impact upon art making within Modernity. For example, Boehme's mysticism and Kant's aesthetic contributed to the establishment of an introspective and subjective art that replaced neo-classical canon with Romantic elevation of the soul through an art that took the place of religion.

Kant and, even more outspoken, the neo-Kantian school during the whole nineteenth and early twentieth centuries, interpreted art as a synthesis between the theoretical and the practical function of the human mind, between pure and practical reason, as they called it. In this way the arts took on a tremendous significance, replacing, for instance, in the Romantic followers of Kant from Fichte to Hegel, religion by art. The influence of these ideas is manifest in the whole intelligentsia of the nineteenth and early twentieth centuries, namely, in their way of despising all forms of classical religion and valuing the arts as the elevation of the soul which, after the vanishing of religion, is the domain of the educated man. (Tillich, *On Art and Architecture* 27)

In the eighteenth century a philosophy of aestheticism developed which separated art from the praxis of life (Burger 42-46). An autonomous art arose which was divorced from the totality of social activities. Schiller

believed that art should not be tied to a means ends, but should rather work through the furtherance of humanity through a process of aesthetic enlightenment (Burger 45-46). Art would then function as religious meditation by integrating and completing a holistic humanity. Schopenhauer viewed art as a solace from life. Art was virtuous and fundamental to human survival.

In contrast to aestheticism and its belief in an autonomous art, an Avant Garde arose in the early twentieth century which attempted to "organize a new life praxis from a basis in art" (Burger 49). These artists believed that art was functioning as an opium in bourgeois society and was therefore socially functionless. "The avant-gardiste artists countered such functionlessness not by an art that would have consequences within the existing society, but rather by the principle of the sublation of art in the praxis of life" (Burger 51). Many artists decided to attempt to destroy autonomous art and its institutions by creating "anti-art" which was a protest art that transgressed and subverted popular conventions and traditional aesthetic experience (Burger 51-54).

Also, as a result of the First World War, many artists and theoreticians began to doubt the capacity of an autonomous art to facilitate human enlightenment and integrity.

In and after the First World War, the belief in the arts as a substitute for religion broke down. Art was not able to open up the sources of power to meet the catastrophes of the twentieth century. It did not unite, as the Kantians believed, the practical with the theoretical. It remained in the realm of *theoria*. The anticipatory function of the arts produced the image of perfection in the mind, but not in reality. The moment this became apparent, the voice of Kierkegaard could be heard. He contrasted the ethical

with the aesthetic realm and showed their basic conflict. For him they are stages of man's self-realization. One must leave the aesthetic stage in order to reach the ethical stage. (Tillich, *On Art and Architecture* 27 - 28).

Consequently, after the first world war, there were calls in artistic circles for the construction of an art based on Modern Classicism, which would function "as an antidote to romantic vitalism" (Bann xxx). Artists began to consider the utilitarian purposes of art. Gabo espoused the independent social role of art (Bann xxxii), while Balla and Depero in their Futurist manifesto called for the reintegration of art and society after the first world war (Bann xxix). Rodchenko and Varrara Stepanova wrote the program of the "Productivist Group" which embraced the ideology of "scientific communism" and "historical materialism" and its social role in art (Bann xxxii). The International Faction of Constructivists created a communal statement "condemning the 'tyranny of the individual,' which was impeding 'the systematization of the means of expression' to produce results that are universally comprehensible" (Bann xxiii).

In Tillich's theology of fine art, art as an expression of one's ultimate concern, is the manifestation of the artist's ground and depth. As such it can function as a potential medium of revelation. Essentially, Tillich's aesthetic is that "cultural expression is valuable to the extent it expresses its divine depth and vapid to the extent it fails to do so" (Dourley, *Jung and the Religious Alternative* 163-164). In other words, Tillich believes that artistic endeavor or any type of cultural expression that is not informed by its depth is second rate.

The ideal of a culture expressive of humanity's depths is what Tillich hopes to convey with his terse formula, "Culture is the form of religion and religion the substance of culture." Here Tillich is laying the basis for his own

understanding of uprootedness. Any culture or cultural expression severed from the infinite in its depths is itself uprooted and as such susceptible to that meaninglessness which Tillich identified as the peculiar and deepest suffering of late twentieth century humanity. In this critique he would join Jung in the analysis of the pain of meaninglessness suffered by individual and culture severed from their deeper vitalities. Jung's aesthetic would imply that that expression is meaningless which the unconscious does not inform and Tillich's aesthetic would give to religion what Jung's gives to archetypal energies. (Dourley, *Jung and the Religious Alternative* 163-164) and (Tillich *Systematic Theology*, vol.III, p. 158 qtd. in Dourley 163-164)

Tillich addresses the question of how art can be theological in a collection of lecture notes put together in a book called *On Art and Architecture*, here he states:

But it is possible when theology means not talk of God as of an object alongside other objects but -- as it must mean -- talk of the manifestation of the divine in all beings and through all beings. Theology of fine art is then the doctrine of the manifestation of the divine in the artistic act and its creations. (Tillich, *On Art and Architecture* 205).

Tillich encountered one of Botticelli's Madonna paintings in the Kaiser Friedrich Museum in Berlin shortly after his return in the First World War and was profoundly moved. As a theologian he quite naturally became intrigued by the question of how the aesthetic function was related to the religious function (Tillich, *On Art and Architecture* 204). As a consequence of this problem he evaluated various styles of art in terms of their ability to depict one's ultimate concern and render an expression and experience of one's ultimate reality. He therefore investigated and categorized art according to its various styles and expounded upon the strengths and weakness of each

style from the perspective of their ability to render an experience of ultimate concern and ultimate reality for the artist and beholder.

Tillich categorized art into five essential categories in terms of style, these are: the sacramental, the mystical, the prophetic, the ideal, and the expressive (Kegley 177-178). The fifth style, expressionism was selected as Tillich's preferred style because it was seen as having the potential to be revelatory by expressing ultimacy and giving perceptibility to the *depth-dimension*. Although, Tillich believes that art in general may possess *expressive power*, he believes that expressionism is the *sin qua non* of artistic styles because the nature of the creative process within this style corresponds with the ecstatic-spiritual element which is present in religious revelation. Expressionism, often incorporated by Tillich under the umbrella of another category --*Religious Style, Non-religious Content: The Existential Level* (Tillich, *On Art And Architecture* 93-98) is characterized as a style which allows something from the depths to break through to the surface. Tillich states that works belonging in this category are the visual counterpart of the modern existentialist school. He states that Modern existentialist art started with Cézanne. Works in this class have secular content, yet deal with the nature of reality and the human predicament as ultimate concern. Charles Kegley expounding upon Tillich's position in regard to expressionism writes:

Tillich's preference emphatically is for the fifth style, expressionism. He correlates this style with the ecstatic-spiritual type of religion. Its goal is to reveal ultimate reality as it "breaks through the prison of our forms," and "breaks to pieces the surface of our own being and that of our world." Being restless, expressionism yet points to eternal rest. (178).

According to Tillich, the most significant obstacle in this stylistic attempt to penetrate into the depth of reality is the possibility of its failure to

become a vehicle of revelation because the artist participates in a subjective experience which is not ecstatic or inspirational only cathartic or overly enthusiastic. Here, the artist is unable to reach the self, or give coherent form (logos) to self expression. The artist may fail to structure his or her encounter with the abyss, or unconscious, in the art work. This failure could be observed in a painting or other art object, which was not formally or conceptually resolved. Such a work does not usually leave the studio. In expressionism, as in many other artistic styles, the ideal work possesses a unity of depth and form.

In Tillich's theological terms, this type of failure in depth could be considered as the mere participation of the artist's reason in an autonomous situation severed from its depths. Tillich defines autonomous reason as "[r]eason which affirms and actualizes its structure without regarding its depth . . ." ("Reason and Revelation: Being and God" 83). "Autonomy means the obedience of the individual to the law of reason, which he finds in himself as a rational being" (Tillich, "Reason and Revelation: Being and God" 84). It is an escape from the outside determination of authoritative reason (heteronomous reason) to a retreat to within one's subjective experience of reason but without an experience of depth. Enlightenment reason is a form of autonomous reason because its authority comes from the reason of man as opposed to the form of reason espoused by clerical authority which is heteronomous reason or outside reason. Hence, the fight between religion and reason since the French Revolution. Heteronomous forms of reason can also exist in political or ideological discourses which function to impose their truth on people.

It is my contention based upon Tillich's work that the inherent dangers or failures within each of the artistic styles that Tillich has formulated are a consequence of the confrontation of heteronomous and autonomous functions of reason. The art object can fail to fulfill its revelatory potential of penetrating to the depth of reason or the ground of being because its nature is either autonomously or heteronomously skewed. Some art in Modernity and Post-modernity is caught in the predicament between autonomy and heteronomy. In other words, it is not able to found a world or establish epochal truth in the Hegelian sense because it cannot establish an ontological ground and so serve as a new revelation. However, other pieces in Modernity are quite revelatory and therefore theonomous. Although this will be addressed later in our discussion, it is quite difficult to label any particular piece as possessing the depth dimension and another as not, because that which is of ultimate concern to someone may not be to another. Theonomy is autonomous reason united with its own depth (Tillich, "Reason and Revelation: Being and God" 85). Theonomy unites the structure of autonomous reason with the depth understood by heteronomous reason as coming from without, but really it comes from within. Autonomy and heteronomy are rooted in theonomy and the reason within both becomes incomplete, polarized and insufficient when the theonomous unity is broken (Tillich, "Reason and Revelation: Being and God" 85).

Theonomy, the union between autonomy and its depth is the ground of being manifested in existence. This ground of being must be manifested in order for revelation to occur. If it does not become manifested revelation does not occur and therefore no great art, in the Hegelian sense, can possibly come into existence. Without revelation no new truth or new world founding

consciousness is possible and revelation is reduced to autonomous self-consciousness. In Tillich's *Systematic Theology* volume one, he states:

There is no self-consciousness without world-consciousness, but the converse also is true. World-consciousness is possible only on the basis of a fully developed self-consciousness. Man must be completely separated from his world in order to look at it as a world. Otherwise he would remain in bondage of mere environment. The interdependence of ego-self and world is the basic ontological structure and implies all the others. (Tillich, "Reason and Revelation: Being and God" 171)

People must have access to an experience which allows them to be removed from socialization mechanisms that perpetuate the maintenance of the social world and social self if they are going to reappropriate an authentic self and externalize an alternative reality.

In marginal experiences one can have the potential of penetrating into the ground of being. The ground of being can be understood in religious language as being an equivalent term for God. Revelation as the manifestation of the ground of being has an abysmal and logical (Logos) dimension and these elements are united in "Spirit" (Tillich, "Reason and Revelation: Being and God" 156). Peter Berger argues that society has established social mechanisms that prevent individuals from falling into an anomic situation (93). Society establishes plausibility structures that function to maintain the nomos and perpetuate the falsification or duplication of consciousness. These sociological mechanisms prevent individuals from experiencing existential dread, or in theological terms, encountering the *abyss*. In regards to the abysmal element (*mysterium tremendum*) Tillich writes the following:

The threat of non-being, grasping the mind, produces the "Ontological shock" in which the negative side of the mystery of

being -- its abysmal element - -is experienced. "Shock" points to a state of mind in which the mind is thrown out of its normal balance, shaken in its structure. Reason reaches its boundary line, is thrown back upon itself, and then is driven again to its extreme situation. The experience of ontological shock is expressed in the cognitive function by the basic philosophical question, the question of being and non being.

("Reason and Revelation: Being and God" 113)

The Abyss can be conceptualized as the dimension of the ground of being which is not exhausted by creation and as that entity in which all form disappears. The abyss is also that entity from which form has initially emerged.

As mentioned previously, the other dimension of the ground of being is the logos which is reason in the ontological sense (Tillich, "Reason and Revelation: Being and God" 74). As a result of our enlightenment inheritance, technical reason (science) has come to replace ontological reason within modernity. This new narrow understanding of reason reduced reason to the process of reasoning and therefore severed a person's access to the universal logos of being. Ontological reason is in unity with being-itself and therefore "can be defined as the structure of the mind which enables it to grasp and to shape reality" (Tillich, "Reason and Revelation: Being and God" 75). Logos is the source from which things become self manifested, or in other words it is the power of being as form overcoming nonbeing as abyss. In Otto's terminology form is the *mysterium fascinosum* of ones experience with the Holy.

Ontological reason or logos is grounded in a depth that precedes reason. In Jung's theory of the psychogenesis of religion this ground would be located in the unconscious. Tillich refers to this ground as the *depth of reason*. "The depth of reason is the expression of something that is not reason

but which precedes reason and is manifest through it" (Tillich, "Reason and Revelation: Being and God" 79). Tillich explains the nature of this depth in the following way:

It could be called the "substance" which appears in the rational structure, or "being-itself" which is manifest in the logos of being, or the "ground" which is creative in every rational creation, or the "abyss" which cannot be exhausted by any creation or by any totality of them, or the "infinite potentiality of being and meaning" which pours into the rational structures of mind and reality, actualizing and transforming them". (Tillich, "Reason and Revelation: Being and God" 79)

The depth of reason is both hidden and expressed in myth and cult. It points to truth-itself and the ultimately real in artistic creations.

In order to have a revelatory artistic experience in which truth - itself and the ultimately real become transparent, the depth of reason must be manifested. For Tillich this manifestation occurs in the *divine life* where a unity of depth (the abysmal element) and form (the logos element) is achieved by *Spirit*. Tillich states that it is "the spiritual character of the *divine life* which creates the correlation of miracle and ecstasy in which revelation can be received" (Tillich, "Reason and Revelation: Being and God" 156). A miracle is an astonishing objective sign-event which points to the natural manifestation of the mystery of being in correlation with an ecstatic subjective experience. Ecstasy is the mental phenomenon of inspiration. The mind is united with the depth of reason in ecstasy in correspondence with miracle; the objective transparent to its divine ground. The abyss, the logos, and the uniting spirit all must be experienced if the ground of revelation is to be manifested. Tillich points out that theologians must use these three terms in order to describe the ground of revelation accurately therefore, it seems that if any element is neglected revelation is thwarted; he states:

Theologians must use all three terms in order to point to the ground of revelation. It is the abysmal character of the divine life which makes revelation mysterious; it is the logical character of the divine life which makes the revelation of the mystery possible; and it is the spiritual character of the divine life which creates the correlation of miracle and ecstasy in which revelation can be received. Each of these three concepts which point to the ground of revelation must be used. If the abysmal character of the divine life is neglected, a rationalistic deism transforms revelation into information. If the logical character of the divine life is neglected, an irrational theism transforms revelation into heteronomous subjection. If the spiritual character of the divine life is neglected, a history of revelation is impossible. ("Reason and Revelation: Being and God" 156-157).

Paul Tillich seems to characterize our Modern era (the post - Hegelian era) as a continued confrontation between the heteronomous and autonomous forces in need of a new theonomy. He writes:

Classical and Romantic attempts to re-establish theonomy with autonomous means (Hegel, Schelling) did not succeed, producing radical autonomous reactions (post-Hegelians), on the one hand, and strong heteronomous reactions (revivalism), on the other hand. Under the guidance of technical reason autonomy conquered all reactions but completely lost the dimension of depth. It became shallow, empty, without ultimate meaning, and produced conscious or unconscious despair. In this situation powerful heteronomies of a quasi-political character entered the vacuum created by an autonomy which lacked the dimension of depth. The double fight against an empty autonomy and a destructive heteronomy makes the quest for a new theonomy as urgent today as it was at the end of the ancient world. The catastrophe of autonomous reason is complete. Neither autonomy nor heteronomy, isolated and in conflict, can give the answer. (Tillich, "Reason and Revelation: Being and God" 86)

The variation of art in Modernity and Post-modernity is symptomatic of this tension within reason. In fact, the heteronomous and autonomous elements are more or less emphasized in different art objects produced by different

schools or different styles. These objects can be regarded as depicting and embodying the preparatory prerequisites needed for the advent of a final revelation. Tillich claims that "the preparation for the final revelation in the history of revelation is threefold. The preparation is carried through by conservation, by criticism, and by anticipation" ("Reason and Revelation: Being and God" 139). Conservation can be observed in its artistic counterpart as the ongoing practice of canonical art and in the style of sacramental art. Criticism and anticipation can be seen in its artistic counterpart in the styles of art that Tillich identifies as mystical, existential, and prophetic.

The mystical style of art is an theonomous reaction to an oppressive heteronomous situation and its artistic counterpart. Mysticism is characterized often by an attempt to side step a corrupted sacramental system and unite the soul directly with the divine or the ground of being. The Modernist Quebec painter Paul-Emile Bourduas, and other artists who shared his automatist convictions, rejected church imposed and controlled artistic sensibilities and therefore gave over artistic control to the unconscious. Bourduas' art and the autommatists' art would seem to fit into Tillich's category of mystical style. Bourduas wrote a manifesto called the Refus global in 1948, he wrote:

Refuse to live knowingly beneath the level of our psychic potential. Refuse to close your eyes to the vices, the frauds perpetrated under the guise of knowledge . . . refuse to live in the isolation of the artistic ghetto . . . refuse to be silent . . . refuse glory, honours (the first compromise): those stigmata of the "nuisance," the unconcerned, the servile. Refuse to serve, to be made use of for such ends. Refuse every intention, pernicious weapon of reason. Down with the both of them; put them behind us. Make way for magic! Make way for objective mysteries! Make way for love! Make way for the real necessities! (Borduas, refus global, 1948)

Mysticism anticipates encountering revelation in an experience with numinosity whether this happens in secular artistic inspiration or in religious ecstasy. For Tillich the danger in this artistic style is that "[t]he attempt to express ultimate reality by annihilating reality can lead to works in which nothing at all is expressed" (*On Art and Architecture* 146). This would result in an autonomous experience severed from its depths or an experience of depth that defied form. In Heideggerian terms, the artist would fail to give form to Being through *techne*. The artist or mystic would experience the "dark night of the soul" and would therefore be prevented from expressing a revelatory experience because he or she could not structure the experience from his or her depths or unconscious.

Another symptom of the autonomous and heteronomous split within reason is the increasing presence of a political and critical art which Tillich places in the category of prophetic style. This form of art is often autonomous when it is solely dependent upon rational or technical criticism. Edouard Manet's *Le Déjeuner sur l'herbe*, 1863 is a good example of a rational critic of French Bourgeoisie academic and moral conventions in art and society. In this painting Manet depicted a nude women (probably a known prostitute) confronting the viewer, as she has a picnic with two clothed men. Manet wanted to confront the hypocrisy of his society, using realism, while criticizing the artistic convention which limited female nudity to classical allegorical depiction. Many feminist scholars argue that the allegorical or mythological motif was a rationalization for disguised male titillation. Kegley in speaking of this prophetic-protesting style writes:

Its aim is constructive criticism in the name of personal righteousness and social justice. Its strength lies in the way in which it can focus attention on the unfamiliar – especially under

the guise of what we know very well -- and thereby afford insights into reality which we would otherwise miss. (177)

A potential danger with the prophetic-protest is that it remains at the critical level and does not offer the beholder anything which is inspirational. This is the case when it results from an autonomous reason cut off from its depths. Manet's painting, *Lé Déjeuner sur l'herb* can be interpreted as an autonomous reaction to an academic heteronomous tradition of painting which rationalized and masked its titillation in poetic and mythological form. However, Manet's painting may possess a depth that transcends this categorization, since it, as well as his *Olympia*, in bringing into light a continued motivation for classical painting, has influenced the subsequent development of political painting and political discourse in Modernity.

The prophetic-protesting style of art can acquire a heteronomous form when its formal structures become subservient to the didactic portrayals of a political project such as that which is within Nationalism, Marxism, Radical Feminism, or any other "ism" which attempts to impose its discourse upon people based upon its outside authority. A good example of this kind of art is Antoine Jean Gros' painting, *Pest House at Jaffa*, 1804, in which the artist offers an overly complementary portrayal of Napoleon as the miracle-working Christ (Gardner 873). The problem with this style of art in Heideggerian terms is that it functions within a means end structure and therefore resembles the nature of equipment rather than fine art.

The expressionist style is also another style which is anticipatory because it has the potential to break through consciousness to the unconscious and dredge up revelatory images or experience. As mentioned before, its goal is to uncover ultimate reality while expressing one's ultimate concerns. It however, runs the risk of failing to reveal or express anything if it

turns into a bout of over enthusiastic activity. When this happens revelation does not occur and is certainly not projected into the work. Again, this is an autonomous occurrence severed from its depths. Expressionism as a movement can be seen as a autonomous reaction to the failed Modern heteronomous postulate of progress.

In order for a person to uncover ultimate reality, or in Heideggerian terms bring forth a world, a final revelation must take place. Tillich claims that final revelation resolves the tension within reason. He states:

Final revelation does not destroy reason; it fulfills reason. It liberates reason from the conflict between heteronomy and autonomy by giving the basis for a new theonomy, and it liberates reason from the conflict between absolutism and relativism by appearing in the form of a concrete absolute. (Tillich, "Reason and Revelation: Being and God" 150)

Here, Tillich is implying that essential humanity is revealed in existential life because reason is united in its depth. This revelation re-establishes the unity between autonomy and heteronomy by bringing about "the complete transparency of the ground of being in him who is the bearer of the final revelation, and the complete self sacrifice of the medium to the content of revelation" (Tillich, "Reason and Revelation: Being and God" 147). This idea of a person becoming a vehicle for the manifestation of the ground of being, is not only paralleled in Heidegger's notion of the emergence of the being of art through techne as mentioned previously, but in Jung's notion of the autonomous complex where a "split off portion of the psyche . . . leads a life of its own outside the hierarchy of consciousness" (Jung, CW15 par. 115). Jung also states that the creative urge can be so strong that the artist will sacrifice his or her health and happiness to satisfy it (CW15 par. 115). One could argue that the autonomous complex is responsible for the ecstatic experience

encountered in what Tillich regards as a feature of a mystic state. This would be the case if the autonomous complex brought one into an encounter with the abyss. Tillich defines ecstasy in the following terms, and seems to hesitate about reducing it to a particular psychological condition, he states:

Ecstasy transcends the psychological level, although it has a psychological side. It reveals something valid about the relation between the mystery of our being and ourselves. Ecstasy is the form in which that which concerns us unconditionally manifests itself within the whole of our psychological conditions. It appears through them. But cannot be derived from them. ("Reason and Revelation: Being and God" 113)

Ecstasy unites the experience of the abyss (*mysterium tremendum*) with the experience of the ground in reason or logos (*mysterium fascinosum*) (Tillich, "Reason and Revelation: Being and God" 113).

As has been previously mentioned, in Jungian theory, the unconscious will compensate for over polarized consciousness by projecting new energies, usually in the form of archetypal manifestations, into it from the depths of the psyche (the collective unconscious). Similarly, from Tillich's perspective it seems that when reason becomes fragmented and polarized the balance is restored by a theonomous revelation. Theonomous revelation as art unites autonomous and heteronomous reason by reaching into the depth of reason and the ground of being, or in Jungian terms revelatory art brings unconscious energies or archetypes to the surface of the conscious. In the revelatory art object a depth shines through its form revealing a unity of abysmal and logical elements which facilitates the manifestation of ultimate reality as the expression of ultimate concern. Art as theonomous revelation or as a result of the re-balancing of the psyche, by unconscious projection of energies or archetypes, is great art in Jung's and Tillich's opinion.

Theonomous art has the potential to occur in Modernity or Postmodernity when one becomes liberated from oppressive heteronomous forces and shallow autonomous experiences and is able to reach into one's depths. The breakdown of meta-narratives by subversive other based ideologies has contributed to the development of an autonomous situation with may lead to a theonomous revelation of the "New Being" as long as the subversive narratives or isms do not become themselves heteronomous by restricting genuine self exploration. Continued self exploration is likely going to lead to the reconnection of man or woman with his or her depths and this may lead to the advent of a new myth. Tillich argues that a new myth results as the "expression of the reuniting power of new revelation" and that no new myth can occur when reason itself is in conflict ("Reason and Revelation: Being and God" 91-92). From the Jungian perspective, new myth results from the archetypal projection of the collective unconscious.

Recovery Of Depth: Art As A Movement Towards Theonomous Revelation In Modernity

As previously mentioned, Jung understood visionary modern art as a object that could compensate for the psychic onesidedness of modern consciousness. In this respect, he believed that it could function as a transitional object that would contribute to the destruction of a previous psychic order and manifest a new *Weltanschauung*. He believed that the artist had easier access to the unconscious than did statistical man. Paul Tillich believed that the artist could penetrate into the depths of existence and

through such immanent "religious" experience give form and content to what was of ultimate concern (*On art and Architecture* 37 - 38).

There are numerous artists within Modernity who have attempted to give expression to the depth dimension and have consequently created work that could be discussed within a "spiritual" context. Kathleen J. Regier has argued that since the late 1960's there had emerged a body of scholarship that established that occult and theosophical ideas had an influence on the work of some of the major Modern artists (ix).

Artists set their sights on finding a universal language. Researchers found that there was "a class of art which speaks a particularly sophisticated language, for it seeks to encapsulate a secret symbolism of forms and structures which are intended to be understood only by the initiated, or by those who have in one way or another developed the sensitivity of the soul to occult truths. This is the hidden art, which speaks a very special language of the spirit."

(ix) and (Gettings 7 qtd. in Regier ix)

Robert P. Welsh in the introduction of Regier's compilation, writes:

In sum, it can no longer be doubted that the interest in mystical literature and theory shown by numerous avant garde artists during the past 100 years was often manifested in their works of art and not just in their published art theories, as previously thought. Whether leading to a relative or pure form of abstraction or to a more representational mode of style, this interest in making art serve some truth higher than mere accurate representation of nature also may be considered part of a widespread historical phenomenon. It thus coincides with the late nineteenth century against what were thought to be the limitations of a rationalist and materialist world view. (10)

Maurice Tuchman in his essay, "Hidden Meanings in Abstract Art," states that historians and theorists have been reluctant to establish a reading of Modern art based upon art making's correlation with esoteric spiritual

beliefs for two reasons (18 - 19). Firstly, due to the link between Nazism's and Fascism's relationship to marginal and occult belief systems critics and historians avoided discussing associations between art and the occult in the Thirties and Forties. Secondly, art criticism in late Modernity was largely influenced and directed by Alffred Barr's and Clement Greenberg's strict Wolfflinian and Formalist approach to art making and art writing. This approach is linked to the notorious motto of *Art for Art's sake*. A Wolfflinian art history is a history of art interpretation that looks at stylistic changes in art from an internal disciplinary perspective, rather than attributing developments to outside cultural developments.

Tuchman argues that various artists have been intrigued by alternative belief systems since the nineteenth century:

Visual artists, from the generation born in the 1860s to contemporary times, have turned to a variety of antimaterialist philosophies, with concepts of mysticism or occultism at their core. Terms such as occultism or mysticism should be defined carefully because of the association with the ineffable that surrounds these words and because they are context-specific: art historians and artists use these terms differently than do theologians or sociologists. In the present context mysticism refers to the search for the state of oneness with ultimate reality. Occultism depends upon secret, concealed phenomena that are accessible only to those who have been appropriately initiated. The occult is mysterious and is not readily available to ordinary understanding or scientific reason.

Several ideas are common to most mystical and occult world views: the universe is a single, living substance; mind and matter also are one; all things evolve in dialectical opposition, (male-female, light-dark, vertical-horizontal, positive-negative); everything corresponds in a universal analogy, with things above as they are below; imagination is

real; and self-realization can come by illumination, accident, or an induced state: the epiphany is suggested by heat, fire, or light. (19)

Many of these alternative ideas are intrinsically related to the work of various Modern and contemporary artists. Moreover, many artists can be regarded as emphasizing both in their practice and their work particular esoteric positions that are contrary to traditional Christian tenets or can at least be regarded as deficiencies in current Christian religiosity. In particular, many artists attempted to participate in an immanent spiritual experience or produce one for the beholder. Many artists attempted to locate a depth or a center in their artistic endeavor. Artists typically stressed the oneness of reality and gave renewed spiritual and psychological importance to the feminine. Some artists such as the surrealists attempted to undermine and transform traditional Western values. Celia Rabinovitch, in her essay "Surrealism and Modern Religious Consciousness," states that "[h]istorically, Surrealism is a psychological reversal of the predominantly patriarchal Judaeo-Christianity of the era" (158).

Surrealism's transformation of archaic, occult, and pre-Christian elements reveals a heterodox profile that suggests an intentional reversal of traditional Western religious values. With this iconoclastic reversal, surrealism creates a radically new orientation based on the power of psychological ambivalence. (Rabinovitch 143)

In contrast to the traditional Christian understanding of reality as separated into antagonistic opposing regions and forces, like heaven and hell, matter and spirit, ect., alternative mystical views preserve the dialectical nature of the dualities but attempt to achieve a synthesis or universal oneness among them. These alternative realities do not disregard the darker or more traditionally devalued side like traditional Western thinking does,

but considers both polarities as necessary for progressive evolution. A mystic would be a person who would seek to be in harmony with these forces in an experience of oneness with all creation.

Many artists in Modernity were interested in depicting and synthesizing these universal polarities in their art. Robert Welsh, in his essay "Mondrian and Theosophy," states that Piet Mondrian's compositions from 1912 to 1917 made use of both latent and overt vertical and horizontal lines that formed a grid pattern (179). In theosophical terms the horizontal lines were connotative of the feminine and the material, while the vertical lines are connotative of the masculine and associated with the spirit.

Other artists, such as Mondrian, Kupa and Robert Delauney, all on occasion discovered an analogy between cathedral towers, spires or arches and the ascending vertical line, as associated in occult tradition with the masculine realm of spirit, in opposition to the horizontal line connotative of feminine matter. It was Mondrian who reduced compositional formats to this one essential linear opposition. Still, for most if not all spiritually inclined artists born in the nineteenth century, raised in an intellectual milieu where anti-materialism was a driving force, and converted to an abstract or at least anti-naturalistic style, there can be little doubt that all basic geometric forms were felt to stand for some exalted spiritual truth. (Welsh 10 - 11)

Two-dimensional geometric forms as well as other shapes like triangles and crosses had theosophical meaning and this is stated by Mme H. P. Blavatsky.

The triangle played a prominent part in the religious symbolism of every great nation; for everywhere it represented the three great principles – spirit, force and matter; or the active (male), passive (female), and the dual or correlative principle which partakes of both and binds the two together. (264 qtd. in Welsh 178)

And:

The philosophical cross, the two lines running in opposite directions, the horizontal and the perpendicular, the height and the breadth, which the geometrizing Deity divides at the intersecting point, and which forms the magical as well as the scientific quaternary, when it is inscribed within the perfect square, is the basis of the occultist. Within its mystical precinct lies the master-key which opens the door of every science, physical as well as spiritual. It symbolizes our human existence, for the circle of life circumscribes the four points of the cross, which represent in succession birth, life, death, and IMMORTALITY. Everything in this world is a trinity completed by the quaternary, and every element is divisible on this same principle. (Blavatsky 508 qtd. in Walsh 179)

If Mondrian adopted Blavatsky's mystical interpretation of geometric lines and forms then it seems plausible that the artist's depiction of these intersecting lines represented his attempt to depict what was essentially the basis of universal existence. In this light, Mondrian's grid paintings could be interpreted as depicting the existence and confronting of opposing forces which become synthesized in his formalistically well balanced, superb paintings.

Paul Klee is another modern master who has attempted to portray and reconcile the opposites within existence. In particular Klee, often integrates the symbolism of death and growth in his work.

In so much of his work, even in the late works with their recurrent themes of death, Klee places an emphasis on origins, and on the total continuity of life. It is an attempt to transcend the dualism of life and death and to put them on an equal plane –to reconcile death as part of life. (Knott 138)

Klee believed that the inner world was intimately tied to the outer world and therefore, in his work he often re-contextualized and synthesized

various images and symbols from different times and realms of experience (Knott 135). This had the effect of closing the distance between things that were usually perceived as well apart.

In his work Klee almost always removes things from their immediate surroundings, placing them in ever-expanding realms which result in a close correspondence between earth and cosmos, the living and the dead, things past and present. (Knott 135)

An example of this tendency can be seen in Klee's *Omphalo-Centric Lecture*, 1939, where Klee has appropriated the imagery of an Omphalos from a six century B.C.E. sculpture of Aphrodite of the Pomegranate and gave it a modern two dimensional depiction. The painting was also influenced by his own knowledge of his illness and his imminent death (Knott 133). This piece is interesting for several reasons. The Omphalos is a round stone that the ancient fertility goddess held in the temple of Apollo. Knott argues that the Omphalos was an *axis mundi* that connected the temple of Apollo with the center of the earth and the nether regions (Regier 133). By depicting the Omphalos, Klee could be interpreted as paying homage to the Earth Mother since that is her symbol. Klee would then be giving renewed importance to the feminine dimension of reality or divinity which is part of the mystical and occult experience. The abstracted or cubist like figure that holds the Omphalas becomes a passage way to other realms (Knott 134).

In another painting called *The Fruit*, 1932, Klee depicts the teleological development of an apple from embryonic seed to maturity. Within the composition is the presence of an umbilical spiral, which symbolizes the process of successive births and deaths. Knott states that "Mystics believe that the umbilical cord represents the contracting involution of our physical being . . ." (Knott 138). Here, in *The Fruit*, Klee is attempting to unify the elements

of death and life in a depiction that collapses time. Klee comments upon his artistic intention.

I seek a remote source of creation point wherein I can apprehend
a formula for earth, air, fire, water and all circulating forces
at once. (Diaries 345 qdt. in Knott 36)

Klee was interested in locating a depth within himself and within his work. He attempted to find his center [the self] and the center of existence. He believed that it was the artist's task to penetrate into the ground of existence itself. Klee stated publicly, that it was the artist's mission "to move toward this mystic center as the beginning of all creative thought" (*On Modern Art* 51 qtd. in Knott 130). In Jungian terms this mystic center would be the *Matrix Mind* or the collective unconscious and in Tillichian terms it would be the *ground of Being*.

In the Creative Credo Klee himself begins with the simple statement. "Let us take a little trip into the land of deeper insight following a topographic plan. The dead center being the point." Numerous Klee paintings focus on such a point in the center of the painting. (Knott 135-136) and (Klee, *Notebooks*, Vol. 1, 4 qtd. in Knott 135 - 136)

The Surrealists also advocated that people and artists needed to return to the "origins of the mind" (Rabinovitch 145). While Surrealism was a reaction to the absurdity of life as experienced in the two world wars, it was also a movement which intended to challenge the presuppositions of a Western society that could allow such a thing to occur. In its diagnosis of Western society it regarded the West as a hyperrational materialistic society that possessed a metaphysical dualism which could only ultimately result in catastrophe. In opposition to the current state of Western consciousness, Surrealists espoused the adoption of a new "cosmology, where even the

greatest contradictions are resolved" (Knott 136). The goal of Surrealism was the unification of opposites. In his *Second Manifesto*, André Breton, the leader of the Surrealists, states:

Everything leads us to believe that there is a certain point in the spirit from which life and death, real and imaginary, past and future, communicable and incommunicable, are no longer perceived as contraries. It would be in vain to look for any other motivation in Surrealist activity than the hope of determining this point. (André Breton 123 qtd. in Knott 136)

Surrealism tried to create a new reality, "surreality", where the contradictory experiences of consciousness (reality) and unconsciousness (dream) were united (Rabinovitch 142). They hoped this would result in a new zest for life or in theological terms immanent religious experience.

The goal of Surrealism was to break open the boundaries between the conscious and subconscious, between the ordinary and the extraordinary, and to introduce unusual perceptions of the marvelous and magical into everyday life. (Rabinovich 142)

In order to achieve this surreality, the Surrealists had to level the playing field, so to speak, which was already positioned in a rational consciousness favour. This was achieved by giving primacy to the unconscious, and therefore importance was placed on activities such as dreaming, play, and psychic automatism where one could reach a psychic depth without the impediment of a tyrannical onesided consciousness.

By using psychic automatism, the artist became a recording device for the unconscious; the rational faculty was suppressed, allowing thoughts to travel untrammelled from the unconscious mind through the hands to the brush or pencil. In order for the artist to become a "pure receptacle" for the heightened consciousness of Surrealism, the mind had to be emptied of all preconceived notions of reality and thoughts allowed to arise spontaneously. A parallel may be drawn to Buddhist meditation,

in which the mind is systematically detached and emptied of thought in order to be open to the existential state of emptiness. (Rabinovitch 146)

The Surrealists exalted the imagination and the unconscious as the means of fostering a new and better reality. Through automatism they attempted to access a depth, the unconscious, that would allow them to throw off the rational and moral premises of modernity and create a new and better *Weltanschauung* which included more humanistic values. Through their art they hoped to retrieve revelatory experience that would enlighten themselves and the beholder. In theological terms, they hoped to create art that took the form of ontophany (the manifestation of Being) in order to reconstruct a more holistic reality. It would appear that they believed that art could establish a new mythos and consequently found a new world.

The Surrealist mythos is a "mythology of the imagination" in which dream, reverie, and imagination act as sacred messengers heralding a perception of the divine. For them, the imagination was the avenue through which surreal perception was attained. In this way, they believed that they could reunite internal and external life, allowing a return to the original unity of the unconscious dreaming mind – what Freud and earlier philosophers called the "tabula rasa," the blank slate before the accumulation of experience constricted instinct and imagination. It is an artist's philosophy of art, an elevation of the creative process itself as the way to visionary insight, that answers the spiritual poverty of modern life with a new equation: art is religion.

(Rabinovitch 148-149)

Celia Rabinovitch argues that the religious element in the origin of Surrealism can be condensed into three major points. These are the Surrealist mythos, or world-view (based on the primacy of the unconscious), the Surrealist concentration on a renewed expression of the feminine and the

cult of love, and finally, the Surrealist philosophy of immanence (Rabinovitch 145). Rabinovitch has deduced these points from the major preoccupations of the group as expressed in their invention of a revolutionary and subversive set of playing cards.

In 1940, the central Surrealist group gathered in Marseilles under the auspices of the American Committee for Aid to Intellectuals. There, under the leadership of André Breton, they invented a new set of playing cards. This seemingly irreverent statement had at its heart an intense seriousness of purpose, for it was a collective statement of hope by the Surrealists in the face of the devastation of World War II. The cards illustrated the cardinal points of Surrealist thought by replacing the four conventional suits with suits of Love, Dream, Revolution, and Knowledge, and portrayed in stylized and symbolic fashion some of the intellectual heroes of this movement, including Freud, Hegel, Baudelaire, and Lautréamont. . . . [t]he four major preoccupations of the group, expressed in the card deck as Love, Dream, Revolution, and Knowledge, demonstrate a search for new spiritual values that issue from a radical transformation of consciousness, a consciousness that was iconoclastic in character and that responded to the contradictions of the modern era. (Rabinovitch 141)

The things, such as depth, renewed portrayal of the feminine, and immanent experience, which the Surrealists were concerned with in their art, are precisely the things that Jung and Tillich viewed as missing in a rationalistic materialistic Modernity. Moreover, the Surrealist's search for immanent experience verifies Jung's position that contemporary secular culture and traditional Western religion stood in the way of such an experience.

Surrealist artists constructed objects and made sublime paintings in an attempt to experience immanent symbolic power. Since liturgical forms of traditional Western religiosity had lost their ability to initiate an immanent

experience of symbolic power, and since secular society was too rationally and materially inclined to encourage such an experience, the Surrealist attempted to create their own symbolic images. Rabinovitch states:

The Surrealist philosophy of immanence, according to which surreality was embodied in reality itself, leads to an extraordinary perception of the object. Surrealism negates art as artifact; the purpose of the surreal art object is to manipulate perception in a revolutionary, religious, or metaphysical manner. The Surrealists wished to lose themselves in the perception of the object in the spontaneous and fluid manner of the child, or the obsessive and anxious manner of the psychotic. They attempted to attain, in a "poetic consciousness of objects," a sense of heightened significance and power that they sensed was available in psychotic, dream, and child experiences. This pervasive and diffused sense of significance - a mysterious attraction and fear that Rudolf Otto has called the "numinous" or the holy -- is the overriding quality of many Surrealist paintings. (149)

This search for immanent experience is characteristic of much artistic endeavor in Modernity. This idea of the search therefore contributes to the understanding of the intentions of Modern painters like Barnett Newman and Mark Rothko, whose work has not always been understood by the Western public. Both of these painters were interested in reducing painting down to what was essential in painting as well as communicating an universal experience of oneness (the numinous). At the other end of the artistic spectrum, Marcel Duchamp was engaged in the production of *readymades*, which were mass produced industrial objects that were chosen by him and not made. Duchamp would then sign them and recontextualize them therefore undermining their original utilitarian function. Duchamp

would place them in a traditionally deemed aesthetic context like a museum. This recontextualization was the linguistic counterpart of removing a loaded word from its structure in a particular sentence and then inserting it into another structured sentence. The word would effect and be effected by the structure it happen to be in.

Duchamp's enshrinement of the *Bottlerack* – an ordinary object that he placed on a pedestal so that it stands out of its usual context-creates a new perception of the object. By isolating the object on a pedestal, placing it within boundaries, Duchamp breaks the continuity of mundane space and introduces a point of psychological focus or absolute interest. In this way the object is charged with a mysterious potency, an obscure, unspecified sense of significance. In the words of Gerardus van der Leeuw, "The sacred is what has been placed within boundaries: its powerfulness creates for it a place of its own." By distancing the object from its functional origins, a corresponding psychological distance takes place in the viewer, and a new thought for the object is born. The *Bottlerack* with its deliberately elusive meaning, evokes a sense of the uncanny that is precisely the response engendered by archaic fetishism.

(Rabinovitch 151) and (Gerardus Van der Leeuw 80 qtd. in Rabinovitch 151).

Perhaps the recontextualization of the object like, Duchamp's *ready mades*, is not only influenced by the advancements in structural linguistic philosophy, but is also compelled by an unconscious compulsion directed towards the search for immanent religious experience and ultimately the symbolic expression that accompanies such an experience. This compulsion would be instigated by the innate religious function which has been deprived of immanent religious experience due to the fact that many liturgical symbols

have lost their symbolic power and their rituals have become idolatrous (in Tillich's sense of the term) .

The Surrealists by privileging the unconscious can be interpreted in the Jungian view, as emphasizing the feminine side of existence. Jung equates the unconscious with the Great Mother, the archetypal feminine, or the Goddess. Eckhart would refer to it as the place of the *Birth of God in the Soul*.

The feminine is linked to the imagination in Surrealist thought. The plethora of Surrealist art which presents the feminine as a powerful entity strongly suggests that these images transcend representations of female sexuality, focusing instead on the procreative power of the feminine principle itself. Female creativity became, for the Surrealists, a metaphor for the creative process.

(Rabinovitch 155)

The Surrealists created images of the feminine that portrayed the multiple attributes of the Great Goddess. They emphasized both the fertile nature of the Earth Mother and the awesome destructiveness of Kali. This can be readily seen in Joan Miró's *Head of a Women*, 1938. Rabinovitch states that the image in the painting, according to recent research, was one both of fertility and dread (155). Rabinovitch quotes Miró:

When I make a large female sex image it is for me a goddess, as the birth of humanity . . . It is a fecundity figure, but all the same it is menacing, on the right and on the left, above and below, we are menaced.

(Joan Miró qtd. in Stich 30) and (Joan Miró qtd. in Rabinovitch 155)

As we have already seen, Henry Moore and Louise Bourgeois also have produced work that emphasizes the archetypal feminine. All of these artists can be regarded as compensating for the incompleteness of the onesided masculine Western religion.

Many artists in Modernity were preoccupied with reaching a depth within themselves and within existence. Their existential concern created in them a need for an immanent religious experience which was denied to them in their era. They found a depth in their art which really was a manifestation of their search, their immanent experience, and their experience of themselves. Interestingly, the art produced often emphasized the archetypal attributes of the divine that were previously neglected and these were often synthesized with the traditionally accepted ones. As a result of their efforts, the collective unconscious of humanity was free to provide immanent archetypal revelation. These artists were able to unite their autonomous reason with its depth and produce theonomous revelation.

Artist As Mystic And Prophet; Art As Ontophany

The "visionary" artist can be viewed as participating in an archaic pattern of spiritual enlightenment that also is characteristic of mystics, shamans, prophets, and heroes. Joseph Campbell in his book, *The Hero with a Thousand Faces*, has referred to this phenomenon as the hero myth. Victor Turner a symbolic anthropologist has broken this journey down into three stages. First there is the hero's or neophyte's departure or separation from society, which is usually caused by a dissatisfying state or development. Secondly, the mystic or hero experiences a kind of initiation in his or her liminality. Psychologically, it is here that the ego is forced to deal with the archetypal energies of the unconscious. Finally, the hero returns to society after passing some test and subsequently enlightens the community. Turner refers to this stage as the *communitas*. In psychological terms the return to

the *communitas* means that the person was able to synthesize his or her previous conscious state with the energies of the unconscious and has therefore experience a renewal of his or her consciousness, which she or he shares with others.

A good example of this process can be observed in the *Buddhacarita* where Shakyamuni escapes his confinement in the palace and encounters the reality of old age, sickness, and death (Conze 34-36). These encounters contribute to his re-evaluation of his circumstances, to his withdrawal or separation from the palace, and to his withdrawal into the forest in search of *Vipassana-Bhavana* (the development of insight). After trying a variety of meditative strategies the Buddha defeats the violent onslaught of the demon Mara, becomes enlightened and consequently seeks to communicate the *Dharma* or the right path.

The process underlining the departure of the Buddha into the wilderness is not unlike the withdrawal of the artist into marginal existence or marginal experiences. The artist often becomes disenchanted with mainstream or current societal consciousness and withdraws to a solitary environment where he or she can ascertain, in Paul Tillich's terms, what is of *ultimate concern* through self investigation. The innovative artist resembles the mystic who withdraws into an anti-nomian world which is the marginalized world of subjective experience. This experience has a de-alienating potential because the individual can reappropriate the authentic-self and its world and distinguish it from the alien world and social self (Berger 23). This person has succeeded in escaping from socializational mechanisms that perpetuate both the *falsification of consciousness* and its monophasic mode. The falsification of consciousness is a term that Peter

Berger uses to refer to the adoption of a ready made social self at the expense of one's experience of the inner self (93). Monophasic consciousness is a state of mind that is uniform and represents the normal waking condition of secular consciousness.

The artist enters into an altered state of consciousness (polyphasic) which is a subjective experience in which the authentic self and the authentic subjective world is dredged up. This has the effect of undermining the remaining nomic structures within consciousness and has the potential to undermine the nomic structures within the consciousness of others if such marginal experience is externalized. Sometimes externalization takes the form of symbolic projection. Victor Turner states that symbols are crucially involved in situations of societal change and that symbols in art and ritual are used to induce psychological states and illicit behavioral changes (*From Ritual to Theater* 21).

Victor Turner, in his book *From Ritual to Theater*, parallels the liminoid or liminal state of an initiate to the phenomenon of "dramatic time" (13). It seems that both states share similar features. In both situations people exist beyond a normative social structure and the anti-structure functions to liberate them from a former identity. Within this anti-structural state people are able to externalize what is normally contained and inaccessible in normative existence (Turner, *From Ritual to Theater* 13). Turner also argues, and Jung would concur, that within this phase of consciousness people are able to express content that fulfills unconscious purposes and goals (*From Ritual to Theater* 15). Turner, when commenting upon Dilthey's *Eylebnis* (this term refers to a distinct experience where there is both a living through and thinking back) states:

... it is this moment that the poet or artist, or dramatist, freely unfolds images beyond the bounds of reality. The artist tries to penetrate into the very essence of the Eylebnis. In so doing he allows free access to the depths where "life grasps life". (*From Ritual to Theater* 15)

This anti-structural moment is characterized by a phase of altered consciousness from which novelty and alternative experiences, symbols, and knowledge arise.

Carl Jung would characterize this externalization of novel expression as an unconscious discharge resulting from the split-off portion of the psyche, which leads a life of its own outside the hierarchy of consciousness. As mentioned previously, he calls this process the *autonomous complex* and argues that in the creative process the psyche harnesses the ego to its unconscious purposes (Jung, CW15 par. 115). Jung argues that strange forms, thoughts, and content emerge within this psychic state and that people have the potential to dredge up images from the unconscious that are true symbols because "they are the best possible expression for something unknown -- bridges thrown out towards an unseen shore" (Jung, CW15 par. 116).

In regards to the artistic process this would mean that the artist as mystic would be descending into the Great Mother, the unconscious, and would be acquiring archetypal energy from Her, which would be used to construct and expand the identity of the self and therefore the *Imago Dei*. In regards to Eckhart's experience, all humanity as well as the artist would be compelled to do this. The artist who had experienced the *breakthrough* and the *birth of God in the soul*, could manifest revelatory content on to a canvas or another type of work of art. This type of content as archetypal redress would impact upon anyone else who decided to contemplate and investigate

the work. It could perhaps function to initiate a similar experience in the beholder.

As mentioned in the previous chapter, many artists believe that a work of art can produce changes in the consciousness of the beholder, this belief is somewhat derivative from the Kantian notion of disinterested pleasure. Disinterested pleasure is a subjective experience in which the beholder of an object experiences pleasure for no specific utilitarian end. Kant had postulated that an object judged in respect to its useful end was not an aesthetic judgment (CJ 5). In contrast, the object of fine art is intrinsically final and devoid of any end (Kant, CJ 44). David Morgan describes the process in which the contemplative beholder experiences the *tremendum* in an aesthetic experience that parallels a religious experience. Morgan states the following in regard to disinterested contemplation:

In the apophatic or negative method, the spiritual contemplative becomes passive in a manner that parallels the role of disinterested contemplation in aesthetic experience. Having been deprived of the instruments of apprehension and the satisfaction of need, the viewer/believer is pushed to the limit of the conventional sphere of control, the ordinary domain of the self. At this boundary something mysterious happens: the self dies and is of the liminal, where such elements as ecstasy and the eclipse of individuality in the sublime mark the advent of the divine or the rapture of artistic experience, the subject enters the presence of something greater than itself. (40)

The withdrawal into the liminoid or the unconscious in search of a depth by the artist is the mystic state. As stated in the previous chapter, this is the Faustian side of artistic expression. The Kenotic side is the manifestation, or emptying out of recently acquired knowledge. This Kenosis would be part of the prophetic function of the artist. This would be the place where the artist would manifest a theonomous content on to a canvas or another type of

medium. This revelatory artistic content could be referred to as ontophany, which is the manifestation of Being, or as hierophany, the manifestation of the sacred or divine. This revelatory artistic content, ontophany or hierophany has the potential to contribute to the founding of a new *Weltanschauung* or myth. Both William E. Paden and Mircea Eliade believe in the paradigmatic function of myth.

Within religious worlds, myth is not solely a matter of representation. It is not just a language "about" something. It is always paradigmatic, authoritative, applicable. It is often enacted in behaviour and ritual. Myth as world script not only explain the world but constructs and governs it.

(Paden 73)

Eliade argues that the foundation of the world requires a manifestation of the sacred referred to as a hierophany.

When the sacred manifests itself in any hierophany, there is not only a break in the homogeneity of space; there is also revelation of an absolute reality, opposed to the nonreality of the vast surrounding expanse. The manifestation of the sacred ontologically founds the world. (Eliade, *The Sacred & the Profane* 21)

The work of some of the best artists in modernity, as we have had a taste, has contributed to the establishment of a new Western mythology that functions to stress the importance of synthesizing the opposites within humanity and existence itself. Moreover, these artists have given renewed importance to a depth of expression that places emphasis on the archetypal feminine and the unconscious. As we will see in the next chapter, their task of founding a new mythology is continued in the work of Roland Poulin.

CHAPTER FOUR: ART AS ONTOPHANY IN THE TRANSITION TO A QUATERNITARIAN PARADIGM; A JUNGIAN INTERPRETATION OF THE WORK OF ROLAND POULIN

Introduction

In the previous chapters, there has been an attempt to develop a Jungian aesthetic. The completion of this task has led to the inclusion of theological and philosophical ideas that complement and coincide with Jung's views. In particular, there has been an inquiry into the work of mystical thinkers, such as Jacob Boehme and Meister Eckhart, whose thought has had an influence on the development of Jung's psychology and informed his latent metaphysic. There have also been several similarities pointed out between Jung's ideas and those of Martin Heidegger, and Paul Tillich. As we have seen, Jung's idea that the artist compensates for the onesidedness of a particular culture through archetypal unconscious compensation is similar to Heidegger's idea that the artist can be used to reveal, or point to, the establishment of new epochal truth and world through *techne*. Tillich's idea that theonomous art includes an experience of depth that is revelatory to individuals and a culture resembles both Heidegger's and Jung's understanding of art as revelation.

In the attempt to establish a Jungian theory of art, it has become clear that Jung views visionary art as a manifestation of psychic compensation for the onesideness of consciousness and thus it alleviates such stagnation.

Archetypal redress is the psychological mechanism of such compensation. As previously mentioned, this redress functions as a psychic mechanism which works towards the establishment of human psychic wholeness, which is humanity's teleological goal.

In this chapter, there will be an attempt to interpret the work of Roland Poulin, and his artistic evolution, from a Jungian perspective. The adoption of a Jungian hermeneutic by no means implies that a Jungian interpretation is the sole or correct interpretation, rather that such an interpretation could function to contribute to a further understanding of Roland Poulin's work, and consequently initiate new avenues of research and discussion.

In this chapter, I would like to make the argument that Poulin's artistic journey is characterized by his attempt to confront the nature of existential existence. In Tillich's terms he is attempting to investigate that which is of ultimate concern. Most of Poulin's work seems to be about human perception in paradox and involves the bodily participation of the viewer. Thus, there is a psychological component to the work. His reliance on the bodily and psychological participation of the viewer can be seen even in an early piece, called *Immaterial Structure* in which he experimented with laser light. In this piece the viewer interacts with the work by changing the laser beam drawing with his or her body.

Poulin's later work, using wood as a medium, functions as an inquiry into the nature of human existential existence itself. This inquiry uses the confrontation of what seem to be archetypal forms, manifested in the sculpture, to explore existential meaning. In this sculptural inquiry, Poulin creates a paradoxical embrace and confrontation of forms whose symbolism is that of life or growth contrasted with death. The viewer experiences these

forms both phenomenologically and psychologically and is left to ponder the enigma of human existence itself.

Poulin can be viewed as using his sculpture and his drawings as a means of investigating the nature of existence. Moreover, Poulin's sculpture, particularly his later work, functions as a metaphysical metaphor. In other words, his sculpture represents both his existential uncertainty and his consequent search for meaning, as well as revealing his prevalent cosmogonic view or metaphysic. Poulin, in an interview with Colette Tougas, states his artistic intention:

I am searching for a hieractic space. All this work on matter is a pretext, an indirect way to apprehend another reality, something more difficult to touch, something metaphysical. In art, as in any other activity, the most interesting dimension is spiritual. This search implies a confrontation, a struggle with matter. That is our human condition. (qtd. in Tougas 134)

Poulin's work, particularly the later wooden sculpture, reveals his metaphysic. The metaphysic that informs his work appears to be that the reality of existence both ultimate and human is characterized by the conflict and synthesis of antagonistic forces and therefore it is paradoxical. At first glance this view appears to be rather Hegelian. However, with Poulin the notion of progression resulting from periodic synthesis seems to be absent from his work. Instead, there is a continued standoff or stalemate between antagonistic forces of life and death in his work, which seek an unreachable unity. Theologically viewed, Poulin's metaphysic of continuous unresolved conflict repudiates simplistic monotheistic views about the nature of the universe and existence as ultimately meaningful and orderly. It is equally true, that Poulin's metaphysic of conflict would also be incompatible with artistic ideals which placed and stressed the importance of uniformity, logic,

order, purity, and overall coherence of form. Such artistic ideals have been esteemed in Modernist art, particularly Minimalism -- a tradition in which Poulin was rooted during the early years of his career and which still remains a significant influence upon his artistic practice.

In observing the course of Poulin's artistic practice there can be seen a progressive subversion or transgression of the Minimalist canon, despite the fact that his work, as mentioned, is well rooted in that tradition. From the early stages of Poulin's career, (the cement sculptures from 1970's) he has attempted to transgress the Minimalist tenets of uniformity and purity of form, both consciously and unconsciously. He accomplished this by introducing perceptual conflict into a seemingly Minimalist vocabulary and by subverting the perception of an apparent primary geometric form within his work. As we will soon see, Poulin's work also violates the other tenets of Minimalism such as the nonrelational, nonhierarchical, nonanthropomorphic, and the literalness of a work of art.

Colette Tougas, in an interview with Poulin, asked him how his work differs from American Minimalism, to which it has been compared. Poulin responded by stating the following:

Minimal sculptures provided an astounding demonstration of coherence, offering a whole without contradictions. The more you experience the object, the more you apprehend it as a whole, the more coherent the information appears. But once experienced, this object becomes disappointing: you don't need it anymore, you don't have anything else to learn from it. As far as I am concerned, I think it is essential to maintain tension between sculpture and the spectator. Through my work and my personal reflection, I distanced myself from Minimalism because I felt uncomfortable with some of its aspects. For instance, Minimal artists thought that focusing on the idea of purity (by erasing all Freudian references in

the work) would permit them to eliminate images of death. So they offered a comforting presence where emptiness is not represented as an absence or a menace. To me, this denies the passing of time.

Moreover, we must understand that this research into purity occurred in the North American context, which, I believe, is quite puritan. In Canada, we are not exempt; we are influenced by its culture and puritanism. Arthur Miller said that one of Marilyn Monroe's dramas was to be unable to embody both eroticism and seriousness for the North American puritan viewers. My work, itself born from a North American sensibility, refutes a research into purity that denies the body, that tries to exclude it. I consider that the relationship most fundamental in sculpture to be one with the body. (qtd. in Tougas 132)

In Poulin's response, it is evident that his quarrel with Minimalism revolves around the issue of purity. In placing the emphasis on purity the Minimalists repressed the abysmal side of existence which included death. Their tenets of unity, coherence of form and purity in sculpture, ensured the development of an optimistic and progressive modernist expression. This repression of irrationality, irregularity, conflict and ultimately death did not square with Poulin's interpretation of sculpture or the human predicament. Poulin associates the Minimalist concern with purity with North American puritanism, an association one might miss if he or she were Anglophone, American and/or Protestant. Interestingly, Anna Chave, in her article "Minimalism and the Rhetoric of Power", has referred to the masculine and authoritarian nature of Minimalism as the "face of the father" (51 and 55).

The evolution of Poulin's work increasingly can be seen as not only a transgression of Minimalist and Modernist tenets but of traditional puritanical theology. In particular, Poulin's work functions as the manifestation of a metaphysic which understands reality as a conflict between antagonistic forces seeking unity. In his sculptures, particularly the latter

ones, Poulin introduces symbolic references that have been excluded from traditional interpretations of reality and divinity or the spiritual. These elements of reality take the form of the imagery of death. This imagery of death functions as a referent to the place of the "Other" (the bodily, the Feminine, and the Demonic) in the equation of determining existential reality, divinity, ultimate meaning, and the nature of the self. Theologically interpreted, Poulin's sculpture as a metaphysical expression reflects a rupture with traditional theological understandings of existence. It reflects a transition from Trinitarian consciousness to quaternitarian consciousness, because the presence and significance of the "Other" is included in the equation. Poulin's existential inquiry into the nature of paradoxical existence has produced the sculptural manifestation of a quaternitarian archetypal configuration which in Jungian terms represents the self and therefore the *Imago Dei*.

In much of Poulin's work, particularly his recent work, there is an attempt to confront existential meaning by contrasting the symbolism of growth and death. Poulin's sculpture references a paradoxical presentation of opposites whose synthesis is left unresolved, and therefore its synthesis is ultimately dependent upon the viewer's participation within the piece and his or her subsequent reflection upon it. Unlike the Northern Romantic conception of an autonomous piece that reveals transcendent truth about the nature of the universe, humanity, and the self, Poulin's work evokes contradictions which are left to the viewer to synthesize (Klepac 9).

Interpreted in Jungian terms, this open ended sculptural expression coincides with the belief that humanity has the task of resolving the conflicting opposites within itself and therefore within divinity. Upon encountering the piece, the viewer is forced to move around and interact

within the space of the work. Almost every point of view is contradicted by the next. In fact, it seems that the sculpture requires the spatial interaction of the viewer in order to complete the work. This sculptural strategy parallels the theological position that divinity requires humanity to complete it by resolving the contradictions inherent in its nature. Interpreted in psychological terms, this means that the unconscious continually attempts to push consciousness into resolving the contradictions in humanity in the interest of psychic wholeness.

In this chapter, a Jungian analysis of Poulin's work will be the primary focus. There will be both an archetypal and alchemical interpretation of his sculpture. Before such an interpretation is pursued there will be a brief discussion pertaining to how Poulin as an artist fits with Jung's notion of the innovative artist. The role of Poulin as the Jungian innovative artist can be observed in Poulin's break with Minimalism and his progressive transgression of its canon. This will be discussed in the review of his personal and artistic history.

It will also be argued that Poulin's attempt to "apprehend another reality, something more difficult to touch, something metaphysical" has resulted in the manifestation of archetypal configurations which in a Jungian teleological view can be interpreted as an advent of a quaternitarian paradigm of divinity and the self. Although Poulin's imagery often evokes images of a Christian or Catholic narrative from which he himself has personally moved away, the archetypal representations of the Other, particularly the tomb imagery associated with the archetypal feminine, when contrasted and incorporated with more overt Catholic symbolism, such as the tree-cross, can be interpreted as an expanded representation of the self and therefore the

Imago Dei. This reading of Poulin's work suggests that his art functions as ontophany in the transition from a Trinitarian to a quaternitarian conception of the self and, in the Jungian view, a transition in the image of God.

Our discussion of Poulin and his work will begin by suggesting that he fits the Jungian concept of the innovative artist. Shortly after, there will be a focus upon his personal and artistic history. Here, it will be observed that he has gradually moved away from the Minimalist canon, with the exception of his continued use of theatricality (the interaction with the body in space).

This will be followed by an archetypal and alchemical interpretation of his work. Then there will be analysis of his artistic philosophy of conflict and contrast as manifested in his tendency to present and unify opposites in his work. It will also be argued that Poulin's work evokes an experience of the "Holy" or sacred, and that the viewer experiences both the *mysterium fascinans* and the *mysterium tremendum* when encountering his work. Here in this section, it will also be argued that Poulin creates a sense of sacred time and sacred space in his work. Finally, it will be argued that Poulin's work has become a metaphysical metaphor which can be interpreted as containing the seeds of a new cosmogonic vision or mythology. Here it seems that Poulin solicits the participation of the beholder in a space that functions like a theater or arena for a divine drama. Here the spectator becomes the arbitrator between conflicting forms and perspectives which ultimately depend upon his or her resolution.

Roland Poulin As The Jungian Visionary Artist

Poulin's practice has been primarily situated in and influenced by the Minimalist school. In Poulin's evolution as an artist he has not only been influenced by Minimalism but can be seen as someone who has increasingly transgressed its tenets. Poulin has both rejected and accepted many minimalist tenets, but his decision to do so has not been based on any particular authoritative voice. Poulin adopted and rejected prescriptions based upon his own artistic interests and ambitions. For example, Poulin has transgressed almost all of the Minimalist tenets at one time or another, yet his sculpture has remained reductive and theatrical. Poulin, as previously mentioned, created art that reflected 'that which was of ultimate concern' to him. As previously mentioned, Poulin was interested in human perception, paradox, psychological states, human existence and the spiritual.

When one looks at the evolution of Poulin's work from a Jungian perspective, it becomes apparent that Poulin fits the description of the visionary artist. Both Jung and Neumann regard this type of person as one who emerges from a practice that is essentially agreeable to an existing canonical practice to that which deviates and transgresses its assumptions and tenets. This deviation and transgression leads to a state of compensation for the cultural canon itself. Both Jung and Neumann view this transition as attributed to the workings of the unconscious within the psyche. As we have seen, the psyche compensates for the onesidedness of consciousness within a culture and an individual. Artistic endeavor becomes intrinsically associated with the artist's own individuation process, and therefore the art that is manifested not only depicts this process but functions to compensate for the psychic imbalance of a society. As we have seen, individuation is also fundamentally linked to the *Imago Dei* or God Image.

The need of his times works inside the artist without his wanting it, seeing it, or understanding its true significance. In this sense he is close to the seer, the prophet, and mystic. And it is precisely when he does not represent the existing canon but transforms and overturns it that his function rises to the level of the sacral, for he then gives utterance to the authentic and direct revelation of the numinosum. (*Neumann, Art and the Creative Unconscious* 97)

As we have seen in the first chapter, Jung makes a distinction between two different types of artists. In his view the innovative artist is the one that introduces symbolic content that is prophetic by anticipating what is to come.

Unlike works bounded by the author's intention, we expect a strangeness of form and content, thoughts that can only be apprehended intuitively, a language pregnant with meanings, and images that are true symbols because they are the best possible expressions for something unknown - bridges thrown out towards an unseen shore. (Jung, CW15 par.116)

As we will soon see, this could function as a fitting account of Roland Poulin's work. Poulin works to experience and participate in the mystery of existence. He seeks an immanent experience of the sacred or numinous in order to get at the ultimate and in his work the spectator experiences the sacred and encounters revelation through his symbolism. Poulin's urgent search for existential meaning has resulted in the manifestation of numerous archetypes from the collective unconscious. Later in this chapter, there will be an analysis of the archetypal nature of his work and also a discussion of the sacred in Poulin's work. Here it will be readily apparent that Poulin does indeed fit into Jung's idea of what the visionary artist is, because he is intuitively responding to the collapse of one canopy and subsequently revealing the beginning of another within his work.

Minimalism

Minimalist art has been considered by some as the "apotheosis of modernist idealism" (Batchelor 7). However, Modernist theoreticians such as Clement Greenberg and Michael Fried have argued that it is in fact a violation of Modernism because it is essentially theatrical and also blurs the distinction between painting and sculpture in its objecthood. "Literalist [Minimalist] sensibility is theatrical because, to begin with, it is concerned with the actual circumstances in which the beholder encounters literalist work" (Michael Fried qtd. in Battcock 125). Others have viewed it as the last stance of modernism and still others have viewed it as a pivotal point in the transition of modernism to post-modernism.

David Batchelor argues that there was and is no consensus to what it was and meant, and this is reflected by the existence of divergent and contesting positions on the subject (7). He even goes so far as to suggest that it never existed (6). Still, it is certain that some sort of canon existed, which had enough theoretical authority, and therefore enough power, to exert its authoritative tenets upon the practices of artists. Douglas Ord has stated that Poulin was told more than once, over the course of his career that he could not do that; that that, simply was not done, (Douglas Ord lecture 1994). This occurred when the sculptor began to introduce a symbolic content into his wooden sculptures. However, Poulin has stated that Minimalism has had a major impact upon his art practice and contemporary art to date (Roland Poulin, personal interview 2000). Olivier Asselin argues that Minimalism does not have to be what it has become, and that the Minimalism which seems to exist right now has no real theory - it is just "object" without

intellectuality, it is literal ("La vida es sueno, Le théâtre minimal et baroque de Roland Poulin" 4-11, trans. by Kelly Fruhauf). Moreover, Asselin has said that it is a shame that artists today are disassociating themselves from Minimalism, because despite appearances Minimalism is not an abstract or conceptual art - "it is corporal, representational, involves the body, and even figurative, despite appearances and intentions (Olivier Asselin lecture 1995).

Asselin quotes Michael Fried:

Minimalism is an anthropomorphic art. It is a naturalist art. It is an art of presence and an art of time, in brief a theatrical art. (Olivier Asselin lecture 1995)

It is my suspicion that Minimalism was an idealistic attempt, on the part of its theoreticians and practitioners, to build and express that which was truly Modern. The literalness of a Minimalist work was an attempt to avoid any form of mimesis, or imitation, that would undermine the ideal or absolute expression of Modernity. This literalness of the object ensured that something that was not in the work, such as the viewer's subjective content, would not be implied. The literalness of the work would ensure that the work would only refer to itself, and would therefore remain internally non-referential.

Both Constructivist and Minimal works of art are *nonreferential*. Released from representation, they further remove themselves from allusion by being in themselves new and unique objects, referring to nothing (except, some might argue, to the theories upon which they are based). (Colpitt 102)

This would ensure that no metaphoric or narrative reading of the work would occur and therefore its purity as an expression of the truly Modern ideal would remain intact. Minimalism would seem to be very much influenced by Plato's critique of art as imitation in *The Republic*. It was an

attempt to create the autonomous form of Modernity, even though Minimalists transgressed Greenburg's idea of the autonomy of painting and sculpture in their objecthood. The idea of objecthood or non-art, is itself a break with imitation because it essentially escapes categorization and therefore exists in a non-referentiality that refuses a label, and at the same time exists within its own historicity. Let us now proceed to review some of the tenets of Minimalism which function to maintain its autonomy and purity.

For the purposes of categorization and to avoid getting into a lengthy debate as to the real nature of Minimalism I will hold to the most common and accepted interpretation of it. Minimalism, in the "purist" sense, is characterized by essentially ten aspects. It is a literal, reductive, non-hierarchical, non-subjective, non-anthropomorphic, theatrical and yet a non-narrative art. It is abstract (meaning non-representational not non-concrete) and non-relational, and it uses primary geometric structures to create a unitary structure which reflects a unitary idealized world.

Minimalist sculptures are unitary sculptures. What is meant by this is that Minimalist work shows no evidence of fracture or fragmentation. The presence of such a fracture would undermine the unity of the work and therefore the Gestalt. This of course has ideological consequences because such a fracture or fragmentation would not be in keeping with, or contribute to, the optimistic interpretation of the Modern as a clean break with the past, and as an idealized progressive autonomous era. This is the real content of Minimalist work, whether all of its practitioners knew it or not. A unitary sculpture would thus function to have a "presence" due to its immediate perceptibility. It would be grasped at once, and without contradiction or

without a laborious process of interpretation. It would be a strong, coherent, an immediate expression of the truly modern, emphasizing a Modernity which was at last whole and unified.

The Minimalists used primary geometric structures such as the triangle, the cube, the square, the rectangle, and the right angle in order to present a unified and strong *Gestalt*. Robert Morris "asserted the value of forms which 'are dominated by wholeness' as opposed to those which 'tend to separate into parts', and recommended the use of 'simple forms which create strong gestalt sensations' in sculpture" (Batchelor 23). The Minimalists used the most simplistic geometric patterns with a minimum of variation. Very often the sculpture or "object" was symmetrical and abstract. If there were many modules in the work they were often identical and arranged in sequence in order to form a unified whole. Donald Judd used a sequence of identical units to form a unified whole. The main Minimalist preoccupation was to maintain a unified structure which could be grasped immediately and would not be compromised by an irregularity or a fracture which might introduce tension and therefore referentiality or narrative into the internal structure of the work.

Minimalist sculptures were to be abstract and non-relational. The goal of the Minimalists was to make art that was about itself, and therefore anything in the work that internally functioned to invite subjective interpretation or comparison had to be eliminated. The internal dynamics of the work itself should not instigate any form of narrative, symbolism, subjective content, or yield to any reading which induces an hierarchical difference. Any reference to figuration would make the work susceptible to an outside narrative reading and therefore establish relationality. The

establishment of symmetry was one way of making sure that non-relationality was achieved because the object would look the same from every viewpoint. If the object was coloured, or painted it had to be in a non-natural manner in order to "increase the abstractness and non-referentiality of the work of art" (Colpitt 25).

The Minimalists, as previously mentioned, wanted to ensure that there was no hierarchical order in their work. "Such works present a world in which one finds oneself in the same place wherever one goes" (Colpitt 46). This absence of spatial hierarchy appears to be reflective of the modern desire for a uniformity that is free from the hierarchies of the past. In fact, their work, or "objects", which were regarded as "having the look of non-art" could be interpreted as blurring the distinction between art and non-art. In a sense they were side stepping the Greenburgian canon of what was the inherent nature of the medium, in their objecthood, and going straight back to Duchamp's introduction of the ready made, the original non-art or anti-art object. In other words they were democratizing the art object by making it look like another object, and this was why many Minimalist works were constructed out of the same industrial materials of which other objects were made, and this was why the objects were typically ordered from the industrial manufacturer and placed, arranged, or stacked rather than molded, sculpted, or made. The arrangement, placing, or stacking of the object was done in such a way as to not privilege any part or spacial position of the object or the spectator around that object.

Moreover, the Minimalist object existence was homogeneous, and this homogeneous quality functioned to produce an equivalent homogeneous space around the object and its interaction with the beholder. Unlike

traditional monumental sculpture, which referenced the past and commemorated something that occurred in the past, Minimalist sculpture made the beholder aware of the present. The homogeneous nature of space facilitated the viewers experience of real time and space. The lack of any internal referentiality in the work, prioritized the external relationship between the beholder and the piece. The beholder would become conscious of the present which was the time and space that was immediate in their experienced object (Louis Cummins Lecture 1994).

The literalness of Minimalist work ensured that the viewer would be conscious of his or her presence in relation to the space and time in which the work was situated (Batchelor 67). As previously mentioned, the work would be experienced just as we experience any object in Modernity because it would be situated in real time and actual space. Any referentiality within the object would function to remove the viewer from the external experience of the object, and possibly undermine the immediate moment of perception. Therefore, there could be no internal hidden content, allusions, covert references or any existence of subjective content, because this would not only undermine the logic of the system but would undermine the pure perception of the object in real time and space. That real time is of course the perceptual moment, which of course, occurs in the immediate space. This location and duration is that which, of course, occurs in Modernity.

The Minimalist discouraged any expression of interiority, or any expression that would induce interiority in the beholder. Some have considered Minimalism as a reaction to the subjective excesses of Abstract Expressionism. This interiority would function to take away from the

experience of the object in real time and space by introducing referentiality into the work.

Works were not to involve materials that were disguised or manipulated to resemble something they were not (Batchelor 11). The materials had to be literal and without any illusion or contradiction within them. Industrial materials were preferred over traditional organic materials because industrial materials did not have a pre-modern history associated with them. Organic materials like wood, stone, and clay had a referentiality to the organic world, to the mythological world of the past, and also had a long historical use in traditional sculpture.

To avoid the perception that the meaning of the work existed in the private subjective sphere, or in any other realm other than the present, Minimalists constructed reductive works. They simplified their objects and included as few details as possible. This simplification contributed to the wholeness of the piece and facilitated an instantaneous perception of work. Donald Judd used series as a means of achieving simplification and unity within his work.

Judd attempts to retain the wholeness of the piece above all and not to allow the disparity of the parts to interfere. For that reason, identical units are often used in structuring a piece. No comparison or counter balancing is suggested, only "order, like that of continuity, one thing after another". "By constructing a piece without a few essential parts, the number of relations is automatically limited.

(Colpitt 45)

This reductiveness ensured that no subjectivity on the part on the artist or the spectator would be an integral part of the construction and subsequent perception of the piece. In this type of art there was no trace of the artist's hand in its making. The artistic process of the work's evolution was

not to be seen in the work. That is one of the reasons why modeling and carving were replaced by placing, and arranging the industrial object. Many art theoreticians have alluded to the fact that this repression of subjectivity was related to Roland Barth's writing on *The Death of the Author*. I suspect that the prohibition of subjective work in Minimalist sculpture was intended to create an objective uniform industrial expression of Modernity. Any reference to a traditional means of production could be regarded as undermining the autonomous nature of Modernity. The evidence of a traditional sculptural process linked the new work to an older epoch, which was associated with figuration, commemoration, and narrative. Minimalists were interested in the here and now, and did not want their work to have any association with the history of traditional sculpture or pre-modernity itself.

The Minimalist also dispensed with the verticality of traditional sculpture, which was regarded as being linked to the transcendental. They favored a horizontality which emphasized the immediacy of the present and the primacy of the ground. They eliminated verticality in an attempt to get rid of any reference to the figurative and the monumental. Minimalist sculpture was non-anthropomorphic in order to avoid the occurrence of internal referentiality and relational composition. They also attempted to create objects that resisted any projection of internal tension in order to "state most clearly their separateness from the human" (Colpitt 68).

Although, the Minimalists attempted to create objects that were non-anthropomorphic, the role of the beholder's body was of paramount importance.

It is false to say that Modernist sculpture has tried to eliminate the body from its concerns, in fact quite the opposite. They have emphasized the role of the body, but gotten rid of the reference

to the human figure . . . They emphasized the body's presence
rather than its representation. (Louis Cummin lecture 1994)

These artists were interested in the external interaction between the object and the beholder in space and time. The emphasis on the externality of the object was also influenced by Roland Barthe's notion of the death of the author. The sculpture itself would be involved in a phenomenological relationship with the viewer and this phenomenological encounter would be responsible for the meaning and content of the work. In this sense Minimalist work was theatrical. It was a theater that required the bodily presence of the viewer. "Literalist [Minimalist] sensibility is theatrical because, to begin with, it is concerned with the actual circumstances in which the beholder encounters literalist work" (Michael Fried qtd. in Battcock 125).

It would appear that the Minimalists were interested in creating a new art that was purely Modern, autonomous, and distinct from traditional sculpture. It would seem that they sought to break all links with traditional sculpture and with the pre-Modern epoch itself. Minimalism was an attempt to bring the beholder into communion with Modernity itself, and in order to achieve this purpose, the Minimalists had to manufacture a canon which would ensure that their endeavor was not undermined by the subjectivity of the viewer or the existence of a referentiality within the work.

Personal And Art Practice History

Roland Poulin is a Quebec artist who has exhibited his work both nationally and internationally. He also is, currently, a professor at the University of Ottawa and teaches drawing and sculpture. Poulin has also taught at Laval University in Quebec City and at Concordia University in

Montreal. Poulin has been considered one of Canada's most prominent and important sculptors since the seventies. In 1992, he was awarded the very first Prix Ozias-Leduc in recognition of his artistic achievements. Poulin was born in 1940 in St. Thomas, Ontario, and now lives in Sainte-Angele-de-Monnoir Quebec. Poulin moved from Ontario to Quebec in his childhood and therefore into a more profoundly Catholic culture. Poulin also visited relatives in the United States as a child.

There have been a number of key moments in Poulin's career where he has made significant shifts in his artistic practice. However, throughout his career there have remained some constants as well. As mentioned, Poulin's career in its entirety is characterized by his interest in human perception, psychological states, bodily interaction, paradox, the existential, and the spiritual.

At the age of twenty-two, Poulin walked into the Montreal Museum of Fine Arts and encountered Paul-Émile Borduas' painting called the *Black Star*. Apparently, Poulin was so taken with the work that he soon developed a desire to be an artist himself, and subsequently, enrolled in the École des beaux-arts (Nemiroff 11). Poulin has stated that he was not exactly familiar with art when he saw the painting, but he somehow felt that there was some sort of spiritual or cosmic meaning attached to it. Poulin has stated that his encounter with Borduas determined his artistic commitment (Remarks by Roland Poulin, in Bélisle 60). Poulin has also stated that his practice is somewhat linked to what he felt when he encountered Borduas' painting.

In retrospect, Poulin has described his impression of the cosmic nature of Borduas' vision: the painting had a striking material presence, but seemed to be engaged in a spiritual or metaphysical interrogation of reality, a task he had hitherto thought only

literature could undertake. It was Poulin's first intimation that art might do more than represent the literal appearance of things: "I think I'm still working today with what I felt in Borduas' painting that day . . . I found a certain relativity in the reading [of the painting] and my work is all about that." (Nemiroff 11) and (Poulin qtd. in Nemiroff 11)

Poulin's interest in human perception, bodily interaction, and the meaning of human existence can be seen in the production of late 1960 and early 1970 pieces that used light as a medium. These pieces were like drawings in space because light was refracted from light sources, such as neon light boxes, and later lasers, on to plexiglas modules. As mentioned previously, the first *Immaterial Structure* was an interactive piece where people could alter the laser drawing with their own bodies. In reference to the laser work Poulin referred to his work as "an experience of pure perception" and stated that "the link between physical phenomena (sensations) and human psychological states is the main object of my research" (Roland Poulin, "Notes pour un manifeste," qtd. in Nemiroff 12). In another interview, many years after, Poulin commented upon this work by stating:

The viewer was physically involved with the laser beams; in other words, the structures I developed at the time were made to be in the same space as the body moving across the beams, which blocked their passage, altering or transforming the sculpture . . . This association with the body remained one of my concerns over the years. (Roland Poulin, interview with Robert Mélançon, qtd. in Nemiroff 102)

This work is interesting from a Jungian perspective, because of the symbolism of light that is archetypally associated with the numinous or divinity. What is even more interesting is that the human is altering and transforming the light beams. This human altering of light triggers a remembrance of Jung's interpretation of the Book of Job, where Jung argued

that Job's interaction with God (human consciousness) transforms Yahweh or divinity. As mentioned previously, Jung gave psychological interpretation to Boehme's experience of a God who needed humanity in order to become conscious.

Poulin's interest in the spiritual and in making sense of human existence can be seen in the creation and preparatory drawings of his plexiglass module light refractory series. Poulin, through the use of plexiglass modules, refracted light to create the illusion of geometric forms. What is significant in the preparatory drawings is a text which reveals his concern with perceiving reality. The notes found on the drawings for *Sutra I* also entitled *Sutra du Diamant I*, reads:

We do not perceive the world as it is really is. Our productive imagination, nourished by the energy (in the sense of inertia) engendered by habit, superimposes an illusory construction on the world, a mirage, images like ones in a dream. (Nemiroff trans. 99)

Poulin also created a light work, which he later destroyed, called *Yugao*. Nemiroff states that the title refers to the Hindu four ages of the world (101). Mircea Eliade discusses the doctrine of the Yugas, in his book *Images and Symbols: Studies in Religious Symbolism*:

The unit of measurement for the smallest cycle of all is the *yuga*-the "age". A *yuga* is preceded by a "dawn" and followed by a "dusk", which fill the intervals between the successive "ages". A complete cycle or *mahayuga* is composed of four "ages" of unequal duration, the longest appearing at the beginning of a cycle and the shortest at the end of it. The names of these *yuga* are borrowed from the names of the "throws" in the game of dice. *Krita yuga* (from the verb *kri*, to "make" or to "accomplish") means the "perfect age"; in dice-play, the throw that turns up the side with four pips is the winning throw. For in the Indian tradition, the number four symbolizes totality, plenitude or perfection. The *krita yuga* is the perfect age, and therefore it is also

called the *satya yuga*; that is, the "real", true, or authentic age. From every point of view it is the golden age, the beautiful epoch ruled by justice, happiness and prosperity. During the *Krita yuga* the moral order of the Universe, the dharma, is observed in its entirety . . .

The final *yuga*, that in which we find ourselves now, is also regarded, more than any other, as the "age of darkness"; for, by a play upon words, it has become associated with the goddess Kali- the "black". Kali is one of the multiple names of the Great Goddess, of Shakti the spouse of the god Shiva; and this name of the Great Goddess has naturally been connected with the Sanskrit word *Kala*, "time": Kali thus becomes not only "the Black", but also the personification of Time . . . Time is "black" because it is irrational, hard and pitiless; and Kali, like all the other Great Goddesses, is the mistress of Time, of all the destinies that she forges and fulfills. (64-65)

What is of interest here, is that Poulin's title of the piece, *Yugao*, reveals his early concern with the meaning of human and cosmic existence. All through his career, Poulin's interest in the meaning of existence has been not only revealed in the work, but in the titles he has chosen. Titles like *Void Form*, *Cast Shadows*, *As it Appears*, *Hymne an die Nacht*, *Darkly into the Vast Subsidings*, *Facing the Opacity of the World*, *Thresholds*, and *Axis Mundi* indicate Poulin's interest in the spiritual and the plight of humanity.

It is also interesting to note in reference to Eliade's description of Hindu cosmic time, that there is a contrast in the first *yuga* and the final *yuga* that somehow seems to resemble Poulin's contrast of life/growth and death forms in his later wooden sculptures. As we will soon see in the archetypal interpretation of Poulin's work, Poulin's use of a colour resembling the blackness of night, and his use of tomb imagery, evokes the symbolism of time, death, and destruction which in the Hindu context is associated with the Great Goddess Kali and therefore the *kali yuga*.

In another drawing for *Yugao*, Poulin has included a quotation from Carl Jung's *Man and His Symbols*, which states that the nature of the symbol is its tendency to both possess overt and latent meaning. Perhaps, Poulin perceived the archetypal significance of light itself and thought to use it for some hidden purpose. Nemiroff states that Poulin was interested in the idea of the archetype this early in his career (101).

Much of Poulin's research into refractory light and his creation of light sculptures which required the participation of the viewer were also an attempt to integrate art into society. This notion of the integration between art and society was held by the Functionalist school, and in particular Mario Mérola, a painter, who was Poulin's teacher. Poulin's attempt at the integration of art and society can be observed in the interaction of the viewer with the piece, in his participation in "happenings" and in his installation of glass mirror structures such as *Transparent and Luminous Outdoor Structure*.

In the early seventies, Poulin made a significant shift in his practice after seeing a show called *Documenta*, in Europe in 1972 (Nemiroff 13). Here he encountered the work of Joseph Beuys, and the American Minimalists. Subsequently, Poulin abandoned his utopian light experiments and replaced his tendency to pre-conceive all aspects of a piece with a process oriented mode of working that provided greater room for intuition. Poulin went back to the studio and began to work with humble and tangible materials in order to develop a personal sculptural vocabulary (Nemiroff 13 - 14). Nemiroff has stated that "[i]f anything remained of the earlier work, it was, significantly, his interest in perception itself, and his sensitivity to the immaterial energy inherent in space" (13).

Poulin, after seeing *Documenta*, created sculptures made of materials such as cardboard, wire mesh, clay, and cement which took the form of a repetitive series that was laid upon the floor. In order to experience these sculptures the viewer would have to walk around the perimeter of the work periodically pausing to observe each work in the series. On first glance, these works appear rather Minimalist because of the module or component repetition that is so often found in the work of Donald Judd, Carl Andre, and Robert Morris. As mentioned, the work was horizontally presented rather than vertically, and this aspect of the work adhered to the Minimalist tenet that work should avoid verticality in order to eliminate any traditional anthropomorphic connotations (Colpitt 69). This work, that was constructed primarily with industrial materials, was also geometric rather than biomorphic, and as mentioned, presented systematically. Minimal artists, as mentioned previously, advocated the use of primary structures which were nonrelational, nonhierarchical, reductive, literal, nonanthropomorphic, unitary and specific (Colpitt 5). These terms are explained in the former discussion of Minimalism.

The substitution of systematic order for relational composition effectively diminished anthropomorphic gesture. Grids, permutations and serial progressions are distinctively nonbiomorphic. The regularity of systematic structure was, for Robert Smithson, a way of "overcom[ing] this lurking pagan religious anthropomorphism. I was able to get into crystalline structures in terms of structures of matter and that sort of thing." Nothing is so inanimate as the crystal's inert, faceted modularity.

(Colpitt 69) and (Robert Smithson qtd. by Colpitt 69)

However upon further examination, Poulin's serial sculptures tend to transgress a purist interpretation of Minimalism. Here, Poulin has introduced contrast into a Minimalist vocabulary by creating subtle

differences in the texture and shape of modules which in Purist terms should be uniform. For example, in an untitled work made in 1974, Poulin varied the density of each module and "contrasts in surface quality and texture were created (Nemiroff 106)." In *Baddeck* Poulin varied the "different grades of wire mesh. . . to explore surface qualities and ideas of continuity and discontinuity (Nemiroff 107). In a piece called *28 Elements* he soaked the cardboard modules with water and this distorted their original geometric rectangular shape. This introduced the element of contrast and disunity within the work. In another untitled piece, 1974, Poulin used red clay a substance associated with traditional modeling figurative sculpture, in contrast to the Minimalist tendency to select industrial materials for their work. (Had he used clay bricks he would have been in keeping with Minimalist practice). The clay was pressed through a mesh in order to contrast positive and negative images. From what I can see from the photograph of this work (the work no longer exists) it appears as if some of the geometric forms appear internally biomorphic. In a latter piece called *Portland*, the unity of the geometric forms is subverted by what looks like a disintegrating organic two dimensional form.

Interestingly, Poulin's interest in horizontality appears not to come from a rigid adherence to the purist Minimalist tenet of the nonanthropomorphic nature of sculpture, but from a distrust of the notion of purity which is traditionally associated with verticality in sculpture.

The suggestion of potentially infinite horizontal extension is
Poulin's critical response to the spiritual connotations of
verticality in Constantin Brancusi's sculpture. (Nemiroff 109)

Brancusi was obsessed with trying to find the quintessential forms of inner reality, purity, and transcendence and often expressed them in terms of a

verticality, such as his *Bird in Space*, 1928, and his numerous sculptural columns.

Poulin also, disagreed and eventually broke with the Neo-Plasticists over the rationalism and puritanism of their theoretical outlook (Nemiroff 10 and 14). However, Poulin was influenced by the work of Barnett Newman and Mark Rothko because these painters made work that transcended Formalism and "expressed certain spiritual values" (Nemiroff 14).

In the mid-seventies Poulin continued to make floor bound serial pieces that were horizontal. In pieces such *Homage to Rothko*, *Continuity/Discontinuity*, and *Untitled*, 1975, Poulin continued to make work that demanded that the viewer walk around the perimeter. Here however, the viewer experienced the contrasts between positive and negative space as well as variations in geometric shapes.

In the late seventies, Poulin, while developing his personal sculptural vocabulary produced a number of autonomous creosote stained cedar floor bound sculptures which produced perceptual difficulties for the viewer. Poulin's pieces became perpetual paradoxes which viewers would attempt to resolve by walking around the piece and viewing it from different directions. Here, Poulin was interested in the tension between the contradiction of the work's logic and its psychological effect on the perception of the viewer (Nemiroff 15). In reference to a piece called SC 9-76, Nemiroff writes:

This logical articulation of space, based on a play of equivalents of mass and weight, invited the attentive viewer to recompose the elements intellectually into equal wholes. However, the apparent inequalities and discontinuities in each work created an opposition between the viewer's visual experience and the logic of the system which was difficult to resolve. (15)

Poulin began to notice that the position of the viewer in relation to the work had an impact upon the perception of the piece. This fact convinced Poulin that the logic and uniformity of a work could be contradicted by one's position in space and the corresponding perceptual view (Nemiroff 16). As mentioned the occurrence of a contradiction existing in a work of art was something that the Minimalists attempted to avoid because they believed that it detracted from the unity and coherence of a work of art. In fact, the Minimalists were interested in getting rid of any occurrence of non-uniformity in the work which might leave the door open to a hierarchical reading of the work itself and its surrounding space. Such a discontinuity, could take away from the Gestalt feeling of the work and subsequently introduce referentiality and internal narrative which were associated with traditional sculpture. Minimalists wanted their works to "present a world in which one finds oneself in the same place wherever one goes" (Colpitt 46).

In subsequent work Poulin began to investigate this notion of perceptual paradox more fully. He started to cast pieces in cement that were slightly more raised than his previous work but retained its horizontality. In these works Poulin cleverly, but subtly, began to subvert and transgress Minimalist tenets while seemingly participating in a Minimalist vocabulary and use of primary geometric form. Poulin produced seemingly primary geometric forms which upon further inspection were contradicted by the closer and spatial perception of the viewer. These forms also seemed to divide space itself into a hierarchical relationship between that which is in the sculpture and that which is around the work. In other words, Poulin was using the relations between positive and negative space to create spatial differentiation. The only true pure geometric form (which the Minimalists

prized so dearly) within the sculpture existed only in the negative space. In reality it really was not there, but appeared to be there as a result of the modules that existed in positive space. One wonders if this was Poulin's comment upon Minimalist purity itself, or more profoundly was it a comment upon the idea of ideal and true form.

The negative space inside the sculpture belonged intrinsically to the sculpture, and to attempt to enter it would phenomenologically be a transgressive action. In this sense the space inside the sculpture became sacred. This spatial contrast violated the Minimalist tenet of homogenous space. In Poulin's sculptures such as *P.S.I*, *Angular*, *Quadrangular*, *Quadrature*, and *Enclosed* there existed a hierarchical relationship between the space inside the sculpture (sacred space) and the space around the sculpture (profane space). Space was certainly not perceived as being the same "everywhere".

Poulin's past experiments with light also helped him to realize that he could transform the nature of the spatial position of the sculpture by using light and shadow. This would indirectly and subconsciously affect how a viewer perceived the nature of the space the viewer was situated in, in relation to the work, and how the work was ultimately perceived. Poulin could now create spatial differentiation at will, through the use of lighting. The shadows would further articulate the space intrinsic to the sculpture and that which was extraneous to it. Theologically viewed, Poulin could in effect create both sacred and profane space through his use of both form and light. This new development would provide Poulin with the tools he needed to manipulate and control the psychological and spatial interaction of the viewer.

Poulin's switch from creosote stained wood to concrete as a medium not only allowed him to continue investigating the nature of perceptual paradox, but allowed him to more vehemently articulate the position that sculpture could be about the contradiction of a seemingly unified system itself. This fundamentally challenged the Minimalist notion of sculpture as an internal logical Gestalt system. Poulin's creation of concrete sculptures on a bodily scale, allowed him to articulate the difference between the visible and the invisible, as a function of positive and negative space relations. This differentiation of space provided an even stronger means of emphasizing the importance of bodily movement in the comprehension of the work. Nemiroff has pointed out that the physicality of the concrete beams and later, slabs, further articulate the negative space within the sculpture as the place of absence or void (17). This physical barrier within the piece functions to differentiate the space within the sculpture and the space exterior to it.

Poulin's use of seemingly geometric shapes which upon subsequent and closer inspection undermined the initial geometric gestalt reading of the piece, in combination with the human scale of the piece, compels the viewer to move around the piece noting the slight inconsistencies of inclines and grades. The existence of such inconsistencies among the cement beam modules combined with their linear horizontal quality began to emphasize not only the idea of duration but of direction and even memory. Here, Poulin was pushing the Minimalist notion of sequence into direction and remembrance which ultimately subverted the use of sequence as a means of ensuring the reading of a gestalt form. In other words, to attempt to perceive the sculpture in its entirety, the viewer could not just consider the sequence of uniform members, but now had to take into account the inconsistencies of

incline and grade as they were compelled to move around the piece by its directionality. Therefore the viewer, in order to form an overall impression of the piece, had to *remember*, that there existed inconsistencies in the piece based upon one's bodily proximity, position and angle of view.

Poulin also placed the concrete beams in such a way to create a spiral form within the work, in such pieces as *Quadrangular*, *Quadrature*, *Enclosed*, *Within*, *Contained*, *Void Form*, and *Place*. The spiral shape itself, phenomenologically "invites movement" as a shape (Nemiroff 17). In addition Poulin's use of the spiral shape brought an element of referentiality into the work because the spiral is a symbolic image, which has been used to refer to the notion of the eternal return in various cosmologies. (The significance of Poulin's use of the spiral in terms of its symbolism and consequent referentiality will be addressed latter). Professor Nemiroff has also stated that the transition from cement beams to cement slabs, "large enough to hold a crouched human body," in sculptures like *Place*, stress the importance of time as memory (19).

The increased height of the concrete slabs, in pieces like *Place*, 1980, and *Void Form*, 1980, in comparison to Poulin's former use of shorter beams, allowed for a more dramatic chiaroscuro effect. Nemiroff has noted that the use of light and shadow, depending upon where the viewer stood, caused the void form within the sculpture to expand and contract, and that the archaic presence of the concrete itself, stained and fossilized by the process of its making, contributed to the significance of time as memory within the work.

Shadows conferred an unstable and fluctuating material presence on the central void of each sculpture, which at the same time was defined by the absence of light. But, beyond this, another aspect of time began to take on significance, the time of memory not duration,

the time of repetition and return, the timeless time of the archetype.
 This could be felt in the primitive construction of the sculptures,
 and in their archaic appearance. (Nemiroff 19)

In the pieces that now used narrow cement slabs in the construction of a seemingly neat square shape, like *Void Form*, *Within*, *Without*, *Contained*, and *Place*, Poulin's use of light contrast, increased verticality, and spiral sequence combined with his increasing tendency to expose the traces of the process of making evoked an element of memory into the work which started to imply referentiality. Referentiality in sculpture was the biggest and most important prohibition made in the Minimalist cannon. However, Poulin's transgression was subtle, but nevertheless noticeable to the informed viewer.

Not only was there referentiality, but the occurrence of little inconsistencies increased, from when Poulin had initially made *Quadrature*. In the subsequent sculptures there were little gaps between some of the slabs, corners often did not meet or square, grades were off, and angles were askew. Looked at in relation to each other, "there is a cumulative effect of vertigo, nothing is what it seems like" (Douglas Ord lecture 1994). Ord states that it is "quite distinguished from Minimalism" (Douglas Ord lecture 1994).

It is interesting as well, that in 1980, the same year that Poulin had just made and was making more of these sculptures he made a statement that essentially contradicted and repudiated a small manifesto he had written in a note book (Douglas Ord lecture 1994). In 1979 Poulin stated:

I believe that my work on the ground is anti-minimal, not just non-minimal but anti-minimal. It would be necessary to define more vigorously what minimalist sculpture is, but let us say that the perception which one has of a minimalist sculpture forms itself as a function of a point of view of the whole, and that movement functions as a reinforcement. (Roland Poulin qtd. in Douglas Ord lecture 1994)

In the early 1970's Poulin wrote the following:

What I propose is an object without reference exterior to itself.

I understand by this an object without connotations of an autobiographical metaphysical, symbolic, or literary reference . . . there is certainly no question of an imitation of reality. (Roland Poulin qtd. in Douglas Ord lecture 1994)

This early statement is very surprising, in respect to Poulin's earlier interest in Buddhism, Hinduism, and Jung which was displayed in his initial drawings for his light sculptures. One wonders if he was trying to come to terms with the pressure of an oppressive Modernist artistic canon. Douglas Ord has stated that in the 1970's there was a lot of pressure on artists to dissociate the art object from any referentiality beyond itself. This was due in part to the legacy of Clement Greenburg who advocated for a pure art that was based upon the inherent properties of the medium itself (Douglas Ord lecture 1994). It was also unfashionable in the seventies to include any reference in art to the French Existentialists, such as Sartre, Camus, and Maurice Merleau-Ponty because of their emphasis on subjectivity and their discussion of metaphysics (Douglas Ord lecture 1994). Poulin's statement is again very surprising, considering he was reading not only Jung, Freud, and Bachelard, but Merleau-Ponty as well in the early seventies (Nemiroff 14).

In the 1970's, Poulin also repudiated any linkage of his artistic practice with conceptual art.

I am not a conceptualist, in that which I do there is a portion of improvisation, and manipulation that does not prevent reflection upon what I do, but which nevertheless remains open and independent of an initial idea. (Roland Poulin qtd. in Douglas Ord lecture 1994)

Conceptualists privileged the idea of what could be a work of art over its material execution. To a certain extent, the entire piece was planned and left

very little to chance and intuition in the process of its making. In fact, in the 1970's conceptual artists sold the mere idea for a work of art to museums which could eventually be made (Douglas Ord lecture 1994). During this time Poulin said: "my sculpture is experimental, it is not something to understand but to live" (qtd. in Douglas Ord lecture 1994) . This latter statement is interesting because it resembles the existentialist's tendency to present their philosophical ideas in their plays and novels. Their work was about experiencing existential problems and relating it to one's own life.

In 1980, Roland Poulin's work was included in a show, at the old National Gallery of Canada, called *Pluralities*. In an exhibit that featured the work of nineteen artists from all across Canada, Poulin received his first opportunity to have national exposure. During that time of achieving some professional recognition, Poulin frequently visited a New England cemetery where as a child he had visited and watched his father tending family graves (Nemiroff 21). Here, Poulin was again struck by the sacredness of the space, the verticality of the tombstones and the corresponding effect of gravity upon them (Nemiroff 21). This had an impact on the sculptor, and he subsequently decided to create a sense of sacred space.

In the work that followed, Poulin sought to recreate the sense of a sacred space which was not to be transgressed. Until then, the closed form of the sculptures had served to demarcate the space within and the space without. The perimeter acted as both a visual and a psychological barrier between them. In *Cast Shadows*, 1981 . . . the first of the works to break with the enclosed form of the spiral, the problem was how to eliminate the visual barrier, yet still to find a way of placing the fragmented planes of the sculpture so that the viewer would hesitate to walk between them, feeling that the floor around the sculpture had lost its neutrality. The solution he found was to allow the shadows cast by the cement slabs

to become active material elements linking the separate parts. The shadows do not unify the sculpture so much as identify a newly perceptible spatial field. (Nemiroff 21)

Here it is evident that Poulin was interested in the psychological aspects of human perception and such perception would phenomenologically effect one's movement in space. In the previous sculptures, like *Void Form* and *Place*, Poulin had investigated the psychological and phenomenological aspects of human perception by creating contained structures that induced psychological elements of bodily temptation and prohibition (Douglas Ord lecture 1994). For when the viewer was confronted by these sculptures, he or she would be tempted to step over the slabs into the centre of the sculpture, but would not do so because of the fact that the object was art and to do so would also phenomenologically transgress the space intrinsic to the piece (Douglas Ord lecture 1994). Now, Poulin intended to bring the same tension between prohibition and transgression found in the contained forms, into open space by eliminating the concrete visible barrier of the slabs that divided the contained space, the sacred, from the uncontained space, the profane.

Poulin's solution to the problem was articulated in *Cast Shadows*, 1981, in which he broke apart the seemingly square form into fragments which could nevertheless be read as a whole. This would allow him to undermine the neutrality of the floor in which the sculpture was situated (Nemiroff 122). The shadows from the fragmented pieces would function to delineate the space that was intrinsic to the work. Although the modules were fragmented and distanced from each other, their proximity to each other and their concrete uniformity functioned to provide a reading of totality or uniformity in the space they occupied. In other words, the piece functioned to create a sense of a united space that was intrinsic to the sculpture and extraneous to

the viewer. The key to maintaining this sense of cohesion in the sculpture is attributable to the middle third block which casts a shadow on one module grouping and seems to occupy a space that begins where the shadow from the first grouping ends. This module or block is also placed in the middle of the work and therefore functions to ensure that the interiority of the space intrinsic to the sculpture is kept intact.

In this work, it is also evident that the alignment of the pieces is out, and that again the angles are not precisely square, the lines are not straight and the blocks are not really square or rectangular (Douglas Ord lecture 1994). This not only transgresses the Minimalist canon as we shall see, but functions to create a phenomenological illusion. The inconstancies in the piece create a sense that the work is vulnerable to human intervention, which is paradoxical because the nature of the experience of concrete itself lies in its density, its permanency, its immovability, and its weight. The inconsistencies in angles and shapes, combined with the knee high height of the work compels the viewer to proceed slowly and cautiously around the piece in fear that he or she might knock over the cement pieces. This perception of vulnerability on the part of the viewer causes him or her to be attentive towards his or her bodily movement and the speed with which he or she walks around the work. Here Poulin, begins to create a feeling of sacred time because he is literally slowing down the movement of the viewer through the paradoxical perception of the vulnerability of concrete, as the viewer contemplates the work. The shadows, as previously mentioned, also function to articulate and increase the space that is intrinsic to the sculpture. The shadows are in fact as much an important element in the work as the concrete blocks or slabs. Here, Poulin has succeeded in creating both sacred

space and sacred time (time which slows down or stops, a non-time or original time according to Eliade).

Space is thus no longer just something to be seen but something to be felt; a newly emotive atmosphere enters the works of this period, without displacing the former intellectual rigour. (Nemiroff 22)

The title of this piece, *Cast Shadows*, is translated from the original French title which provides a more accurate portrayal of the ambiguity or paradox that exists within the work (Douglas Ord lecture 1994). An alternative English translation of the title could be weighted shadows (Douglas Ord lecture 1994). This translation seems to be associated with Poulin's experience of the crooked and slanted grave stones encountered in the New England Cemetery. In the sculpture, the cement blocks in combination with their shadows do appear to resemble grave stones. In reference to this piece Poulin states:

It's a pivotal piece that raised, for me, a lot of questions and went through many stages. The sculpture had to become more than a simple accumulation of fragments in space.

It was in this work that I became acutely aware of the cemetery reference because it struck me that cemeteries are a bit like *Cast Shadows*, with their vertical planes in space that don't touch. But you hesitate to pass among the stones because the ground between them is active; it isn't neutral. What I sought to do in the sculpture was rid the ground, the floor of its neutrality. The elements are organized to take hold not only of the space but of the floor itself, either by casting shadows or by imparting the feeling that the sculpture has possession of its total environment. You don't want to penetrate it; you stay outside. Or if you do enter, you're well aware you're transgressing something. (Roland Poulin qtd. in Nemiroff 122)

Even though this was an important piece in the evolution of Poulin's sculpture, he nevertheless felt that its fragmentation was unresolved

(Nemiroff 22). In subsequent pieces, he sought to continue activating the space in which the sculpture was situated, but to simplify the form and establish a greater sense of unification. He wanted to solidify the form more fully and eliminate its fragmentation. Douglas Ord has argued that from this point on Poulin's sculpture oscillates from fragmentation to solidification or unification every time there is a new development which incidentally increasingly transgresses the Minimalist canon (lecture 1994).

Poulin solved the problem of fragmentation by establishing a greater balance between closed and open forms (Nemiroff 22) and by separating the form into bipolar forms. Poulin used two sculptural devices to activate the space between the bipolar forms while preserving its intrinsic spatial integrity to each other, besides his use of shadows. This was achieved by having the bipolar elements confront, reflect and/or call to each other in space. The increased size of the concrete slabs in terms of their width, height, and length as well as their placement in reference to each other also contributes to this greater integration. In reference to the sculptures Poulin created during this time Diana Nemiroff states:

. . . they are also works that evoke a certain psychological climate. Their mood is one of subtly erotic attraction, and at the same time of uncertainty, anxiety. With few exceptions, they are built around two composite structures facing each other across an energized space. Walls lean against walls or are held slightly, significantly apart. A tension is created that speaks of a desire for wholeness. The contrary is also true. Two masses seeming to gravitate to one another are flung apart when considered from another point of view. The sculptures play to the instability of perspective, offering a shifting succession of appearances. (22-23)

Here, Nemiroff is referring to sculptures such as *Gravitation*, 1982, *As It Appears*, 1982-83, *Homage to Hung Jen*, 1983, and *Fragments*, 1984.

In these sculptures there is an almost overt referentiality that could be interpreted as approaching the symbolic (Douglas Ord lecture 1994). In *Gravitation*, there is a sexual connotation to the work because of the tongue and groove fit in the bipolar sections formed by the placement of the concrete slabs.

Douglas Ord argues that there is an implied sexual innuendo about it, but this is paradoxical because the tongue is not going to fit into the groove and therefore there is no possibility of unification (Douglas Ord lecture 1994). The sculpture approaches the anthropomorphic or theriomorphic. However, the abstractness of the work ensures that it remains an aniconic image. It also seems to resemble a *Siva Linga*, which is an object of worship found in Hinduism. This is because of the abstract references to male and female genitalia, however Poulin's representation is significantly different and therefore such a reading may be stretched.

The *linga* is perhaps the best known of India's aniconic images. Not all *lingas*, of course, are bana *lingas* [self born aniconic nature form of Siva]. Most are fashioned by artisans and established in Siva temples by rites of consecration . . . The *linga* consists of two parts: the vertical stone shaft, which may be seen as the male component, Siva, and the circular horizontal base, called a *yoni* or *pitha*, which is the female component Sakti. (Eck 35-36)

Although it is obvious that Poulin's piece does not exactly correspond to the above description, it nevertheless implies a unification of the masculine with the feminine, and this is reinforced by the scale and length of the work which approaches a human dimension. It is also important to point out that a sculptor has to take many factors into consideration when making a piece, and a symbolic content can emerge unconsciously, by chance and by a conscious intention that may have to be compromised in light of other factors

and intentions that happen in the process of making the piece. What is important here, is that the unification of sexual opposites in Hinduism as well as those of many other cultures represents a cosmogony, which is a mythological explanation of the origin of the universe and other phenomena that exist in the world and in culture.

This confrontation and unification of sexual opposites is, as we shall see, a motif that occurs numerous times in Poulin's subsequent sculpture. In a Jungian context, this confrontation and unification of sexual opposites is an important part of a person's individuation process and also important for the evolution of the *Imago Dei*, the God image. As has been mentioned in the previous chapters, Jung argues that traditional Trinitarian concepts of divinity have been predominately masculine and have therefore excluded feminine representations of divinity and the sacred. Poulin's piece *Gravitation*, like numerous others, is interesting, in a Jungian context, because he creates a sense of sacred space in which he creates forms that appear to be suggestive and symbolic of male and female confrontation and coelus. As we shall soon see in the alchemical interpretation of Poulin's work, such alchemical themes as the royal marriage, animal conflict, the King dissolving in water, and the symbolism of death represented the coniunctio, the unification of opposites.

It is also interesting to note that as Poulin was working on these opened form sculptures, a black shape which resembled a coffin began to appear in his drawings. Nemiroff has stated that if one looks back in hindsight, here in these drawings is the initial overt reference to death, and that the contrast between the black shape and the white ground could be

interpreted as reminiscent of the cosmic vision Poulin felt from Borduas' *Black Star*.

The dualities of the sculptures are echoed in these works, which, like earlier series, are each composed of two sheets of paper, with two sets of collaged and drawn images. However in the later drawings the sheets are abutted vertically so that the images seem to be floating and turning in space, quite unlike the static, heavy sculptures . . . The ambiguous play of black and white, of figure and ground, in these magisterial drawings is suddenly reminiscent of Borduas' *Black Star*, as if Poulin were drawing near the cosmic vision he had long ago intuited in the painting. They share with the sculptures a spareness of means and a grave, austere quality which is amplified by the freight of contained emotion they bear.

Looking back from the present, we can understand the black figure which emerges in the drawings as the image of a coffin, the first overt sign of the theme of mortality that would pervade the later work.

(Nemiroff 22-23)

The reference to things that exist external to the work of art itself, which is a violation of Minimalist tenets, can also be observed in Poulin's sculpture entitled, *As It Appears*, 1982 - 83. In this work Poulin has broken up the enclosed square into an open spiral form consisting of two binary components which seem to mirror each other but upon closer inspection do not exactly correspond (Nemiroff 22). It has been noted that the two bipolar modules resemble snakes that are confronting each other, and therefore the referentiality that exists in the sculpture is theriomorphic (Douglas Ord lecture 1994). The space that is in the middle of the seemingly confronting snakes is active or sacred. The shadows cast by the cement slabs is also perceived as space that is intrinsic to the sculpture and it is therefore active as well.

The spiral shape itself is a shape that is associated with the spiritual, particularly the notion of the eternal return which is embedded in numerous cosmogonies. In Jungian terms it is associated with the ouroboros, the snake that bites its own tail and it is an archetypal symbol that is used both in religious and alchemical symbolism. The fact that the spiral is separating into a bipolarity is extremely symbolically significant in terms of Jungian theory as developed by Carl Jung and later Erich Neumann. This will be discussed later when there will be an archetypal analysis of Poulin's work. It is also interesting to note that Poulin's opening of the square ouroboros form into a bipolarity, resembles Jacob Boehme's notion of an *Ungrund*, (the original state of divinity as nothing but a will to acquire essence, desire) which differentiates or splits into a bipolarity (in Boehme's vision the split results from the conflict between the masculine dark self affirmative fire and the feminine relational light) in order to contemplate itself as if in a mirror. Incidentally, this is the original basis for the Hegelian, Marxist, Lacanian, and Feminist paradigm of the other that is prevalent in postmodern discourse. Boehme's mystical experience has been discussed in chapter two. Its correspondence to Poulin's work will be more fully discussed later in the chapter.

It is important to note here, that the symbolism and religious connotations found in *As It Appears*, are probably not something which the artist intended to be there, or of which he was even conscious. However, Poulin's interest in the nature of existential reality and his belief that the nature of human existence is paradoxical is acknowledged as pertinent to the reading of the piece.

On the contrary, *As It Appears* emphasizes the extent to which we belong to a world of illusions, mirrors. Reflected images that look

identical but aren't. The mirror, the labyrinth, at that point they're the same. (Roland Poulin qtd. in Diana Nemiroff 125)

In 1983 and 1984, Poulin created two more pieces that investigated this idea of paradox and illusion. These pieces were *Homage to Hung Jen*, 1983, and *Fragments*, 1984. *Fragments* was the last cement piece Poulin created before he returned to the use of wood. Both pieces are built on human scale and are bipolar. These pieces consist of two bipolar modules which seem to call for the other, because on first impression it seems that they have been split in half and will fit together. This illusion, as well as Poulin's use of lighting, again functions to activate the space which is perceived by the viewer as intrinsic to the sculpture and therefore somehow sacred. However upon closer inspection it becomes obvious that the units will not fit together. This is attributable to the fact that here again, the angles and alignment of the concrete slabs are askew.

These "forms also have a certain sense of neglect or ruin built into them. Roland has given us ruins, ruins are reductive, not minimalist" (Douglas Ord lecture 1994). What is interesting here is that Poulin has constructed seemingly architectural geometric shapes from the modern material of concrete and given them a feeling of decay. Could Poulin be commenting on the decay of Minimalism and Modernism by subverting the geometric purity of form? Ord has suggested that Poulin is even challenging the Platonic notion of the existence of pure form itself (Douglas Ord lecture 1994). As previously suggested, Minimalism can be interpreted as a Platonic endeavor.

These last cement sculptures also make a latent reference to death. For instance, if a viewer attempted to pull the binary components together, which Poulin has made sure that they will do, one encounters the imagery of death

which is of course the tomb or coffin. "There is a closure that suggests death – the illusion has become irresistible, you can't avoid the association of death" (Douglas Ord lecture 1994). One's encounter with death imagery, in the Jungian view is associated with confronting the shadow side of one's self and is an important part of the individuation process, which as we have seen, results in a greater unification of the self and subsequently increased consciousness. It also has implications for the development of the *Imago Dei*, and is present in much archetypal and alchemical symbolism. Jung like Heidegger believes that one's contemplation of one's own death and the subsequent coming to terms with one's own mortality, is psychologically profitable. In Jung's view, this encounter and resolution contributes towards one's individuation. Heidegger, views it as a necessary part in the process of becoming authentic and separated from the *they* (SZ 40-53).

After Poulin had completed *Fragments* and showed it at the Agnes Etherington Art Centre, he increasingly became bothered by the emerging death imagery in his work. This upset him so much that it contributed to not only an artistic crisis, which prevented him from working for a year, but also a personal crisis which took psychosomatic form. At the artistic level this upset him immensely because the subject of death was considered to be a taboo within Modernity. In order to explore the significance of this imagery he decided to investigate its symbolic importance.

He tells the story of walking into the Flammarion bookstore in Montreal one day around this time and picking up a copy of a dictionary of symbols. There, under the entry for tomb, he remembers the following phrases: "fascination for emptiness; attraction to the depths; vertigo; loss of control; the abyss." The words paralleled the deep anxiety he felt about the change imminent in his work. On one level, to accept its latent symbolism meant going against the history of modern sculpture with

which he identified himself. Modernism in sculpture was the rupture with the past and with the collective values of a society that saw sculpture's role as the celebration and commemoration of heroes and outstanding citizens; it rejected all the sickly allegories of friendship and mourning that fleshed out nineteenth-century sculpture. In short, Modernism was the rejection of death. In place of history, Modernism had substituted progress and the scientific attitude, or else had looked to models in the organic world, cyclical or timeless in nature. (Nemiroff 24)

Poulin decided to further investigate this subject matter but changed his medium from cement to wood in order to increase the scale of the work and engage it on a bodily level.

Hitherto, he had kept the allusion to death at a distance. The scale of the cement sculptures and the way they were made implied a high degree of control. Because of this, his relationship to the subject of death could be primarily intellectual. To address it more directly, to give the image of the tomb the power it required, he would have to engage with it physically, working at the scale of his own body. On another level, then, the crisis he experienced was not only intellectual but spiritual: the taboos he risked transgressing were not simply the aesthetic taboos of Modernism, but the far more profound interdictions each of us carries within ourselves against acknowledging the certainty of our own death. He became acutely aware of his own body, no longer able to breathe or swallow without the terrifying fear of imminent suffocation. The fear that he felt was the fear of his own death, made immediate by the confrontation with the coffin which threatened to invade the sanctum of the studio. (Nemiroff 24)

From the original encounter with the emerging coffin in his studio, Poulin produced a body of work characterized by the confrontation and embrace of a table with a tomb. Sculptures like *Sombre*, 1986, *In the Slowness of Time*, 1987, *Darkly, into the Vast*, *Subsiding*, 1989, *Already, the Night is upon Us*, 1991, and drawings like *Open Yourself to the Night no.1 and Two*, *Noche Oscura (to St. John of the Cross)*, 1992, *To Odilon Redon*, 1992, and *Pleasure of the Night*, 1992, depict the sexual like embrace of different forms.

In the case of the sculpture the tomb and the table penetrate into each other in a variety of kama sutra positions. The erotic nature of the embrace is often subtly emphasized by red stain where the parts of the forms interpenetrate into each other. There is also the presence of a blue stain, which is a symbolic Marian colour, found within the work.

Poulin's sculptures from this period of his practice, were not only characterized by the reference to the tomb and table but also contained references to a bed, a hearth, an altar, and even a cross. Poulin through such symbolic referentiality, had moved far away from Minimalist purity and now had developed a symbolic vocabulary which was archetypal.

In the remainder of this section on Poulin's art practice history, there will be a survey of his wooden sculptures without getting into an in depth archetypal interpretation of his work. The archetypal interpretation will be discussed later in this chapter. What can be said here is that Poulin, is now exploring that which is of ultimate concern to him, and this has resulted in a compelling vision of the nature of the human experience and existence itself. Poulin is now drawing upon his early Quebec Catholic experience and is also being influenced by the religious imagery of death found in other cultures such as ancient Egypt.

Here, Poulin retreats to the solace of the studio and takes a trip to see the ancient art of the past in a Faustian search for gnosis or *Vipassana-Bhavana* (the development of insight). Poulin subsequently, empties out (Kenosis) his acquisition of self knowledge or manifests it in the form of these sculptures. Poulin's development of a unique sculptural vocabulary allows him to develop a sense of sacred time and space in which he situates his archetypal forms. Poulin has indeed created, "[f]inally, art that takes the place

of the sacred" (Roland Poulin qtd. in Douglas Ord lecture 1994). Poulin's creation of the sacred and his metaphysic will be discussed later in the chapter.

In the wooden sculptures the referentiality to tangible things becomes more overt, and therefore an element of figuration increasingly comes into them. They become a kind of synthesis between abstraction and figuration, and between rationality and irrationality. However, when things are abstract and also slightly figurative, things also become highly ambiguous and therefore the viewer's interpretation risks becoming subjective and therefore suspect. However, it is interesting to note that a variety of critics and art historians, as well as the artist himself, has recognized the appearance of several recurring figurative shapes. These are the bed, table, tomb, hearth, altar, and gate.

Poulin's first wooden sculpture was called *Dwelling*, 1985, and it was larger but very similar to the last cement piece he made (Nemiroff 25). This piece consisted of bipolar components that again seemed to call to the other as if they were about to participate in a sexual encounter. One of the components is a solidified geometric form that resembles a bed, a coffin, a table, and an altar. The other component is highly skewed, like the first, but is an open form, which suggests connotations of a cremation furnace or oven. It also somehow has captured a kinetic energy that gives the viewer the feeling that this thing is going to spring forward and consume its prey. This tension between the two forms that lean towards each other functions to activate the space.

A subsequent piece called *Belonging to the Shadows*, 1985-86, has this same tension, but here the tension between the two bipolar components

seems to be more confrontational than sexual. This is attributable to the fact that the sculptor has removed the perceived allusion to coitus or consumption of one form by another. Instead one of the components resembles a wedge shape that is placed in such a way as to restrict the potential movement of the table-tomb form. Here there is no potential for penetration or intercourse, only containment. This could function as a metaphor for existence beyond death, but as such, it is very pessimistic because unity with something is denied. Only containment exists. The sexual connotation or union, in the piece occurs in one bipolar module that appears to involve the embrace of a table with the tomb.

Poulin's sculpture called *Sombre*, 1986, is not a bipolar piece, but a massive dense unitary form. This piece includes numerous symbolic references such as the table, altar, bed and tomb. The piece in its entirety also resembles an abstract form of a person lying down. It approaches the monolithic in scale, and is very dark in colour which resembles the blackness of night. Nemiroff has noted that the colour gives a weight and solemnity to the form, and within this colour of the night exists submerged colours such as the redness of fire and blood, the greenness of the earth and the blueness of twilight (26).

Nemiroff also states that during the time of the making of sculpture, Poulin was creating a series of drawings which were collectively entitled *Hymnen an die Nacht*, both dedicated and inspired by the poetry of Novalis, a German Romantic (26-27). In Novalis, Poulin found a kindred spirit, who was fascinated with the theme of night as the mystical union of death and love, and seemed to share his own belief that human existence involved contradiction and was therefore essentially paradoxical.

Night, then, is a symbol of the mystical union of death and love. The union is a paradoxical one, fraught with unresolvable contradictions, yet as a poetic intuition, it exercised a powerful fascination, for it echoed Poulin's own vision of his sculpture as the encounter of opposing yet attracting forces seeking unity. (Nemiroff 26 -27)

Poulin himself, has stated:

The great poets are often those who trouble us most because at the same time they convey the sacred and the profane, the carnal and the spiritual. In a way I see my sculptures as the place of an encounter between that which is very material, very carnal, very sensual, and that which is sacred, spiritual, poetic. A place of encounter not of exclusion. (qtd. in Nemiroff 25)

In the pieces, *Face to Face*, 1986-1987, and *In the Slowness of Time*, 1987, the imagery of the table becomes more distinct, and its embrace with the tomb becomes reminiscent of Constantin Brancusi's numerous depictions of the *Kiss*. In these sculptures it appears as if the table is both being carried by the tomb and attempting to engulf it. Of course the dialogue between the tomb and the table varies as the viewer travels around the piece. For instance another view of the sculpture *In the Slowness of Time*, is somewhat erotic since the table seems to have mounted the tomb.

Both these sculptures are bipolar due to the fact that the table and the tomb embrace is confronted by a hearth like form that leans towards it. A part of this hearth form that confronts the table-tomb embrace contains an opening that in combination with the phallic elongated form of the coffin creates the sexual connotation of a vagina in the hearth. This opening is partly hidden by shadow and it therefore functions to give the illusion of depth. This opening also functions to provide allusions to containment, enclosure, and death. From other perspectives this slanted form resembles the gravity affected grave stones that Poulin had encountered in the cemetery.

Poulin, later created pieces in which he has eliminated the hearth reference and concentrated upon the relationship between the table and the tomb. In pieces like *Colliding, Ever Colliding*, 1990, *Already, the Night is upon Us, No.1*, 1991, the table appears to be in the process of being devoured by the tomb. In these sculpture Poulin is increasingly able to activate the floor. In both sculptures the tomb appears to be sinking into the floor. In *Already, the Night is upon Us, No.1*, there is another part of a table that confronts the tomb table (it is another bipolar sculpture) but it is also sinking or emerging from the floor. Here, Poulin has again introduced another strategy that implies a unification of the fragments which functions to activate the floor. He does this by creating the illusion that parts from one module have somehow found themselves included in the other module. For instance, in the module that looks like a table that is sinking, there is a leg missing. This leg is found in the other module form.

Poulin has used this same strategy in *Colliding, Ever Colliding*, however the missing leg appears to be resurrected in a third module which functions to increase the space intrinsic to the sculpture. Poulin has used this same strategy of the dislodged member in pieces such as *Facing the Opacity of the World*, 1991, *Slow Shift*, 1990, and *Darkly, into the Vast, Subsiding*, 1989.

This not only has the effect of activating a greater area of space, but seems to present a view of the world and existence that is fractured and dismembered. The fact that the forms themselves are sinking and emerging suggests that there is an element of transition here, as if the stable view of the nature of things is dissolving or becoming dismembered. It is also interesting that Poulin's table form has also been perceived as an altar, and that the table itself is a very important reference not only to life but to Christianity. Could

such a dismemberment and dissolving be somehow associated in Poulin's mind to the perceived redundancy and decline of Catholicism in his personal life and in the present cultural experience of Quebec? Poulin has stated that he has repressed his religious background and that he no longer identifies himself with Catholicism (Nemiroff 30). Douglas Ord has stated that Poulin's later wooden sculptures consider and call the coupling of the experience of the sacred and Christianity into question, and that in these sculptures Poulin has "given us the ruins of Platonism" (Douglas Ord lecture 1994).

This is a simulacrum because you got recognizable objects appearing in no ordered combination . . . These things are the ruins of true form, of the possibility in the belief in true perfect, harmonious forms. (Douglas Ord lecture 1994)

This questioning on the artist's part is exemplified in the last sculpture, *Thresholds*, 1993, presented in the 1994 retrospect of his work. In this sculpture, Poulin has replaced the table with the tree-cross. It confronts the tomb which contains seven sets of stairs within it. However there is a sizable gap in between the third and fourth step. There is also another severed head of a cross that appears to be sinking or rising out of the floor. Therefore, there are three modules or components in this work. It has been suggested that Poulin's sculpture looks "like the debris from the crash landing of a once high-soaring machine -- of a seemingly invincible structure" (Kuspit 46). This however seems to be more evident in *Before Us, the Night*, 1992-93. Douglas Ord has argued that *Thresholds* is one of Poulin's master pieces because it is full of contradictions which call into question not only Catholicism and Christianity, but existence beyond the grave.

It is a whole movement of contradiction going from the bottom up. . . . What is marvelous about this sculpture is that it questions everything, enormously. There is a serious level of inquiry

going on in this sculpture. (Douglas Ord lecture 1994)

In this piece, Ord notes the presence of several figurative references such as the tree motif, which seems to him to have connotations of early forest pagan religions, the gallows, and such literary works as Becket's play, *Waiting for Godot* (Douglas Ord lecture 1994). Ord has also stated that a piece from Poulin's latter work evokes a feeling of "religious mystery that is so primitive that it harkens back before Christianity – that Roland has introduced into this work" (Douglas Ord lecture 1994).

Poulin has continued to work with the cross- tree motif after his retrospective show at the National Gallery. The artist has replaced the table with the tree-cross in these subsequent works. The cross-tree now confronts the tomb. Poulin has stated that the table referred to interiority and that the cross-tree refers to exteriority and references the landscape itself (personal interview, 2000). Poulin has also stated that he intended to do something new with the cross motif (personal interview, 2000). In *Dérobée*, 1995 - 1996, Poulin cut into the cross in such a way that from one angle it looks as if the head of the cross has been cut off. This illusion is further reinforced by the height of the piece, and the additional presence of the top of a cross that appears to be sinking into the floor approximately a foot and a half away from the cross-tree structure. Poulin has stated that he has feminized the cross and that to him Jesus was a feminine figure (personal interview, 2000).

Chantal Boulanger has written a text to Poulin's exhibit at the Musée du Québec, 1998, called Roland Poulin: oeuvres récentes, in which she has stated:

From a secular tradition, the artist never stops exploring through sculpture, eternal human values – spirituality and death. The object exists in all its materiality in the service of the immaterial

(1998, trans. by Amy Jenkins)

In this catalogue of the exhibit, there are two drawings presented which can be interpreted as Poulin's attempt to do something new with the image of the cross. These drawings are *Source noire*, 1994, and *Entailles no, 3*, 1997. Here Poulin has seemingly attempted to restore the cross to its place of origin which is of course the tree and its pagan past. The fact that Poulin has put two pieces of paper together in a vertical abutted form suggests that he is delving into the unconscious and pre-Christian roots of the cross as a symbol. The abutted paper division functions as a visual metaphor for the threshold between the conscious and the unconscious. It also represents the threshold between earthly existence and the underworld.

In works like *Dérobée*, 1995-1996, and *Axis mundi*, 1997-1998, Poulin seems to be increasingly converting the image of the cross into the tree, which is again placed in confrontation with the tomb. These tombs now include a reference to the stairs. The stairs seem to extend into and from the tomb in these works. In both works it appears as if the stairs is being consumed by the tomb and, in the sculptures, *Arbre du Soir*, 1998-99, *Dérobée*, 1995-96, and *Axis Mundi*, 1997-98, it seems like there is a reference to the vagina.

In the piece, *Arbre du soir*, 1998-1999, this reference to the vagina is all the more overt. In this piece, Poulin seems to have transformed the cross into a tree, however there also appear to exist latent images of the cross in the form of shadows and the overlap of two tree branches. The reference to the cross is highly dependent upon where the viewer stands in relation to the work. In this work, the artist has constructed two tree like forms that from several angles of view suggest an arch form. The arch is another form that is symbolic of the archetypal feminine. On one side of the tree forms exist darkly

painted small shelves or pedestals that resemble notches which go from the bottom to the top of the vertical forms. There is an immediate reference to Brancusi's columns, however this sequence of notches appears to be very ominous looking and therefore not associated with the purity of form that is so often associated with Brancusi's work.

In the last piece, presented at the 1999 exhibit at the Musée d'art Contemporain de Montréal, called *Le Dernier Jardin*, 1999, the scale is architectural and therefore it borders on the monolithic. In this piece there are three modules. Here, a tomb that is incorporated into a slightly skewed wall is placed at an angle to a massive wall that contains seven steps that are imbedded in it. About five to six feet away from the massive wall is the presence of a single vertical standing beam that together with the beam that protrudes from the wall functions to create an arch while activating the floor space. The beam protruding from the wall, and its intersection with another beam that is the end of one part of the wall creates a T shaped cross. The lighting of this piece is of paramount importance because through its use Poulin is creating the illusion that the steps are crosses that penetrate into the massive wall.

The lighting of the tomb's penetration into the smaller wall is done in such a way that the point of penetration is highlighted as if to metaphorically suggest the possibility of existence beyond the grave. In this sculpture Poulin has again asked the ultimate question. Is death the final end of humanity, or is there an existence beyond the grave?

In this section, there has been an attempt to discuss the personal and art practice history of Roland Poulin, while revealing how the artist has increasingly transgressed and distanced himself from Minimalism over the

course of his career. In this discussion, it has been pointed out that Poulin has been interested in questions of human existence and cosmic meaning from the beginning of his career. I have also endeavored to discuss Poulin's work from a formalist perspective, in order to later examine how he has created a sense of the experience of the sacred, and how he solicits the viewer's participation in the experience and completion of the piece. Unfortunately, there are many sculptures and drawings that have not been discussed in this section, but to do so would present a formidable task due to the enormous productivity of this artist. I have attempted to highlight pieces which I may discuss in more detail later, from a Jungian perspective.

An Archetypal Interpretation Of Roland Poulin's Work

Diana Nemiroff has stated that Roland Poulin's work evokes the imagery of faith within our secular era, and that the recent works reflect a cosmic uncertainty (9). This uncertainty is what motivated Poulin to create art from the beginning of his career, and it was this uncertainty that attracted him to Borduas' *Black Star*. It also was initially responsible for his choice of vocation. Art, for Poulin is a means of attempting to express that which is of ultimate concern. As we have seen, Poulin was interested in Eastern religion, Freudian psychoanalysis, and Jungian archetypal psychology from the beginning of his career, and this interest continued as he attempted to align his practice to the concerns voiced by the American Minimalists and Modernism itself. However, as we have seen, Poulin's sculpture from almost the very beginning always seem to transgress some aspect of Minimalist

sentiment and this intensified as Poulin increasingly brought into his work a referentiality that was increasingly symbolic.

In Modernist terms, Poulin's sculpture transgresses because it summons up the repressed history of sculpture - its association with the monument, and hence death. In spite of early efforts, Poulin never quite succeeded in making sculpture "with no reference outside of itself . . . without connotations of a symbolic, autobiographical, literary, or metaphysical order."

(Nemiroff 10) and (Roland Poulin, "Notes 1974 - 1975"

qtd. in Diana Nemiroff 10)

Poulin has said that making art is a frightening experience because he never knows what exactly is going to turn up in the work and that he confronts himself in the work (personal interview, 2000). He has stated that his work becomes a screen on which he projects himself (Roland Poulin's remarks, in *Bélisle* 59). As we have seen, Poulin has worked in a manner that left room for intuition and chance in his work, and as a result a symbolic content appeared in his work which at different times took him by surprise. As a result of the appearance of such symbolic content, Poulin investigated its significance by consulting a dictionary of symbols. The artist also became increasingly interested in Carl Jung, because of Jung's concept of the archetype.

I really like this grand idea of Jung's about archetypes, which was taken up by Herman Broch in *The Death of Virgil*, where he tells us: ". . . human life was thus image-graced and image-cursed; it could comprehend itself only through images, the images were not to be banished, they had been with us since the herd-beginning, they were anterior to and mightier than our thinking, they were timeless, containing past and future, they were a twofold dream-memory and they were more powerful than we." Archetypal forms and images constitute a language which we all share. I saw in them the possibility of a language that leaves room for others. Archetypes

allow us to keep sculpture in a sort of evocative zone between abstraction and figuration. They take up the main themes that have been there since the beginning of humanity. (Roland Poulin's remarks, in *Bélisle* 59) and Poulin citing (David Plante, *The Francoeur Novels*, 1983)

The initial overt archetypal reference that appears in Poulin's work seems to be found in a cement sculpture called *Quadrature*, 1978. The sculpture consists of seven low horizontal beams that are placed together to form a seemingly square shape, but upon closer inspection the existence of the square shape is only in the middle negative space of a spiral form. Seven is a significant number because it is symbolically related to the days of creation in the Hebrew Bible, and is itself a number that is related to perfection and therefore to God. It is also a symbolic number used to denote a journey in some mythological stories such as the *Epic of Gilgamesh*. Poulin has used number symbolism in several pieces such as *Thresholds*, 1993, and *Le Dernier Jardin*, 1999. In these pieces there are what seems to be the appearance of seven steps. In *Le Dernier Jardin*, the seven steps are embedded in a wall like structure and in *Thresholds*, they protrude from a tomb.

However the most overt symbolic reference found in not only *Quadrature*, 1978, but in *Quadrangular*, 1978, *Enclosed*, 1978, *Within*, 1979, *Without*, 1979, *Contained*, 1979-80, *Void Form*, 1980, and *Place*, 1980, is the archetypal and alchemical symbol of the ouroboros, the snake that bites its own tail. Poulin acknowledges this referentiality with in the work.

This [*Quadrature*] is when I began using the idea of the spiral, which for me is a reference to Ouroboros, the snake that bites its own tail. You don't quite know where it starts and where it ends . . . so it simultaneously gives the impression of a spiral, a square, an inside, and an outside. The object becomes a boundary between the interior and exterior, without losing the idea of something that comes back

on itself. Hence the notion of a continuity. (qtd. in Nemiroff 119)

In reference to *Within, Without, Contained, and Place*, Poulin states:

These sculptures have in common, among other things, the same archetype: Ouroboros (the snake that bites its tail) . . . They all start with a more or less square shape, really closer to a trapezium, but built so as to reveal a second structure when carefully examined, that of a spiral with straight sides. (qtd. in Nemiroff 121)

The uroboros is one of the most significant symbols used to symbolize the unification of opposites. As we will soon see it was well used in alchemy.

The "serpent rejoicing in itself" (*luxurians in se ipos*) is the the Democritean physis (*natura*) "which embraces itself" and is symbolized by the uroboros of Greek alchemy, a well-known emblem of Mercurius. It is the symbol of the union of opposites *par excellence* and an alchemical version of the proverb: les extremes se touchent. The uroboros symbolizes the goal of the process but not the beginning, the *massa confusa* or chaos, for this is characterized not by the union of the elements but by their conflict. (Jung, CW14 par. 718)

Poulin's work has been described as the "encounter of opposing yet attracting forces seeking unity (Nemiroff 27). Poulin himself, has stated "[a]ll my work is a search for union -- union with the ground, union among the elements "(Roland Poulin's remarks, in Josée Bélisle 58). The symbol of the uroboros in Poulin's work is therefore prophetic, because it anticipates his attempt to unite the opposites in his work.

The uroboros in Jungian psychology is identified as the *Great Round*, a state in which all the opposites are present but undifferentiated. It is associated with an unconscious state where the ego is totally immersed and undifferentiated from the unconscious, the *Great Mother*.

As I have elsewhere set forth in detail, the uroboros, the circular snake biting its tail, is the symbol of the psychic state of the beginning, of the original situation, in which man's consciousness and ego were still small and undeveloped. As symbol of the origin and the opposites

contained in it, the uroboros is the "Great Round," in which positive and negative, male and female, elements of consciousness, elements hostile to consciousness, and unconscious elements are intermingled. In this sense the uroboros is also a symbol of a state in which chaos, the unconscious, and the psyche as a whole were undifferentiated - and which is experienced by the ego as a borderline state.

(Neumann, *The Great Mother* 18)

In theological terms, the uroboros would symbolize the original union of an unconscious Godhead which contained both the archetypal feminine and archetypal masculine or what Neumann refers to as the world's parents (*The Origins and History of Consciousness* 102). In psychological terms it refers to the non-differentiated state of psychic functions, and therefore to the original unconscious state seeking differentiation and union in consciousness.

The Great Round, or Great Mother, corresponds to Boehme's *Ungrund*, Eckhart's conception of a undifferentiated Godhead which preexists and gives birth to the Trinity, and to Tillich's notion of the abyss. These views of the initial state of divinity are discussed in chapter two. What can be said here is that Poulin's uroboros and his articulation of void space within the cement sculptures has a theological counterpart in the above traditions.

Douglas Ord has argued that Poulin's first cement square piece titled *Quadrature*, 1978, has brought a philosophical and mathematical referentiality into his work (Douglas Ord lecture 1994). The title alone suggests such a referentiality. "I don't know if Roland when he termed the title was fully aware of the full significance of the title *Quadrature* "(Douglas Ord lecture 1994). Ord argues that the term is used in navigation and astronomy to refer to the relative position of two stars or heavenly bodies when their difference of longitude is ninety degrees (Douglas Ord lecture 1994). He also claims that the term refers to the mathematical and

philosophical problem of the squaring of the circle, because the circle does not square (Douglas Ord lecture 1994).

In religion and alchemy the squaring of the circle occurs in the form of a mandala, which is the archetypal symbol of wholeness. The mandala in some religions also represent the cosmos and therefore can be considered as a microcosm of the universe. Ancient cities have often been constructed upon a mandala plan since religious man, as Eliade has noted, wishes to live in the center of the cosmos where the gods reside (*The Sacred & the Profane* 43). In some cultures drawings of the mandala are used in meditation.

In the visual art of India and the Far East, the four – or eight – rayed circle is the usual pattern of the religious images that serve as instruments of meditation. In Tibetan Lamism especially, richly figured mandalas play an important part. As a rule, these mandalas represent the cosmos in its relation to divine powers.

But a great many of the eastern meditation figures are purely geometrical in design; these are called *yantras*. Aside from the circle, a very common yantra motif is formed by two interpenetrating triangles, one point-upward, the other point-downward. Traditionally, this shape symbolizes the union of Shiva and Shakti, the male and female divinities, a subject that also appears in sculpture in countless variations. In terms of psychological symbolism, it expresses the union of opposites – the union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego. Ultimately, this union is the fulfillment and goal of all religions: It is the union of the soul with God. (Jaffe 240)

And:

Among the many sects and movements that arose about A.D. 1000, the alchemists played a very important part. They exalted the mysteries of matter and set them alongside those of the "heavenly" spirit of Christianity. What they sought was a wholeness of man encompassing mind and body, and they invented a thousand names

and symbols for it. One of their central symbols was the *Quadratura circuli* (the squaring of the circle), which is no more than the true mandala. (Jaffe 246)

The circle is a symbol of the psyche and of the self, and the square or rectangle is a symbol of mundane reality which of course is bodily and material (Jaffe 240 and 249). Together, they can form a Mandala.

Poulin's square sculptures from *Quadrature*, 1978, to *Place*, 1980, could be interpreted as an attempt to square the circle, and consequently, it would be a very subtle symbolic reference to the mandala. What Poulin has done is to manifest a symbolic reference of the uroboros, which usually takes a circular or spiral shaped form and intertwine it with a seemingly square form. In some of these sculptures, such as *Quadrature* and *Enclosed*, and *Void form*, Poulin has created inconsistencies in incline, grade, and space to suggest a circularity and emphasize a snake like shape. Poulin is turning the square into a circle or a spiral and vice versa. This is a very sophisticated sculptural expression of the mandala.

These cement square-spiral pieces are very interesting from a Jungian point of view because within them are incorporated both the archetype of the Great Round or Great Mother and the mandala. From the Jungian perspective, the history of humanity's consciousness evolves from ego containment or psychic non-differentiation (expressed in the symbol of the circular ouroboros) back to the reintegration of the conscious and unconscious in the psyche referred to as individualization (expressed typically in the form of a mandala).

Neumann states that humanity psychologically evolves both individually and collectively through five basic stages. The first stage as mentioned is the embryonic containment in the Mother. This is the stage

where the infant or ego is not differentiated from the Mother. The next stage is the stage of child like dependence on the Mother. The child or ego begins to develop from the Mother and is protected and nourished by the Mother or unconscious. The following phase is called the relation of the beloved son to the Great Mother. Here the ego or adolescence attempts to become somewhat autonomous however, he is seduced by the Mother and through uroboric incest he slides back deeper into the unconscious (Neumann, *The Great Mother* 207). The fourth stage is the heroic struggle of the male hero against the Mother and the establishment of ego identity, and consequently a differentiation of psychic functions into conscious and unconscious categories takes place. Finally, the hero or ego is reunited with the Mother or unconscious in consciousness and experiences a new birth in which he establishes an increased awareness of self consciousness. In this last stage, the unconscious and conscious are united in conscious self integration or individuation.

Humanity is therefore viewed as moving towards individual and collective psychic unification. The final phase is seen as analogous to the self integration found in the second half of a person's life. Neumann states:

We can say, then, that with the phenomenon of the second half of life the personal development of centroversion enters upon a second phase. Whereas its initial phase led to the development of the ego to the differentiation of the psychic system, its second phase brings development of the self and the integration of that system. But, although the transformation process runs in the opposite direction to the development which took place during the first half of life, the ego and consciousness are not disintegrated; on the contrary, there is an expansion of consciousness brought about by the ego reflecting upon itself. It is as though the ego were restored to its original position: it emerges from its monomaniac self-obsession

and becomes once more the vehicle of the totality function. (*The Origins and History of Consciousness* 411)

In this last stage, characterized by individuation, the dialectic between the ego and the collective unconscious approaches mastery or synthesis. There is a reconciling of opposites in this heroic birth of the self. Neumann states that this synthesis of the psyche is frequently accompanied by corresponding symbols of the new unity of opposites like the symbol of the hermaphrodite and the mandala. Neumann writes:

The genesis, stabilization, configuration, and consolidation of the personality are therefore associated with a symbolism whose ingredients are perfect form, balance, harmony, solidity. The mandala, whether appearing as the circle, sphere, pearl, or symmetrical flower, contains all these elements . . . (*The Origins and History of Consciousness*, 416)

And:

Structural wholeness, with the self as center of the psyche, is symbolized by the mandala, by the circle with a center, and by the hermaphroditic uroboros, but this uroboric circle now has the luminous core of the self for a center. Whereas in the beginning the uroboros existed at the animal level only, so that the ego germ contained in its midst was almost hidden, in the unfolding flower of the mandala the animal tension of opposites is over-come, transcended by a self which blossoms forth into a corolla of opposites. At the beginning of the development, consciousness was all but extinguished by the crushing superiority of the unconscious; at the end, it is broadened and strengthened by its connection with the self. This combination of the self with the stability of the ego serves to subdue and bind in a magic circle all contents, whether of the world or the unconscious, outside or inside.

(*The Origins and History of Consciousness* 417)

Poulin's squaring of the circle could be the modern visual counterpart of this psychic teleological process. Poulin could have therefore expressed the psychological progression of humanity from archaic consciousness to the

development of the contemporary self. In regards to the squaring of the circle and the mandala, Jung writes:

The "squaring of the circle" is one of the many archetypal motifs which form the basic patterns of our dreams and fantasies. But it is distinguished by the fact that it is one of the most important of them from the functional point of view. Indeed, it could even be called the archetype of wholeness . . . As is to be expected, individual mandalas display an enormous variety. The overwhelming majority are characterized by the circle and quaternity.

(CW 9i, par. 715 - 716)

The mandala is also a healing symbol which does not spring from conscious reflection but from the unconscious (Jung CW9i, par. 714).

As mentioned previously, the spiral itself is a symbol of eternal return. It is the symbol of continuity, of a never ending perpetual process. It is the symbol of cyclical existence. As has been previously cited, Poulin saw in the use of a spiral a reference to continuity.

Poulin, as has been mentioned earlier, eventually broke apart these square uroborus forms in an effort to activate a space that intrinsically belonged to the sculpture. The goal was to activate this space without creating a physical barrier which differentiated between internal and external space. The artist eventually succeeded in achieving this while creating bipolar forms that were not as fragmented as *Cast Shadows*, 1981. One of these subsequent pieces was *As it Appears*, 1982-83, this piece was an open piece that preserved the reference to the spiral and activated space. (Consult the previous discussion of this piece to see how Poulin did this). However, the consequence of this success was an increased amount of referentiality that entered the work. The piece became increasingly more theriomorphic. There

is a reference to two contending snakes in this sculpture (Douglas Ord lecture 1994).

Nemiroff points out that the two parts appear as if they are mirroring each other but that the illusion breaks down upon further reflection (22). She also notes that there exists a psychological tension between the bipolar parts, that is one of "subtly erotic attraction, and at the same time of uncertainty, anxiety" (Nemiroff 22). As mentioned previously, this separation of the uroboros into two parts is extremely significant in terms of Jungian psychological theory. It also resembles Boehme's vision of a split in the undifferentiated Godhead or *Ungrund* that was necessary for divine self contemplation (divinity contemplates itself in the mirror like image of the human as other).

The transformation of the uroboros into a bipolarity, in Jungian terms, involves the separation of the World Parents into the Archetypal Feminine and the Archetypal masculine. In mythological terms this separation results in an act of creation. The world comes into existence, and the various duality's or opposites emerge. In reference to the Maori creation myth Neumann states:

This Maori creation myth contains all the elements of the stage in the evolution of human consciousness which follows that of uroboric dominance. The separation of the World Parents, the splitting off of opposites from unity, the creation of heaven and earth, above and below, day and night, light and darkness -- the deed that is a monstrous misdeed and a sin -- all the features that occur in isolation in numerous other myths are here molded into a unity. (Neumann, *The origins and History of Consciousness* 103)

This separation of the World Parents and therefore the consequent separation of other opposites, results in deliverance from the 'primordial uroboric dragon', and from the state of participation mystique, the unconscious. In psychological terms, this means that consciousness emerges as the ego emerges from its initial containment in the unconscious.

Consciousness = deliverance: that is the watchword inscribed above all man's efforts to deliver himself from the embrace of the primordial uroboric dragon. Once the ego sets itself up as center and establishes itself in its own right as ego consciousness, the original situation is forcibly broken down. We can see what this self-identification of the waking human personality with the ego really means only when we remember the contrasted state of participation mystique ruled by uroboric unconsciousness. (Neumann, *The origins and History of Consciousness* 105)

The relationship between the ego and the unconscious, or the Great Mother and Archetypal Masculine (usually the son lover) is paradoxical. This is because both are dependent upon each other and ultimately both attempt to become reunited. The ego or the archetypal masculine attempts to escape from the archetypal feminine, it attempts to become autonomous. However, it is dependent upon the energies of the feminine for its very existence and growth. The feminine or the unconscious needs the ego or the Son-lover to rejuvenate him by bringing her energies into consciousness thereby performing the act of conscious synthesis or resolution. The erotic yet tense nature of the relationship between the separated World Parents, or the ego and the unconscious, after the split from uroborus containment is similarly felt by the beholder in Poulin's sculpture, *As it Appears*, 1982-83.

This split in the uroboros, or Great Mother, as has been previously mentioned corresponds to Boehme's *Ungrund*. As has been discussed in

chapter two, the *Ungrund* is the original state of divinity where all the opposites are unified prior to differentiation and therefore nondifferentiated. The *Ungrund* is the void, the abyss, a state of nothingness which consists only of a will to acquire essence as differentiation. This will to essence, is a desire, which consequently results in the initial differentiation in divinity. This cosmogony is similarly found in the Rig Veda, in the form of a creation hymn called *Nasadiya*, written by a Brahmin poet.

There was neither non-existence nor existence then; there was
neither the realm of space nor the sky which is beyond. What stirred?
Where? In whose protection? Was there water, bottomlessly deep?
There was neither death nor immortality then. There was no distinguishing
sign of night nor day. That one breathed, windless, by its own impulse.
Other than that there was nothing beyond. Darkness was hidden by
darkness in the beginning; with no distinguishing sign, all this was
water. The life force that was covered with emptiness, that one arose
through the power of heat. (Tapas designates heat, in particular
the heat generated by ritual activity and by physical mortification
of the body [probably a reference to the Vedic sacrifice of Purusa, the
cosmic primeval male giant])
Desire came upon that one in the beginning; that was the first seed of
mind. Poets seeking in their heart with wisdom found the bond of
existence in non-existence. Their cord was extended across. Was there
below? Was there above? There were seed-placers; there were powers.
There was impulse beneath; there was giving forth above . . .

(O'Flaherty 25)

As a result of a desire to contemplate itself in the other, and therefore acquire essence, a split occurs in the *Ungrund*. The split results from the conflict between the first principle, the Masculine dark self affirmative fire, and the second, the feminine relational light. This split is ultimately responsible for creation, which reaches its pinnacle in the creation of human consciousness. Human nature itself embodies the opposites inherent in

creation and divinity, and its teleological task according to Jung's interpretation of Boehme's mysticism was to reunite the opposites in the self and in divinity in a process encompassing both. Divinity and humanity are caught in a sort of enigmatic situation because, the opposites within them paradoxically seek unification in the other yet also desire autonomy and self affirmation. In Boehme's mysticism the nature of the conflict between the first principle and the second is due to the self-affirmation of the masculine, which refused to go forth in " the process of divine differentiation and subsequent unification in creation" (Dourley, "Jacob Boehme and Paul Tillich on Trinity and God" 433).

In Poulin's sculpture *As it Appears*, 1982-83, and others we see this tension between a desire for unification yet a resistance, a reluctance or hesitation to do so. In some sculptures, or more precisely from certain angles of view, there is actually a confrontation between bipolar forms. This paradoxical occurrence of bipolar forms, which appear to be seeking each other while confronting each other, is prevalent in Poulin's work. These bipolar forms resulted from the initial opening of the enclosed uroboros square form. This is evident in cement pieces such as *Gravitation*, 1982, *As it Appears*, 1982 - 1983, *Homage to Hung Jen*, 1983, and *Fragments*, 1984. In these pieces, as previously mentioned, there seems to be a latent reference to sexuality, because the parts call to each other and upon first impression appear to fit together. However, the resistance to unification occurs as a result of prolonged perception because the parts do not exactly fit perfectly together.

In the wooden pieces, the reference to sexuality and struggle become more overt. The pieces continue to confront each other while leaning towards and calling to one another. This is observed in pieces such as

Dwelling, 1985, and *In the Slowness of Time (to Hélène)*, 1987 as well as others. In the wooden sculptures, there also becomes an increased reference to sex, struggle, and consumption. This is particularly evident in the embrace of the table with the tomb. In these wooden sculptures there is an increased and somewhat overt reference that is both anthropomorphic and theriomorphic. Anthropomorphic and theriomorphic references are typically used in some cultures as a representation of deity, and are worshipped as such in numerous cultures. One art historian and theoretician stated the following in reference to Poulin's sculpture:

The shape even if made of wood looks like marble. They are empty but look solid. They are abstract but become tables, coffins, a cross, they are animated but they start resembling bodies, even human beings. They are animated. The horizontality of the sculptures, encourage the eye and body of the viewer to move around the sculptures. They look like human beings, or beings because they are anthropomorphic, they have a humanity because of their size, size of the body. The shape is also human, longer than wider, roughly symmetrical on its length but not symmetrical on its width. There is a direction, a front and a behind, a top and a bottom, back and front, feet and head, even often a face. Like human bodies these shapes have a certain autonomy in relation to the site, to the location they have been placed in. They seem to be coming from elsewhere and it seems that they will eventually leave. They are portable, mobile and even nomadic. They are moving by themselves, leaning, contorted, crawling, walking, swimming, and escaping – like monoliths, density, shadows, a protected interiority to which we have no access – a secret consciousness. In fact these shapes think, they feel, they suffer, they desire, they experience, passions are strong because the bodies seem to be bleeding and sweating. The pigment and glue is very figurative. It looks like blood and sweat. The shapes are not alone. Since 1981 Roland Poulin has been generally staging two shapes . . . two shapes, two bodies, that are looking at each other, that are sizing each

other, that are dialoguing, acting, and reacting with one another. . . . sometimes appear to be in conflict, sometimes appear to be in love, these bodies are fearing each other, or desiring each other, they fight or embrace, but generally the relationship is sexual. The shapes are often, fragmentary, but they seem to be complementary, it is as though they are looking for a physical connection – a table on a box, a box in a table, another box in a fire place, a post in a hole etc. But, the adjustment is rare if not impossible, the images of castration are here very numerous, and very transparent; a table without a leg, a cross without a head, and with a nail, a head without a body, a body without arms, etc. These bodies are petrified and time is suspended. The coitus is interrupted, suffering and death is around. These sculptures are also narrative, stories in time representing fragments in narrative, one single moment in an action.

(Olivier Asselin lecture 1995)

Some of the anthropomorphic references that Asselin suggests are within Poulin's work will subsequently be discussed in terms of their archetypal significance.

As we have seen, archetypal referentiality entered Poulin's work in the late seventies when he gave symbolic form to the uroboros. Then upon opening up the cement form, a symbolic reference to the separation of the World Parents appeared to enter his work. Here as we have seen, two binary forms came into a paradoxical relationship of attraction and confrontation. There was a latent sexual referentiality which often took the abstract form of masculine and feminine genitalia. In a Jungian context, this was understood as the separation of the archetypal feminine and the archetypal masculine. This interpretation is supported by the fact that Poulin associated pieces like *Quadrature*, 1978, with the uroboros and later broke them into a bipolar form which corresponds to Erich Neumann's psychoanalytic account of the evolution of consciousness.

This bipolarity of forms, took the form of the contained and the container. It was implied in the later cement pieces, and it was implied and achieved in the later wooden sculptures. In archetypal theory, the container or the vessel is the archetypal feminine, or the unconscious, and the contained is the archetypal masculine, or the ego. In Poulin's work the container evolved into a tomb or coffin and sometimes a hearth, and more often than not, the contained evolved into the table, or the altar. However, the table and the altar also contain and consume in Poulin's work.

The ouroboric split evolves into the separation of the archetypal feminine from the archetypal masculine. In Poulin's early work (the cement square sculptures) we see primarily, the archetype of the elementary character of the feminine (the Great Round, the Great Container). In the later work, there is the archetype of the transformative character of the feminine which is expressed in the symbol of the tomb. However, the table and the altar as the vehicle of consumption and transformation can be perceived as archetypally feminine as well. In Poulin's work there is therefore a further division of the transformative character of the feminine into the archetypes of the Terrible Mother and the Good Mother, although in some forms this symbolism is both present and therefore the work is polyvalent, as is the image of the Great Mother itself.

In Poulin's work it is extremely difficult to isolate a form and subsequently label it as belonging to the category of the archetypal masculine or archetypal feminine, or the Terrible Mother or the Good Mother, because the nature of the form and what particularly it is doing changes as one moves around the work. The significance of the form also changes when it is considered in relation to another. For instance, in the piece, *In the Slowness*

of Time, 1987, the coffin form which is always identified with the archetypal feminine and the terrible side at that, becomes phallic in relation to the hearth that leans toward it. Also in this piece, the table appears to be mounting and penetrating the tomb as if it were masculine, but the idea of the table has connotations of the feminine since it is the place of nourishment. In *The Mirror Remains Opaque*, 1989-90, the table, from one point of view appears to devouring the tomb but from another this is contradicted, it seems like it is the other way around.

It must be remembered that archetypal symbolism is itself frequently polyvalent, but an attempt to sort out some of the archetypal references within Poulin's work will be nevertheless made. Interestingly, this ambiguity of archetypal form in Poulin's work is evidence of the unification of opposites within the work. Moreover, the contents of the unconscious "are incredibly vague and for this reason capable of any amount of contamination" (Jung, CW11, "The Tibetan Book of the Great Liberation", par. 783). In particular, primordial archetypes often contain the most diverse and contradictory symbols (Neumann, *The Great Mother* 6). As we will soon see, archetypal contents are metaphoric.

Roland Poulin's later work contains the archetype of the Great Mother. As we have seen, Poulin's earlier square cement pieces also contained a reference to the Great Mother, as the Great Round, the container of all. The spiral shape in these pieces is symbolic of Great Mother who contains both life and death. In the later wooden sculptures, the terrible and positive side of her nature are emphasized.

Cross-cultural archetypal depictions of the Good Mother emphasize her fertility, and her ability to provide nourishment and protection. This

depiction historically has taken a corporal and sensuous form, which has been continued in the sculpture of Henry Moore, and Louise Bourgeois. Archetypal depictions of the Good Mother usually take the form of a vessel, bowl, grail, belly vessel, cave, and navel. Other attributes are depictions of female genitals as an upper womb, which is associated with birth rather than the lower womb which is associated with death. In Poulin's sculptural vocabulary, this representation of the archetypal feminine appears to take the form as a table, an altar, and a bed. These are places of nourishment, conception, birth, and containment but, these can also have negative connotations, such as death.

The Terrible Mother is usually represented in an incorporeal form that is usually imaginatively abstract. Since she is the ruler of the spirits and the dead, her forms become abstract, incorporeal and reductive in order to emphasize the spiritual nature of her being. The nocturnal blackness of this earth goddess stresses her association with mortuary rites, and the underworld (Neumann, *The Great Mother* 112). She is identified with the devouring darkness of the earth and water. Archetypal depictions of her often take the form of a underworld earth-womb, a tomb, a cave, a gate, and a body-vessel. The negative aspect of her existence typically takes the form of a mouth bristling with teeth referred to as the *vagina dentata*. The archetypal reference to the Terrible Mother in Poulin's work appears in the image of a tomb and sometimes a hearth.

Poulin's sculpture is as mentioned, characterized by the confrontation and unification of opposites. In it is found symbolic references to the positive and negative aspects of the archetypal feminine, as well as references to the archetypal masculine, most notably, the Son-lover. For, instance, in pieces

like, *Sombre*, 1986, *Face to Face*, 1986-87, *In the Slowness of Time*, 1987, *Everywhere the Night*, 1988, ect., Poulin provides an archetypal reference to the Terrible Mother in the symbolism of the tomb which has an erotic and carnivorous relationship with the table. The table can also be read as a bed or an altar. This is particularly evident in *Sombre*, and *Everywhere the Night*. Here we have the archetypal symbols of the Good Mother mixed with the symbols of the Terrible Mother. The bed is a place of birth and conception, but is also a place of death. The altar is a place of transformation in which we are nourished by spiritual food such as the Eucharist, but the altar is also the place of sacrifice and therefore death. The table is the place of nourishment and celebration, but is also the place for the consumption of the dead (animals, vegetation, and Christ himself). The Tomb is the place of the dead but also functions as a place in which the earth is fertilized.

The table as a place of nourishment can be read as feminine. In this context, it functions very much like a vessel, a bowl, or a grail which are symbolic of the archetypal feminine as container and nourisher. It is my suspicion that Poulin primarily, uses the relationship between the table and the tomb to predominately emphasize the embrace of life and death. In this context, the tomb is predominately associated with death and therefore the demonic, and the negative side of the archetypal feminine. The table is mostly associated with life and nourishment, the positive side of the archetypal feminine. Within Poulin's sculpture the table often takes on connotations of the masculine, as that which is contained and devoured by the archetypal feminine. The table has historically and mythologically been associated with male heroics, such as the last supper and the great feasts of knights, which also seems to contribute towards its masculine reading. The

mere fact that it has a confrontational and erotic relationship with the tomb in Poulin's work also suggests it is symbolically masculine and perhaps the sculptural equivalent of the ego.

The tomb reference in Poulin's sculpture is the colour of night. It is the colour of the nocturnal black of the earth goddess. It is the colour of Kali, who is the destroyer. In Egyptian mythology, Nut becomes Nuit as she is associated with death, and here she is associated with "the black night sky which is identified with the devouring darkness of the earth and with water" (Neumann, *The Great Mother* 164). On closer inspection of Poulin's sculpture it becomes evident that this nocturnal darkness contains the colours of green, blue, and red. Green is symbolic of the earth and decay. Blue is symbolic of Mary but also of water and the sky and therefore transformation, and transcendence. The colour of red is symbolic of blood, heat, fire and light. Red has both connotations of the feminine and masculine. As feminine it can be identified with blood and, fire and heat which are associated with creation and destruction observed in such bodily functions as menstruation and birth.

But the goddess is not merely the vessel of the Great Round; she is also the dynamic of the life contained in it. In Egypt as in India and in alchemy this dynamic is manifested as fire and heat. This fire can be consuming and destructive, but it can also be the positive fire of transformation. (Neumann, *The Great Mother* 219)

In a masculine context, the red colour could be symbolic of the sacrificial blood that drips into the Mother as the Son-lover or the Christ figure is sacrificed in order to renew the fertility of the earth.

Agni, the Indian fire god, is called "he who swells in the mother (the fire board). And everywhere the meaning of light and fire is attributed to the divine son, down to Christ, who says: "He that is near to me is near the fire" and "Cleave the wood and I am there."

Another expression of this relation between fire and son, wood and the Feminine-Motherly, is that Demeter, like Hecate and many other goddesses, bears a torch as her symbol. The fire of the torch, the lower fire-light son of the wood, corresponds to the upper luminous sons – the stars, moon, and sun – which are the children of the night. (Neumann, *The Great Mother* 311) and (Deussen pp. 88f and James 35, 27 qtd. in Neumann 311)

Here in the reference to the tomb, or the archetypal feminine, Poulin includes a reference to the sacrificial masculine. This is another incident of the unification of opposites within his work.

The colours that are found in the nocturnal blackness of Poulin's tombs are also found in his later drawings. The colour of red, blue, or purple is often used to emphasize the penetration and merger of forms. It also highlights the division of two abutted sheets of paper which can be regarded as depicting both the separation and unification of the underworld with existence, or the unconscious with consciousness. This can be observed in drawings such as *Hymne an die Nacht IV*, 1986, *Open Yourself to the Night No. 1*, 1992, *Open Yourself to the Night*, 1992, *Noche Oscura (to St. John of the Cross) No. 4*, 1993, *Noche Oscura (to St. John of the Cross) No. 2*, 1993, *To Odilon Redon*, 1992, and *Pleasure of the Night*, 1992.

The archetypal feminine transformative nature is also found in sculptures like, *Face to Face*, 1986, and *In the Slowness of Time*, 1987, in the form of a hearth. The hearth is another polyvalent symbol because it symbolizes both nourishment (life) and consumption (death). The hearth transforms matter into smoke and is used as a furnace to cremate the dead, but it also functions as an oven and therefore a place of food preparation. The hearth or oven is a very strong archetypal symbol of the Great Mother and typically used to express matriarchal dominance within a culture.

But at the center of the mysteries over which the female group presided stood the guarding and tending of the fire. As in the house round about, female domination is symbolized in its center, the fireplace, the seat of warmth and food preparation, the "hearth," which is also the original altar. In ancient Rome this basic matriarchal element was most conspicuously preserved in the cult of Vesta and its round temple. This is the "old round house or tent with a fireplace in the middle. Models of these prehistoric houses were found in the form of cinerary urns in the Roman Forum."

The third central symbol of female domination is the couch, or "bed," the place of sexuality and of the related fertility ritual. Up to our own time the existence of the family rests on these central symbols, which constellate female domination inside the family: the house, the table -- or hearth -- and the bed. (Neumann, *The Great Mother* 284 -285) and (Van der Leeuw 374 qtd. in Neumann 284 - 285).

As has been previously mentioned, the matriarchal symbolism of the bed, tomb, hearth, and table appear all through Poulin's later work. In Jungian terms, it would appear that Poulin is responding and compensating for the patriarchal onesidedness of our culture, in presenting imagery associated with the dominance of maternal culture. Poulin could unconsciously, be responding to the power shift within contemporary society. In this light his archetypal expression would coincided with the re-feminization of society, culture, and religion. Poulin's work could be regarded as depicting the transition and re-acquaintance of the sacred as feminine within our culture. Later in our discussion the argument will be made that Poulin's depiction of the Great Mother and the archetypal feminine functions as ontophany in the advent of a more inclusive representation of divinity or the Godhead.

In the sculptures, *Face to Face*, 1986, and *In the Slowness of Time*, 1987, Poulin has blended the image of the hearth with the image of a grave stone

and a wall. This becomes noticeable as one moves around the work. The tomb stones can again be understood as a reference to the Terrible Mother, who is the goddess of the underworld. When the hearth image is also read as a tomb, the square like opening and the triangular slit read as elements referencing feminine genitalia. In this context they function as abstracted containers and vessels which signify the feminine.

The reference to the wall occurs *In The Slowness of Time*, 1987, *Sombre*, 1986, *The Mirror Remains Opaque*, 1989 - 90, and *Le Dernier Jardin*, 1999. Neumann argues that the wall as a reference to the city and the house is archetypally feminine as well (*The Great Mother* 283). In *Le Dernier Jardin* there also exists pillars, one of which stands alone and another that supports a large horizontal beam. The central pillar that supports a temple, or a tomb, or a house is a symbol of the Great Mother (Neumann, *The Great Mother* 383). Gates, doors and arches such as that found in *Arbre du soir*, 1998 - 99, *Facing the Opacity of the World*, 1991, are also symbols of the Great Mother. Although, the door found in the latter mentioned work is closed and therefore an allusion to something that is impenetrable.

This sculpture, *Facing the Opacity of the world*, like *Everywhere, the Night*, 1988, and *Already, the Night is upon Us, No.1*, 1991 is interesting because Poulin starts and continues in subsequent work to dismember the table. In the piece, *Facing the Opacity of the World*, a table leg appears to be severed from the table and lies on the distant floor. In pieces, like *Already the Night is Upon Us, No. 1*, and *Dark night*, dismembered tables appear to be over turned and sinking into the floor or the tomb form which devours them. In the *Dark Night* a dismembered table sinks as it is confronted with the tombstone-hearth. Olivier Asselin has stated, as previously mentioned,

that dismemberment within Poulin's sculpture references castration. In this context the table would obviously refer to the emasculated archetypal Son-lover.

Dismemberment also symbolizes sacrifice. In these pieces, Poulin appears to be giving archetypal depictions of the relationship between the Terrible Mother and the Son-lover. The Son-lover is the Mother Goddess' beloved son and fecundator who must be sacrificed in order to ensure her future fertility. "Ritual killing and dismemberment are a necessary transition toward rebirth and new fertility" (Neumann, *The Great Mother* 192). As we have seen the table either mates with the tomb or is consumed by it. In an archetypal reading, "mating and killing are identical and death represents fecundation" (Neumann, *The Great Mother* 194). In numerous archaic cultures such as the Matriarchal bronze age cultures human and animal sacrifice occurred as both an appeasement of the Goddess and as the reenactment of the slaying of the archetypal masculine by the archetypal feminine.

Blood sacrifice and dismemberment belong to the fertility ritual of the Great Mother. Both fecundate the womb of the earth, as can be seen from a number of rites in which the pieces of the victim -- whether man or animal -- are solemnly spread over the fields . . . The need for fecundating and reviving the feminine earth with blood, death, and corpses - this conception, perpetually reinforced by the flow of life and death in nature, constellates the Great Mother as terrible, killing, and dismembering. That is why the great goddesses are goddesses of the hunt and of war, dealers in life and blood.

(Neumann, *The Great Mother* 189 - 190)

In Poulin's sculpture the tomb or hearth stalks the table as if it were its prey, and as previously mentioned, consumes it.

As previously mentioned, this sacrifice or consumption of the Son-lover by the Great Mother has a psychological counterpart. The Son-lover or ego must enter into the unconscious in order to be renewed and experience a greater consciousness. The unconscious needs the ego to enter her and bring her energies into conscious synthesis.

In alchemy, boilings, burnings, and dismemberments are symbolic of turning the "body into spirit" and to "make the eyes clairvoyant and raise the dead" (Edinger, *The Creation of Consciousness; Jung's Myth for Modern Man*, 105).

The Great Mother, as the Terrible Mother is also the castrator of the archetypal masculine -- the Son-lover. Castration is one of the essential symbols of the Terrible Mother (Neumann, *The Great Mother* 280). Castration is related to the perpetual relationship between life and death, and sowing, harvesting, and fertilizing.

The archetypal relationship between death and birth is intensified by their symbolic connection with loss and sacrifice, and fertility forms a unit with sacrifice of the phallus, castration and blood.

(Neumann, *The Great Mother* 202)

Very often the Son-lover is dismembered and castrated in order to be rejuvenated. As we have seen this has a psychological significance, and is depicted mythologically cross-culturally.

Because ritual killing and dismemberment are a necessary transition toward rebirth and new fertility, the destruction of the luminous gods in the journey through the underworld appears as a cosmic equivalent of the birth of the new day . . . As goddess of death, the Great Mother bears the obsidian knife; the youthful moon god Xipe-totec with the obsidian knife mask is associated with her and enters into her ritual, in which the youthful son is dismembered or castrated. This is the typical self-sacrifice of

the moon, leading to its rebirth.
192)

(Neumann, *The Great Mother*

In Poulin's later work there are numerous references to castration such as decapitated crosses and dismembered tables. These castrated objects often retreat into the floor, as if they were returning to their place of origin in the collective unconscious in order to be subsequently renewed. Moreover, in this context it appears as if the masculine symbols are retreating and being transformed as the archetypal feminine exerts its historical dominance by stalking and consuming the masculine symbols. It is as if Poulin were prophesying the imminent reorganizing of the spiritual and cultural dynamics within Catholicism and contemporary society in general. Poulin's work would therefore signal the transition of Western culture into a matriarchal phase, or it could at least be seen as compensating for the patriarchal onesidedness of Christianity and Western Society. Erich Neumann comments on the nature of the matriarchal phase which uncannily seems to be felt in Poulin's work.

In the matriarchal phase, the accent for the male is on being dominated, invaded, violated. The male experiences this force that violates him not as something of his own, but as something "other," alien, and therefore feminine. This is true in all the transformations that the male undergoes, whether he is transformed into an animal, i.e., into a lower but in its own way perfect and homogeneous form of life; whether he loses his "specific principle" and is castrated; or whether, dressed as a woman and identified with the Feminine, the Great Goddess, the anima, the priestess, he fulfills the function of the Feminine. (The Great Mother 304)

This transformation of the masculine into the feminine by beheading, which is synonymous with castration, is symbolically referenced in Poulin's

sculpture called *Dérobée*, 1995 -96. In this sculpture, Poulin has, as previously mentioned, severed the head of the cross which is attached to a tree. The head of a cross sinks into the floor approximately two feet away from the cross-tree structure. As mentioned, Poulin has stated that he has feminized the cross, and to him Jesus was a feminine figure (personal interview, 2000). Poulin has made a womb like indentation into the head of the cross, which is stained with red pigment. The indentation also resembles the cuts made with an axe.

By this act of castration Poulin is not only feminizing the cross, but is unifying the feminine with the masculine in an androgynous representation of divinity and therefore the self. The verticality of the cross combined with its connotations of masculine religion become subverted and consequently merged with the feminine through Poulin's manipulation of it.

As we have seen flaying and dismemberment are attributes of the Great Mother's wrath which is perpetrated upon the Son-lover. Jung has also stated that the "King is killed when he shows signs of impotence, or when failure of the crops arouses doubt as to his efficacy "("Transformation Symbolism in the Mass", *Psyche & Symbol*, 221). In this work it seems that Poulin is questioning the relevance of Christianity itself, because he is feminizing its iconic symbols and dismembering them. It is also significant, as previously pointed out that the beheaded cross head is sinking into the floor as if it were retreating into its origins in the collective unconscious. Moreover, it is also significant that Poulin's cross is part of a tree which harkens back to pagan and archaic goddess religions as well as to the obvious reference of the tree of life and the crucifixion of Christ found in Christianity. The tree is a symbol of the Great Mother.

Thus tree of life, cross, gallows tree are ambivalent forms of the maternal tree. What hangs on the tree, the child of the tree mother,

suffers death but receives immortality from her, who causes him to rise to her immortal heaven, where he partakes in her essence as giver of wisdom, as Sophia. Sacrifice and suffering are the prerequisites of the transformation conferred by her, and this law of dying and becoming is an essential part of the wisdom of the Great Goddess of living things, the goddess of all growth, psychic as well as physical. (Neumann, *The Great Mother* 252)

The features of the Cross-Mother stand out with striking clarity in Ireland and Scotland. The plastic execution of the Scottish cross enhances the resemblance with the Diana of Ephesus and the Cretan goddess – a resemblance extending to the coil of snakes in the belly region. The third cross symbolizes the clinging of childlike man to the Great Mother of Death; here again the Mother holds the child in her arms, embracing him in death as in birth. The meaning of the cross as a tree of life and death is further amplified by the symbolism of the cross as a bed. "The Cross has become his marriage bed; the day . . . of his bitter death bears thee to sweet life," sings Syrus. The feminine wood, *materia*, the maternal substance of the tree, appears as a symbolic foundation in the marriage bed, the bed of birth and death. This *mater-materia* is the bed of the *hieros gamos*; it is the sacral scene of the fertility ritual, just as, in its character of crib, cradle, and nest, it is the bed of birth and, in its character of death tree, cross, gallows, coffin, and ship of the dead, it is the death bed. (Neumann, *The Great Mother* 252) and (Rahner 118 qtd. in Neumann 252)

Poulin has said that he wished to do something new with the cross (personal interview, 2000). Poulin in drawings such as *Entailles* no. 3, 1997, and *Source Noire*, 1994, has depicted the merger of the cross with the tree. The cross is depicted as having its roots in the tree which is reinforced by the abutting of two pieces of paper. In Poulin's recent sculpture the cross is supported by the tree (*Dérobée*, 1995 - 1996). The cross itself archetypally is a *coniunctio* because it represents the union of the horizontal with the vertical,

and therefore it functions as an axis mundi by uniting heaven, earth, and the underworld. This unification exists and is emphasized in Poulin's work.

Crucifixion itself, is archetypally understood as a descent into the Great Mother. The suffering experienced in crucifixion is regarded as part of the process of the unification of opposites. In psychological terms, this relates to the individuation process where one comes into conflict with the shadow side of one's nature in the interest of self integration and renewal. Here, the ego descends into the Great Mother or unconscious, and is forced to confront the darker aspects of one's nature and synthesize the split off parts into a more complete integration in the self. The self subsequently emerges from the unconscious renewed and possessing a greater consciousness.

Self-recollection, however, is about the hardest and most repellent thing there is for man, who is predominantly unconscious. Human nature has an invincible dread of becoming more conscious of itself. What nevertheless drives us to it is the self, which demands sacrifice by sacrificing itself to us. Conscious realization or the bringing together of the scattered parts is in one sense an act of the ego's will, but in another sense it is a spontaneous manifestation of the self, which was always there. Individuation appears, on the one hand, as the synthesis of a new unity which previously consisted of scattered particles, and on the other hand, as the revelation of something which existed before the ego and is in fact its father or creator and also its totality. Up to a point we create the self by making ourselves conscious of our unconscious contents, and to that extent it is our son. That is why the alchemists called their incorruptible substance -- which means precisely the self -- *filius philosophorum*. But we are forced to make this effort by the unconscious presence of the self, which is all the time urging us to overcome our unconsciousness. (Jung, "Transformation Symbolism in the Mass," *Psyche & Symbol*, 214)

Similarly, flaying itself, resembles the crucifixion process because it is "a transformation process which on the one hand lays bare the inner man, and on the other signifies the extraction of the soul (skin = soul)," (Edinger, *The Creation of Consciousness* 86) and Edinger citing (Jung, CW11 par. 348).

The feminized cross, and its decapitated head in the sculpture *Dérobée*, 1995-96, is confronted by the tomb-womb coffin which also contains a stairs that seems to lead to it as well as exit from it. The stairs appears to be in the act of being consumed by the tomb but also appears as an integral part of it. From one point of view, it resembles feminine genitalia and from another the grinding of teeth. It seems that Poulin is again depicting the terrible side of the Great Mother as *vagina dentata*. The reference to female genitalia and in particular the *vagina dentata* is even more overt in *Arbre du soir*, 1998-1999. In this sculpture, the tomb confronts two column like tree sculptures that form an arch. Here Poulin is once again emphasizing the union of life and death while archetypally referencing the Great Mother.

As has been previously mentioned, Poulin uses the floor as an integral part of the sculpture. He activates the space of the floor by having forms seemingly arise and descend from it. Tables, coffins, hearths, and crosses appear to be sinking or rising from the floor. Many people have stated that Poulin turns the floor into water, or sand. One critic even stated that he felt that he was himself sinking as he viewed Poulin's work.

The most fascinating experience I ever had in front of a sculpture was given to me by this retrospective exhibition of Roland Poulin's work. Never before I had this strong and intense feeling that the ground under me was sliding away . . . They are not disappearing, they have a great pregnancy. My own experience is completely conditioned by them, nevertheless, because of them, what is seen from them, the ground becomes fluid, it becomes itself a threshold

between the here and room space, and the there that lies underneath.
 . . . It is a chasm. What is experienced is that the world is fragile
 unstable, that it can be transformed into another world.

(Louis Cummins lecture 1994).

Cummins has referred to two very significant things that comprise the metaphysical content of Poulin's work. Poulin's transformation of the floor into a ground that is sliding away or engulfing forms suggests that Poulin is questioning the continued existence of the religious or mythological ground that forms the basis of Western religiosity and society. Poulin could be giving sculptural expression to the collapse of the Christian canopy within the West which has provided the foundation for our institutions and culture.

Secondly, from a Jungian context it becomes apparent that the floor in Poulin's work functions as the threshold of consciousness. It functions as the collective unconscious itself. In the collective unconscious the archetypes exist, and periodically emerge and descend into it. This emergence and descent is conditioned upon the psyche's mandate to ensure the psychic health of humanity, and to compensate for psychic imbalance in the interest of obtaining human psychic wholeness. The descent and advent of different archetypal configurations in the Jungian context establishes the world view, or *zeitgeist* and epochal truth or mythology. From our discussion of the archetypal significance of Poulin's work, it would seem that we are in the midst of a archetypal transition which gives renewed importance to the archetypal feminine, and contributes to a more androgynous representation of the self and therefore the *imago dei*. Masculine Trinitarian interpretations of the self and divinity therefore become transformed into more holistic quaternitarian conceptions of the self and therefore divinity.

An Alchemical Interpretation Of Roland Poulin's Work

In the archetypal interpretation of Poulin's work, it was observed that the sculptor attempted to unify the feminine and masculine archetypal symbols of divinity, by placing them in a relationship which was erotic and sexual. This marriage of archetypal forms was interpreted as symbolizing the unification of the Great Mother with her Son-lover. In Poulin's dismemberment and decapitation of the cross, the symbolic depiction of the Divine-Son's entrance or merger into the Great Mother was observed. In alchemical terms, this depiction symbolized the first phase of the *coniunctio*, the *unio mentalis*, which is the separation of the soul from the body. Its depiction is the image of death.

The *coniunctio* typically represented in marriage symbolism such as a king and a queen, mother with son, or a brother-sister pair, was according to Jung, not totally satisfying to alchemical thinkers (Jung, CW14 par. 669). Therefore, they also represented the union in terms of other imagery, such as the " dragon embracing the woman in the grave, or by two animals fighting, or by the King dissolving in water, and so on" (Jung, CW14 par. 669). Jung states that very different and paradoxical symbols are needed to give expression to all aspects of the *mysterium*.

Although the esoteric symbolism of the *coniunctio* occupies a prominent position, it does not cover all aspects of the *mysterium*. In addition we have to consider the symbolism of death and the grave, and the motif of conflict. Obviously, very different if not contradictory symbolisms were needed to give an adequate description of the paradoxical nature of the conjunction. In such a situation one can conclude with certainty that none of the symbols employed suffices to express the whole. One therefore feels compelled to seek a formula in which the various aspects

can be brought together without contradiction. (Jung, CW14 par. 670)

The symbolism of paradox which is required to give archetypal depiction of the *coniunctio* appears to be present in the work of Roland Poulin. This fact leads to the conclusion that a Jungian archetypal interpretation of Poulin's work is not unwarranted.

Like the alchemists, who attempted to unite the opposing forces of existence in the various stages of the *coniunctio* in their art, Poulin seems to share the same motivation. This is observable from his own artistic statements of purpose and his art. In a 1999 exhibition catalogue titled *Roland Poulin*, published by the Musée d'art contemporain de Montréal, Poulin wrote the following comments:

All my work is a search for union – union with the ground, union among the elements . . . My work becomes a screen on which I project myself; it allows me to dream . . . (Roland Poulin's remarks, in *Bélisle* 58 - 59)

In alchemical terms, the desire and search for union with the ground or earth is, as we have seen, a desire to achieve the second stage of the *coniunctio* which is the union of the spiritual soul with the body or matter. The spiritual soul is the soul that has left the original corrupted body and has become purified by the spirit or self. The spiritualized soul was the result of the original separation of the soul from the body, (death) referred to by alchemists as the *unio mentalis*.

The desire for the unification of all elements also characterizes the alchemist's ultimate goal of achieving the last stage of the conjunction, the *mysterium conjunctionis* (the *unus mundus* or one world). This is where the union of the body, soul, and spirit reaches to all being. In other words, it is in this stage that the alchemist has spiritually matured to the point of

experiencing the divine or ground of being, not only in him or herself but in all existence. Here, the alchemist would see the divine revealed through a tree or a cat etc. As previously mentioned, this is the alchemical counterpart of the union between atman and Brahman.

The alchemists attempted to achieve this unification by experimenting with materials which had properties which were inherently diametrically opposed. They hoped to be able to synthesize the opposing agents through alchemical experimentation. As Jung has pointed out, the choice of materials, their subsequent manipulation, and the desired alchemical outcome had symbolic and psychological meaning. As has been mentioned previously, Jung referred to this coincidence as the psychological phenomena of active imagination. Active imagination was a projection or manifestation of psychic contents into material substances. It seems that Poulin is acknowledging that his work is a means by which he can give expression to his own psychic content via active imagination. Of course, this does not negate the presence of other factors that contribute to the realization of his work, but it does indicate that Poulin is giving poetic expression to his own individuation process.

Poulin has stated that as soon as he finds something in his work he looks for its opposite. Moreover, his vision of sculpture has been described as an endeavor to express "the encounter of opposing yet attracting forces seeking unity" (Nemiroff 27). This not only occurs on a symbolic level, which we will soon investigate, but on a perceptual level as well.

What Poulin calls his wish to produce 'difficult objects' refers to those objects of representation uniting the perceptual results on reality of different observation points, which are therefore impossible to 'perceive' at the same time, but which produce mnemonic images that must be interrelated in the construction of a system of representation. (Saint-Martin qtd. in Bélice 48)

On a symbolic level we can observe the unification of paradoxical opposites (the *coniunctio*) throughout most of Poulin's career. The symbolic content of his work seems to resemble alchemical motifs. Roland Poulin's art has been described in the following terms by one critic:

Roland Poulin's art is full of visual contradictions and paradoxical meanings. Though abstract, it lies at the edge of figuration, evoking a rich iconography of tombs and tables, altars and hearths that would seem more appropriate to an age of faith than to this secular era. (Nemiroff 9)

The alchemists attempted to employ paradoxical and contradictory symbols in order to seek a formula that provided an appropriate approximation of the *coniunctio*. As Jung has stated, they attempted to reconcile the contradictory aspects of existence and the self through the unification and synthesis of opposites. Poulin, as we have seen, shared this vision within his artistic practice and his attempts at the unification of opposites can be observed in his work. As previously mentioned, in the late seventies and early eighties, Poulin began to produce a series of squared spirals which took the form of the uroboros. These sculptures were made of concrete and were geometric in form. These pieces were called *Quadrature*, 1978, *Void Form*, 1980, and *Place*, 1980. In these particular pieces Poulin has integrated an archaic archetypal symbol, the uroboros, (often used in alchemical symbolism, i.e. *Uraltes chymisches Werk* (1760), and the *Hermaphroditisches Sonn- und Mondskind* (1752) into the modern material of concrete. The use of the concrete medium functions to give the sculptural depiction a permanent and substantial presence, however the choice of such a modern material to depict an archaic symbol is contradictory in itself. Here, Poulin uses a common banal contemporary material to give expression to the

sacred. Concrete can be viewed as a profane material because it is used to make everything from sidewalks to modern buildings constructed in the international style of architecture. Concrete serves as a raw material for the foundation of our de-mystified secular cities. As we have seen, the sculpture itself also functions to separate the space it occupies into profane and sacred space. The profane territory is located outside the walls of the structure and the sacred space exists within the center of the sculpture. However, Poulin's use of light extends the sacred space of the sculpture by creating shadows on the floor where observers would dare not tread.

Diana Nemiroff, a curator and art historian, points out that Poulin was conscious of the archetypal significance of the spiral itself, but adds that its usage is open to a number of readings (18). As a symbol of logic, it visually illustrates the synthesis of thesis with anti-thesis (Nemiroff 18). Thus the symbol itself is symbolic of the reconciliation of opposites. Jung states that the spiral itself is a symbol of the self, and as such is representative of transformation within the psyche as the ego moves through circumambulation closer to its centre in the self. The self is represented as the center of the spiral.

We can hardly escape the feeling that the unconscious process moves spiral-wise round a centre, gradually getting closer, while the characteristics of the centre grow more and more distinct. Or perhaps we could put it the other way round and say that the centre – itself virtually unknowable – acts like a magnet on the disparate materials and processes of the unconscious and gradually captures them as in a crystal lattice. For this reason the centre is (in other cases) often pictured as a spider in its web (fig. 108), especially when the conscious attitude is still dominated by fear of unconscious processes. But if the process is allowed to take its course, as it was in our case, then the central

symbol, constantly renewing itself, will steadily and consistently force its way through the apparent chaos of the personal psyche and its dramatic entanglements, just as the great Bernoulli's epitaph says of the spiral: "Eadem mutata resurgo." Accordingly we often find spiral representations of the centre, as for instance the serpent coiled round the creative point, the egg. (Jung, CW12 par. 325)

The void form cement sculptures also evoked the imagery of death because they seemed reminiscent of archaic tombs and were short in vertical stature. Nemiroff states that the sculptures are low-lying and earth bound and seemed to be in some way connected to the symbolism of death (20). As has been noted, Jung states that the symbolism of death and the grave was used by the alchemists as esoteric symbolism of the coniunctio, in particular the first phase, *the unio mentalis* (CW14 par. 670). This can be readily observed in alchemical symbolism which depicts the slaying of the king, or devouring of a dead king, i.e., the slaying of the King (*mortificatio*) – Stolcius de Stolcenberg, *Viridarium chymicum* (1624) and the wolf as prima materia devouring the dead king -- Maier, *Scrutinium chymicum* (1687) (Jung, CW12 illus. 173 and 175).

The symbolism of the grave can be seen in the depiction of the putrefaction and mortification processes which are involved in the alchemical process of the separation of the elements in the *unio mentalis*. The separation is associated with the dark night of the soul, or the experience of melancholy, the *nigredo*, a black as black as night. Alchemical depictions of this process can be observed in the *Viridarium Chymicum* by Stolcius de Stolcenberg, 1624, and a fourteenth century representation of the mortification of Eve, found in the "Miscellanea d'alchimia" (Jung, CW12 illus. 48 and 135). Incidentally, in the representation of the mortification of Eve a tree grows out of her head. This reminds one of Poulin's recent sculptures *Thresholds*,

where the tomb (archetypally identified with the Mother) confronts the tree-cross and *Already, the Night is upon Us, No. 1* where both the table and the cross are submerged within the tomb. The symbolism of the table will be discussed soon.

As has been noted in the section pertaining to Poulin's aesthetic history, Poulin switched from the use of concrete as a medium back to wood. In wooden sculptures like *Sombre*, 1986, *In the Slowness of Time*, 1987, *Darkly, into the Vast, Subsiding*, 1989, *Already, the Night is upon Us*, 1991, and drawings like *Open Yourself to the Night no.1 and Two, Noche Oscura (to St. John of the Cross)*, 1992, *To Odilon Redon*, 1992, and *Pleasure of the Night*, 1992, the table and the tomb take part in an erotic and carnivorous encounter. The erotic component of the alchemical coniunctio often appears in representations of the *Rosarium philosophorum* (Jung, CW12 illus. 167) and in the union of irreconcilables such as the marriage of water with fire (Jung, CW12 illus. 72).

As noted previously, the erotic nature of the sculptural embrace in Poulin's work, is often subtly emphasized by red stain where the parts of the forms interpenetrate into each other. There is also the presence of a blue stain, which is a symbolic Marian colour, found within the work and a green stain reminiscent of the earthly, as well. The relationship between the table and the tomb is, as previously mentioned, carnivorous. For the table appears to wrestle with the tomb and within the series it seems as if one devours the other. For instance, in the pieces titled *Sombre* and *In the Slowness of Time* it seems like the table is attempting to devour the tomb, however in pieces like *Colliding, ever Colliding* and *Already, the Night is upon Us, No.1* it seems like the tomb is devouring the table. This symbolism of devouring is readily

observable in the alchemical depiction of the *Rosarium philosophorum* (union of the king and queen, CW14 par. 2) where the green lion devours the sun (Jung, CW12 illus. 169). Here the sun symbolic of the masculine spiritual principle of light and Logos is consumed by the feminine material nature. Jung states: [d]eath therefore represents the completion of the spirit's descent into matter (CW12 par. 436). This is the stage of the *unio mentalis*, prior to the reincarnation of the spiritualized or purified soul in the *corpus glorificationis*.

In alchemy the depiction of the coniunctio often includes the symbolism of conflict, which often takes the form of two animals fighting (Jung, CW14 par. 669). The alchemical depictions of animals fighting are observable in the *Codex Urbanus Latinus* (15th cent.) where Dionysis as the wild man-beast spars with a lion (Jung, CW12 illus. 35) and in a depiction of two uroboroses attempting to devour each other. This imagery is found in a depiction of the alchemical process within the zodiac (Jung, CW12 illus. 92). It is interesting to note that Poulin's representations of the table and the tomb are often theriomorphic. Nemiroff has noted that the table has an animal quality (28).

In Poulin's work the material and sexual come into confrontation and synthesis with the spiritual in the dialogue between the wooden tomb and table. The relationship between the tomb and the table is both confrontational and erotic. The merger between the opposites, often represented as a sexual and spiritual union, has been used symbolically by the alchemists to represent the second phase of the alchemical *coniunctio*, the embodiment of spirit, the *Caelum*. In the piece *In the Slowness of Time*, the table mounts the tomb in an embrace reminiscent of Brancusi's *Kiss*. The tomb symbolizes death, the

abyss, the womb, and the "Terrible Mother," and the demonic life negating aspects of her nature. In fact, the ancient world for tomb is sarcophagus, from the Greek for "eater of flesh" (Nemiroff 29). In the piece, *The Slowness of Time*, it seems as if the table is copulating with the tomb. This also is evident in the piece called *Darkly, into the Vast, Subsiding*.

The table seems to symbolize life itself since according to Poulin the nourishing and celebratory aspects of life are lived at the table side. One thinks of the special occasions celebrated during life and the symbolism of celebration encountered in mythological accounts of the heavenly banquet, and the various heroic festivities enjoyed in the mead hall and at the round table. "As a symbol of our animal selves, the table speaks of appetite and desire" (Nemiroff 28). As a symbol of desire and appetite the table may be symbolic of the essence of life force itself, for the Brahmin poet writes; "The life force that was covered with emptiness, that one arose through the power of heat. Desire came upon that one in the beginning; that was the first seed of mind" (O'Flaherty 25).

Perhaps the table is also symbolic of Christ's resurrection since Christ went from the table to the tomb to the table. One could argue that the table is itself a symbol associated with Christ because it is symbolic of the first Eucharist celebrated during the last supper and the subsequent heavenly banquet after His resurrection. This position is perhaps supported by the replacement of the table with the tree-cross in subsequent works. Works like *Before Us, the Night*, 1992-93, and *Thresholds*, 1993, appear to represent a dialogue or confrontation between the tomb and the tree-cross. Could the cross-tree be synonymous with the table? If the table is symbolic of the life force as desire, and Christ is himself regarded as the giver of life, then it seems

that the embrace between the table and the tomb may be argued as symbolic of the Royal marriage, the *Rosarium philosophorum*, in alchemical terms. Interpreted alchemically the relationship between the tomb and the table may be symbolic of the Great Mother's marriage with the king or consort (the Son-lover). In fact the eroticism and confrontation within the sculptural relationship can be compared to the alchemists' attempt to unite the contradictions inherent in substances, which symbolically represented their effort to unify the opposites in the self and therefore divinity as the *Imago Dei*. This unification would complete the second stage of the coniunctio, which is the unification of the *unio mentalis* with the body. In the second stage, the *Caelum*, the purified soul returns to the body. But, this body had to be itself redeemed in order to be united with the spiritualized soul.

They therefore strove to find the medicine that would heal all the sufferings of the body and the disunion of the soul . . .

This, as we have seen, was done by extracting a quintessence which was the physical equivalent of heaven, of the potential world, and on that account was named "Caelum." It was the very essence of the body, an incorruptible and therefore pure and eternal substance, a *corpus glorificationis*, capable and worthy of being united with the *unio mentalis*.

(Jung, CW14 par. 774)

In Jung's view, this unification of the purified soul with the body is highly significant because it symbolizes the redemption of the body, as *corpus glorificationis*. This is the stage that must occur, as a precondition to the *unus mundus*, which is the union of the fourth (the material, the feminine, and the demonic) with the masculine Trinity.

Interpreted alchemically, Poulin's imagery can also be seen as a unification of Christ with his shadow brother, Mercurius, the demonic son --

the god in matter -- the hermaphrodite possessor of the primordial feminine attributes. The symbolic coincidence of this alchemical motif in Poulin's work can be observed in Poulin's submersion of the cross (a symbol of Christ) into the floor like sea in *Thresholds*, and *Dérobée*, and into the abyss-like wall in *Le Dernier Jardin*. By interpreting the sinking cross as an encounter between the two sons or the king and the mother I am of course making a leap by associating the cross with Jesus as the "King of the Jews", the logos, the sun, and the King of Kings. In other words, the cross is symbolic of Christ, and the submersion of the cross represents Christ's confrontation and union with the death Mother to be reborn embracing Mercurius. The floor represents the great Mother and Mercurius as the bearer of her attributes. If this reading is credible the alchemical depiction of the Leviathan swallowing a Crown Christ on the crucifix as bait (Jung, CW12 illus. 28) may also symbolically coincide with Poulin's use of a submerging cross. In this alchemical depiction, the Leviathan is symbolic of the devil or the Terrible Mother which represents death and the unconscious. Here it is being hooked and therefore it will carry the divine son or the ego into a rebirth of expanded consciousness.

Poulin uses the floor space as an integral part of his sculpture and his sculptures seem to rise and sink from it as if it were a sea itself. In this respect the floor could serve as an image of the unconscious (the Great Mother). The unconscious as we have seen contains the fourth element, namely the feminine, the material, and the demonic. The sculptures viewed in context to the floor as the threshold of consciousness, can be conceived of as the birth of archetypal images from the unconscious, into consciousness.

Poulin often calls us to imagine the floor as a plane of water, into which the fragmented parts of the sculptures seem to be sinking. It is an impression vividly conveyed by the lugubrious *Darkly*, into

the Vast, Subsiding or Already, the Night Is upon Us, and in both the watery element is associated with the enveloping, connecting tissue of the night. (Nemiroff 29)

The unification of the various symbolic elements within Poulin's work is perhaps suggestive of the unification of opposites expressed in Carl Jung's eschatological concept of a movement towards a quaternary from a Trinity. In Jung's model the Trinity expands to a quaternary by embracing the feminine, the material, and the demonic (Jung, CW11 par. 243 - 295). This occurs in the completion of divine consciousness through the completion of human consciousness facilitated by the integration of the self. The unconscious becomes united with the conscious in the process of individualization and as a consequence both man and God are mutually redeemed through man's rebirth to a higher level of consciousness. "Just as man was once revealed out of God, so, when the circle closes, God may be revealed out of man" (Jung, CW11 par. 267). In alchemy, this transition to a quaternity is regarded as the completion of the last stage of the *coniunctio*, the *unus mundus*, where the opposites inherent in humanity and existence are unified.

As mentioned, Jung's view of alchemy and visionary art, is informed by the latent teleology embedded within his psychological thought. Both practices can be regarded as compensatory undercurrents to the ideological influence of Christianity in Western culture. The ultimate aim of these two practices, from a Jungian perspective, is to restore human psychic wholeness by compensating for the psychic imbalance of the epoch. As we have seen, the nature of alchemical and artistic compensation took the form of the resacralization of the feminine, the material (the body), and the demonic.

In light of the Jungian teleological view, this psychological need for the re-emphasis of the excluded aspects of humanity is the theological counterpart of a mandate for the adoption of a quaternitarian model of divinity. This has consequences for the *imago dei* and therefore the self.

Roland Poulin's Creation Of The Sacred Theater

In reference to his work, Poulin, as previously mentioned, has stated "finally there is an art that takes the place of the sacred." Poulin has been interested in metaphysical and perceptual questions from the beginning of his career. This has resulted in the creation and manifestation of the sacred within Poulin's work. Here, the artist has created an environment or theater in which the viewer comes into contact with the archetypal manifestations of the numinous and experiences the "Holy" in a sacred space and during a sacred time. This notion of Poulin's work as a theater has been developed by Olivier Asselin ("La vida es sueno: le théâtre minimal et baroque de Roland Poulin," 4-11). Poulin has created the experience of the sacred in order to present a context in which the spectator can experience and participate in the divine drama. The viewer experiences the sacred time of ritual in a sacred place where he or she experiences what Rudolf Otto has called the *sine qua non* of religious experience, the experience of the "Holy". In Poulin's sculpture, the beholder experiences the *mysterium tremendum et fascinans*, as he or she comes into contact with his death imagery, archetypal forms, and difficult objects.

Poulin's quest for existential and cosmic meaning has resulted in the manifestation of a sacred theater in which the viewer experiences a state of

vertigo, as he or she is confronted with the cosmic uncertainty which forms the basis of Poulin's metaphysic. In this theater the viewer is presented with conflicting forms embodying opposites which seek unification while exerting their individual autonomy.

The paradoxical presentation of opposites conflicting while seeking unification, sinking while seemingly rising from the floor, is evidence of Poulin's own cosmic and existential uncertainty. Moreover, Poulin's work can be regarded as the manifestation of our time as a transitional period between one *zeitgeist* and the next. His work ultimately poses the question of how firm is the foundation our Western society is built on, and in fact, as previously mentioned, signals both its demise, and renewal. One critic wrote:

Walking around these works, we never come to a restful spot to stand and look. The viewer catches himself wondering; How solid is the floor of belief we walk on, the house of conviction we live in? Such are the solidities Poulin's sculpture taps for cracks and weaknesses, pushes for structural untruth – and, in doing so, opens our makeshift selves to the sort of scrutiny we all too seldom allow.

(Mays, "Heavy sculptures set eerie mood" C4)

It would seem that Poulin has built a theater of the sacred in order to consider the question of existence beyond the grave and the validity of the traditional Catholic religious point of view. It is as if he has attempted to find some sort of meaning in its demise and experience some remnant of the sacred. In this context, Poulin's work can be viewed as a theater for the demise of our containing myth and the subsequent inquiry into its possible replacement. This is what probably accounts for the feeling of uncertainty, anxiety, and urgency that is experienced by the viewer in his work.

It is the loss of our containing myth that is the root cause of our current individual and social distress, and nothing less than the discovery of a new central myth will solve the problem for the

individual and for society. (Edinger, *The Creation of Consciousness* 11)

As an integral part of this sacred theater, Poulin has created a sense of sacred space where the opposing yet attracting forms appear to take part in a spiritual-like dialogue. The mere creation of sacred space, signifies that the dialogue between the forms in his work is religious. This activated or sacred space functions to set up or condition the viewers' experience of the "Holy", which is further reinforced by the presentation of archetypal forms which are themselves "difficult objects". Here, Poulin uses the Minimalist strategy of creating an object that interacts on a bodily scale with the viewer. However, in Poulin's use of this strategy this interaction is used not to stress the homogeneity of space ("space that is the same everywhere") but instead functions to create hierarchical space. This is space that is differentiated from the space of everyday. It is a sacred space in contrast to the profane space of our common secular existence. As we have seen, Poulin created hierarchical space in *Quadranglar* and *Quadrature*, by creating an enclosed space that was intrinsic to the work, thereby separating it from the space occupied by the beholder – the profane space.

In our previous discussion, we observed that Poulin was consumed with the problem of how to create sacred space without using a physical barrier. He wanted to activate a space in which the beholder could enter and with which he or she could participate, but at the same time he or she would be conscious of his or her own body, and the fact that he or she was somehow trespassing upon sacred ground. His solution to this problem was to activate the floor through a number of strategies. As previously mentioned, Poulin achieved this through the following ways: fragmentation of form and use of shadow as a means to achieve continuity of space, the creation of bipolar

elements that confront, reflect, lean, and call to each other, the use of a tongue and grove fit, the use of shadows that signify what is intrinsic to the sculpture, the perception that pieces are split in half and subsequently call to each other for unification, the use of abstracted forms which resemble genitalia, the use of forms that lean towards each other and possess a seemingly kinetic energy, the creation of the illusion that one part of a bipolar form has somehow found itself in the other form or component, and the dissolving of the neutrality of the floor as if it existed as water or quick sand.

Poulin's ability to activate the floor and consequently create sacred space allowed him to create the set for his sacred theater in which the beholder would be a participant.

In Poulin's sculpture he also creates a sense of sacred time. He accomplishes this by two means. Poulin creates a sense of ritual within the work through the repetition of forms and through his circular compositions. The artist also slows down the speed of time in which the piece is experienced by slowing down the pace in which the beholder experiences and interacts with the work. Poulin's sculptures have been referred to as slow sculptures.

They can participate, experience these sculptures, stop, and be in a state of attention or active contemplation while moving around the object. It has been said of my sculptures: "They're slow sculptures." They don't come to us; we have to go to them, we have to experience them . . . If they stop looking, if only for a second, everything sinks into the darkness. (Roland Poulin's remarks, in *Bélise* 59).

In his work, Poulin often uses a repetition of similar forms and structures such as tables and tombs. This repetition of forms has a ritualistic quality, because one encounters them sometimes in the same piece and sometimes in subsequent pieces. The iconography that Poulin uses in his

work is also the iconography associated with ritual, eg. tables, altars, beds, and coffins. Poulin comments on the ritualistic nature of his work:

The title *In the Slowness of Time* is very important to me. You can have two attitudes to the passing of time: you can try speeding it up or slowing it down, expanding it, as is the case with ritual. I had the impression that my work, through its insistent repetition of forms, of structures, from one piece to another, had this ritualistic quality. (Roland Poulin qtd. in Nemiroff 128)

The composition of Poulin's work takes the form of a spiral. In the cement pieces it took literal material form, in the wooden sculptures it was implied in a circularity of movement. "Roland Poulin stopped making spiral pieces and began to make spiral compositional pieces. Even in the latest work the spiral is there "(Louis Cummins lecture 1994). "Poulin has been working with the spiral device since 1981, and the device accentuates the feeling of instability while making you obligated to walk around the piece and contemplate its features " (Louis Cummings lecture 1994). The spiral itself is a ritualistic symbol, because it implies a perpetual cycle of exit and return. This composition based on the spiral ensures that the work is not grasped instantaneously, but is rather perceived in duration (Olivier Asselin lecture 1995).

As a result of this use of composition the viewer circulates around the piece but is slowed down by its perplexity and ambiguity. Ann Duncan comments upon this ambiguity:

As in Alice in Wonderland, nothing in a Poulin sculpture is quite what it seems. The strange assortment of ambiguities and juxtapositions are what prompts the viewer to take a closer look and ponder.

("Sculptor offers unique vision of the world" 66)

In Poulin's work one view of the work is contradicted by the next and forms often merged together in such a way to repudiate one's initial comprehension and initial labeling of them.

In Roland Poulin's sculpture what we perceive from one point of view or moment is contradicted by the other point of view or following moment. The detail contradicts the whole, one side contradicts the other side. One appearance contradicts the following one. And the thing is so frequent that it seems to be a system of the anti-system. It is as if the artist took a perverse pleasure in contradicting our expectations . . . No appearance is privileged because it does not exist in time long enough without being contradicted by the next. (Olivier Asselin lecture 1995).

The work is constructed and positioned in such a way that it looks vulnerable, and therefore the viewer proceeds slowly and cautiously around it. As has been previously mentioned, the work is typically skewed, tilted, the angles are not always square, and the sculptures sometimes look like they might collapse. The work is also made on the scale of the body, so one is conscious of his or her interaction with it and therefore he or she phenomenological relates to its perceived vulnerability.

Douglas Ord has noted that the work has a feeling of neglect or ruin built into it.

Everything is slightly askew. Forms that have a certain sense of neglect or ruin built into them. Roland has given us ruins, ruins are reductive, not minimalist. — not a texture that alludes to specific events. — not anchored, historically. Sense of ruins as pertaining to something a little more abstract, something a little less tangible, than specific historical events. [sic] (Douglas Ord lecture 1994).

This sense of ruin and collapse forces the viewer to proceed slowly and cautiously around the work, and therefore time appears to be suspended or at least slowed down as one contemplates the work. It is also interesting to note

that this sense of collapse or ruin contributes to the reading that within this theater a transition is occurring, which perhaps suggests that the great archetypal forms of our past and present culture are receding into the darkness, or the collective unconscious. The appearance of the floor as a devouring threshold also contributes to this feeling while ensuring that the viewer proceeds slowly upon sinking ground.

Poulin has created a sense of sacred time and place which functions as a theater for the viewer's experience of "The Holy". In the following discussion, the term "The Holy", will be used in the sense that Rudolf Otto has defined it. Otto associated the experience of "The Holy" with irrationality and the numinous.

. . . Otto set the stage for his proposal that irrational elements belong to the essence of religion. This implies that an overemphasis on the rational components of religion produces an unbalanced, impoverished, and inaccurate portrayal. Otto believed that orthodox Christianity, with its stress on right belief, true dogma, and correct teachings, was one of the chief violators of this rule. As such, it became a victim of its own excess. Overstresses and overemphases led Christian orthodoxy to conceive of God in a way that Otto found "onesidedly intellectualistic and rationalistic". . . The word Otto selected to designate the addition, or "overplus" of meaning, is *numinous* (from the Latin *numen*, meaning "dynamic, spirit-filled transhuman energy or force"). In Otto's portrayal, the term refers to an intangible, unseen, but compelling reality that inspires both fascination and dread. It designates the irrational, nonrational element most characteristic of vital religion. (Capps 21)

This experience of fascination and dread is referred to as the *mysterium fascinans* and the *mysterium tremendum*, respectively. As we will soon see, Roland Poulin's sculpture has been described in terms which coincide with Otto's characterization of the experience of the "Holy", or *numinous*.

Carl G. Jung accepts Otto's premise that the experience of the "Holy" is overwhelming but attributes this numinous experience to the revelatory and archetypal manifestation of the unconscious.

Holiness is also revelatory: it is the illuminative power emanating from an archetypal figure. Nobody ever feels himself as the subject of such a process, but always as its object. He does not perceive holiness, it takes him captive and over-whelms him; nor does he behold it in a revelation, it reveals itself to him, and he can not even boast that he has understood it properly. Everything happens apparently outside the sphere of his will, and these happenings are contents of the unconscious. (Jung ,CW11 A *psychological approach to the Dogma of the Trinity* 152)

In Poulin's work, such archetypal expression exists and can be observed in the "difficult objects" he has created. Poulin has created the experience of the *mysterium fascinans* and the *mysterium tremendum* in his sacred theater, and his "difficult objects" overwhelm, captivate, and confuse the beholder.

Focusing increasingly on the character of his substances, Poulin has recently changed his material to a rich, dark poly-chromed wood. From this he builds familiar forms -- a table, a coffin, a mantelpiece, a cross -- which are distorted and incomplete, yet beautiful. Several elements are arranged in relationships that are disturbing because they have no apparent explanation and grow only more complex when viewed from different angles. (McPherson 118).

Poulin's work is both fascinating and unsettling. It attracts yet repels the beholder. Its sensuousness and beauty compel our attention but its sinister and threatening quality repels us. The sculptural composition and the interaction of the forms demand one's participation, but paradoxically, it excludes the trespassing of the viewer. Cummins in reference to *Cast Shadows* has said: "This is another example of what I consider a threshold, an

invitation but also a rejection" (Louis Cummins lecture 1994). This mutual attraction and repulsion is a characteristic of the experience of the "Holy".

Poulin's sculpture is both threatening and fascinating because his death imagery is erotic, and its surfaces are beautiful and awe inspiring. As has been previously mentioned, Poulin's imagery of death participates in a sensuous and erotic encounter with the imagery of life, such as the sexual encounter between the table and the tomb.

It is as though something of the "tremendum" has been fully introsuscepted within these sculptures; that the "secret of death" itself has been inscribed in their highly stratified and richly burnished surfaces like the shadowiest but, paradoxically, most seductive of cyphers. The implicit sense of the "wholly other" thus establishes this work in its very specificity. The fascination and epistemic fruition of this work, however, lies in our realisation that Poulin does not seek recourse to the "tremendum" alone in reaching for this "wholly other," for this unnameable alterity, but explores a phenomenon intimately linked to it in the life-world: Eros.

(James D.Campbell, "Roland Poulin Sculptures and Drawings" 20 April - 20 June 1990)

In contemplating Poulin's sculpture the viewer is intrigued by the sensuality of the surfaces and forms. He or she is impressed and attracted by the superb craftsmanship that exists in the work. The viewer takes voyeur-like pleasure in observing the sexual and erotic nature of the work. The viewer is intrigued by the strangeness of form and the unexpected shifts within the work. The beholder is captivated with the cognitive task of assimilating the contradictions into a synthesis.

On the other hand, the viewer is disquieted by the death imagery of coffin like shapes. He or she becomes uncomfortable while trespassing upon the sacred and intimate space that the bipolar forms are located within. The

viewer experiences a feeling of vertigo as the floor appears to be sinking beneath them. The viewer becomes confused and frustrated with every attempt to synthesize the forms into some understandable whole. Thus, the viewer comes into contact with the numinous, which is incomprehensible.

Trevor Gould refers to this inability on the part of the spectator to comprehend and synthesize the sculptural elements as Poulin's use of a *dysfunctional narrative*. Poulin creates the feeling of the tremendum through a use of irrationality, which causes a moment of ambiguity or dis-equilibrium. Gould argues that the viewer experiences "anxious moments" as a result of this dysfunctional narrative.

Dysfunction refers not to something abnormal, but to the deliberately disordered." For through a series of patterns and irregularities, narratives can be developed that will lead toward some measure of coherence or, at least, units of comprehension and understanding. -- Capturing that moment of ambiguity and uncertainty is an essential experience of Poulin's work. Essentially, Poulin sets two objects against each other. *Face à l'opacité du monde* (1990), for instance, works around a disjointed structure to initiate tension and meaning. In other words, the logic of certain connections that are necessary for a sequence or series of events that we traditionally call a narrative, is deliberately split, fractured, to produce a sense of dis-equilibrium. This is dissymmetry, executed so as to provide the opportunity of a direct experience by means of an unfamiliar image.

(Gould, *Roland Poulin*, 9 avril - 10 mai).

Here, Poulin produces "difficult objects" not only in an attempt to contrast and unite the opposites but also to create immanent psychological and spiritual experience. Poulin's work can be compared to Surrealist and Dadaist hybrid objects which are attractive and repulsive at the same time -- "they are sensuous and threatening because they disturb and disrupt identity and identification" (Louis Cummins lecture 1994).

Johanne Lamoureux in her lecture on Poulin's work has described the nature and evolution of the hybrid object or assemblage. Here she mentions the concept of a bricolage, a term that Claude Levi Strauss used to describe the rearranging of scattered elements into a new structure (Johanne Lamoureux lecture 1995). In Poulin's work it would appear that he uses this strategy, but arranges contesting and attracting archetypal forms to create and investigate a new narrative. The forms have iconic significance in Catholicism, Protestantism, and archaic religious history.

Lamoureux also describes the existence of another object which she calls a simulacra. "This is an object that is not a ready-made, not a found object, not a modified object, not a Brancusian object, and not an object that has been restructured" (Johanne Lamoureux lecture 1995).

A simulacra is not the real thing, yet it is not the thing reproduced, it is neither an original or a copy, it is the thing recovered hidden yet both present. It is undeniably made but it has at first been taken, it looks like a fake of another, -- but no model of what it is attempting to forge. (Johanne Lamoureux lecture 1995)

It seems that in this category, Lamoureux places the work of Roland Poulin. As has been previously argued, Poulin's sculpture could also be placed in the category of an archetypal image.

Poulin's sculpture functions as a hybrid object and as such, creates an anxious moment characterized by fascination and dread or repulsion. In this context, the beholder becomes lost in the perception of the ambiguous object (the archetypal image) as they experience both fascination and repulsion or dread. In religious terms, such an experience produces immanent religious experience. As previously mentioned in the third chapter, the Surrealists created hybrid or difficult objects in order to create an extraordinary

perception of the object and therefore reality. As previously mentioned, Surrealists developed a philosophy of immanence that would contribute to the establishment of a new reality, a "surreality".

In Poulin's sacred theater, he creates a sense of sacred place, of sacred time, and provides an encounter for the spectator that approaches the "Holy" by creating both a feeling of fascination and tremendum. In the work there exists the manifestation of archetypal forms that have symbolic power. Poulin in effect creates an immanent religious or psychological experience for the beholder. In this theater the beholder becomes a participant, and is needed in order to complete the work. The participant is forced to interact with the opposites and is required to synthesis the conflicting forms into a coherent synthesis. The sculptures exist as a means for existential inquiry in which theatricality is used as a device or avenue for such inquiry. Poulin has created a theater embodied by archetypal opposites which require the presence of the beholder to participate in their divine drama. In a sacred setting, the beholder attempts to resolve the contradiction within these divine archetypal forms while at the same time resolving the opposites inherent within his or her own existence. Poulin states:

My sculpture is often presented in the form of fragment in space.
With fragments, we strive to form a whole. Even there, we are
trying to fill a void, a lack. There is consequently active participation
in which we mentally fill the voids, we gather the fragments
together. (Roland Poulin's Remarks, in *Bélisle* 59)

Olivier Asselin has noted the theatricality of Poulin's work and has originally made the comparison of his work with a theater, in particular the presentation of his work in the retrospective show at the National Gallery of Canada. Asselin essentially argues that Poulin has created an autobiographical

passion and narrative. He also argues that as such Poulin's work is truly Catholic, and as approaching the Baroque it can not be disassociated from the religious question and the art of the counter reformation or the Catholic restoration that followed. Asselin has made the comparison between Poulin's sculpture and Gianlorenzo Bernini's sculpture, particularly Bernini's *Apollon et Daphné* and *L'extase de sainte Thérèse* ("La vida es Sueno: le théâtre minimal et baroque de Roland Poulin" 4-11, trans. by Kelly Fruhauf.

Asselin comments on the nature of Poulin's theater:

What here is narrative? It is the whole stage and space around the objects. What tells the story is the entire stage. These works are enfolding on a stage, exactly like actors on a theater stage. It transforms real time, space into another imaginary time. The exhibition space is fictionalized by these very objects. The floor of the museum is transformed. The objects are leaning, fragmented, immersed into the floor in such a way that the floor seems to be half liquid. It looks like calm opaque water, or quicksand that is swallowing the entire world. The spectator alone is the one who walks on the surface of the floor like Christ walked on the surface of water. The spectator is on the stage in the representation, he or she is part of the representation. He or she is not outside the representation even if the spectator seems to be not seen by these characters . . . It looks like a large theater which one has brilliantly staged or cinemagraphed, with all of these fragments of stories, a grand narrative, a passion, a tragedy. A passion with stations with a beginning, a change of fortune, an unraveling and an end. But whose passion is the object of this grand narrative? Probably that of the artist. The narrative is highly biographical and more over religious, if not mystic . . . Everything contributes to this religious narrative, we could say, a portrait of the artist as a Christ . . . All the theater that stands behind the religious, all the theater that stands very close to the religious, within the religious itself. This is why Roland Poulin's work is not exactly spiritual, nor sacred, nor mystic, not exactly simply

religious but truly Catholic – in this peculiar encounter between theater and faith. And that is why I assume this work is very close to the Baroque and in particular to Bernini's sculptures. The Baroque can not be disassociated from the religious question, it is the art of the counter reformation, or rather the art of the Catholic restoration that followed.

(Olivier Asselin lecture 1995)

Asselin has pointed out that Poulin's work resembles Bernini's both in its theatrical Catholicism and in its composition or structure. Poulin like Bernini, represented twisted bodies or forms that are structured along a spiral composition. This structure functioned to encourage the spectators visual and bodily movement around the work (Olivier Asselin lecture 1995). Asselin has also stated that like Bernini's work, Poulin's work changes in detail and form from one point of view to the next (Olivier Asselin lecture 1995). This sculptural strategy was used by Bernini, and consequently by the church, to depict and correspond to the conversion of the faithful and their subsequent ecstatic transformation (Olivier Asselin lecture 1995).

Bernini is interested in the human body in ecstasy. The body is abandoned while the soul ascends towards God. But here, paradoxically, the body is not exactly abandoned but animated as never before, the body becomes the stage of the passions of the soul, and the passions of the mind can not be disassociated with the passions of the body, this is exactly how the works are affecting the spectator. They affect the body and soul of the beholder. (Olivier Asselin lecture 1995)

Poulin's work, and Asselin has concurred with this, functions in the same way as Bernini's by affecting the body and soul of the viewer. Asselin states that the real object of metamorphosis in Bernini's work is the beholder.

But, the real object of metamorphosis here, is not only Daphné, not only the sculpture, but also the beholder, whose perceptual experience is constantly renewed and hardly synthesizable, therefore, the beholder is not the same one moment to the next.

(Olivier Asselin lecture 1995)

This metamorphosis also occurs in the spectator as he or she participates in Poulin's sacred theater. This will be addressed shortly.

It appears that Asselin's interpretation of Poulin's work as resembling Baroque sculpture and Catholic theater is justified. Poulin's work, as has been noted, possesses similar compositional and psychological features to Bernini's work. Poulin's work in its wooden polychrome sensuous appearance would also easily fit into the environment of a Catholic church. When his work is seen together, as it was in his retrospective show, it looks like a narrative of a passion or conversion, in which the individual sculptures are stations (Olivier Asselin lecture 1995).

However, within the work is the evidence of Poulin's own development, referred to in the Jungian context as individuation and within the Heideggerian context as authentication. Also as a sacred theater, which solicits the bodily and psychological participation of the viewer, Poulin's work also functions as a place of conversion for the spectator. The viewer is confronted with the archetypal expression of life and death, and such imagery contributes to the participant's own authentication and individuation process.

As we have seen, Poulin's interest in the question of existentialism and ultimate reality lead to the manifestation of the imagery of death in his work. As a result of the artist's decision to explore the significance of this occurrence in his work a referentiality in the form of the symbolic entered his subsequent work. This placed Poulin in a difficult position, because he had to transgress Modernism's rejection of death and its abandonment of the monument which were both associated with traditional sculpture. Moreover, Poulin's endeavor to explore the symbolism of death that appeared in his

work left the door open for the manifestation of archetypal content that originated from the collective unconscious. Thus, he risked bringing in a symbolic referentiality and narrative that was not in keeping with the common interpretation of purist Minimalism.

As a result of Poulin's courageous effort to proceed with such an investigation, he subsequently developed an archetypal and symbolic vocabulary that was all his own. Poulin by confronting death itself and experiencing the anxiety that comes with it became in Heidegger's terms authenticated. Poulin was subsequently free to develop and communicate a content that was a manifestation of himself and his attempt to become authenticated or individuated. In the work, are manifested archetypal yet personalized forms that depict Poulin's individuation process. In his work we observe the confrontation and synthesis of opposites that occur in existence, and in humanity and therefore in the self as the *Imago Dei*. These are the archetypal images which Jung has observed as typically occurring in the process of self individuation. In Poulin's work, as in the individuation process in general, the opposites of the feminine and the masculine, the demonic and the angelic, the material and the immaterial, and the carnal and the spiritual confront each other while seeking unification in the self.

Poulin's sacred theater is also a place of contemplation for the beholder. In fact, as we have seen, it solicits his or her presence. This is a place in which the beholder experiences, contemplates, and interacts with Poulin's imagery of life and death. The viewer is placed in a position where he or she must face his or her own imminent death, and this confrontation may perhaps have a psychological effect that approaches a conversion. It is here that the viewer confronts him or her self in the mirror, and has to come to

grips with the question of the meaning of his or her existence, and how he or she has spent and is spending his or her life. It is here, that the viewer is confronted with the paradoxical nature of life and comes into contact with the opposites and contradictions which exist in earthly and cosmic reality, and within the self. The spectator must harmonize and synthesize these opposites within himself or herself and ultimately make an authentic contribution towards the establishment of existential meaning, and the ongoing construction of reality.

Through the viewer's participation in the work, the viewer is given the task of creating meaning and truth, and ultimately he or she attempts to construct reality by synthesizing the paradoxical presentation of opposites in Poulin's work and in themselves. The viewer completes the sculpture as he or she constructs reality. Walter Klepac comments upon this phenomenon in his discussion of the piece *Qui s'élève dans son ombre*, 1988.

Such is Poulin's control and sense of purpose in this and all the sculptures of this series, that such images as these begin to take on a powerful and rich metaphoricity. It seems difficult, after experiencing a work like *Qui s'élève* or one of the others, to believe that they are meant to be regarded as compendiums of random signs or that they function as rebuses. The psychological, thematic and emotional resonance of Poulin's sculptures appear, on the contrary, to compound and coalesce into constellations of metaphors. Their meaning forms itself in time.

It is in regard to this that *Qui s'élève* takes on a unique and important role in relation to the other sculptures in the most recent series. The literal, physical integrity of this work is itself a compelling metaphor for the possibility that the opacity, paradox, ambiguity and conflict can be contained within a single body and, by inference, be contemplated by a unitary psychic entity, i.e., the viewer. The physical unity of the sculpture stands in metaphorically for psychic

integrity, and suggests that neither a resolution to the myriad conflicting impulses released in the work, nor a sense of fixed identity are necessary. The implication is that difference, complexity, fragmentation do not inevitably imply an irreversible fragmentation or decentering. As a relatively simple, finite form sustains a dense, multilevelled viewing experience, so a single body provides the ground, as it were, for such self-reflection. The body in fact is the link between physical and the psychic states. Unity of self does not imply a resolution but merely a holding together for further consideration and working out. Still, I would argue, this unity is implicit in the nature of the conflicts and dialectics one becomes engaged in with these works. (Klepac 7-8)

Klepac further argues that Poulin is interested in creating a situation where the meaning of the work is ultimately based on the viewers habit "of projecting meaning onto things in the world" (9). He also notes that "[t]he question of meaning and the possibility of meaning at this time in the history of Western culture is open and alive in Poulin's recent work" (Klepac 9).

Poulin's work functions as a monument, however its commemoration is not a remembrance of particular historical events or heroic individuals. Instead it functions as a monument for the contemplation of our essential humanity and the nature of existence itself and, therefore as such a site of inquiry, it has a current historical significance.

Just as Poulin's early works were never intended to be regarded as literal objects, neither is *Qui s'élève* to be mistaken for part of a particular social practice or religious service. It is not, as statuary is, a token of reverence or mourning for the passing of an individual person; instead, it uses the forms associated with such commemoration as a pretext for reflecting upon certain aspects of our condition.

(Klepac 8)

Linda Genereux comments upon the monumentality of Poulin's work:

... Poulin is nevertheless involved in an inquiry into the notion of the monument, not only in terms of its physical presence but as an

object from which we can articulate our place in history. (135)

In this monument, which, as we have seen, functions like a sacred theater, we contemplate the nature of our present historical being. The spectator attempts to synthesize the archetypal opposites and contradictions within the work in all its alterity and perplexity. The presence of the archetypal symbolism of death and life compels the beholder to enter a state of introspection where he or she must ultimately wrestle with the meaning of his or her own existence, and come to terms with the contradictions and opposites inherent within him or herself. As the viewer attempts to synthesize the opposites within the work he or she attempts to synthesize the opposites within himself or herself. This is due to the fact that in the viewer's encounter with this monument or theater he or she comes into conflict with the "wholly Other".

We could say that the "symbolic" life of the work resides precisely in its capacity to induce an unsettling reappraisal of the self on the viewer's part; the sense of a "wholly other" that threatens to subsume us and open up unfathomable abysses beneath our feet. As we approach a sculpture, it almost seems as though it were lying in wait for us and threatening -- somehow embodied but somehow also a receptacle, a fragment of a Necropolis -- to encompass our own bodies or that of the Other. This leads us to the revelation that Poulin's evocation of the practice of burial in his coffin -- or tomb-like forms evokes in its turn that stage in the development of life when the self is finally capable of asserting its own reality in the presence of death; when it includes the fact of death in its own way of life, and, perhaps more importantly, when death the phenomenon is essentiated within the realm of the thinkable as *archetype* and as symbol. (James D. Campbell, *Roland Poulin Sculptures and Drawings* 20 April - 20 June, 1990.)

This ability of the self to assert its own reality in the later stages of life, is as previously mentioned, referred to by Jungians as individuation.

As mentioned previously, the individuation process is characterized by the unification of opposites within the self. This unification of the opposites within the self has ramifications for the *Imago Dei*. As the opposites are united in the self, divinity as the *Imago Dei* is redeemed by becoming more integrated and conscious in the self.

In Poulin's sculpture the viewer is confronted by the "wholly other" in the form of life and death imagery that takes the archetypal form of the Great Mother and the archetypal masculine – the Son-lover. The death imagery exists in the archetypal representation of the Terrible Mother. The life symbolism exists in the archetypal representation of the Good Mother or the Divine Son. As we have seen the positive side of the Great Mother is represented in her nourishing role and in Poulin's imagery takes the form of a table and sometimes a hearth. The table also becomes symbolic of the Divine Son or Son-lover when it is devoured and dismembered by the archetypal maternal feminine.

While encountering these archetypal forms and attempting to synthesize them the viewer experiences the anxious moment. This anxious moment occurs as a result of the nature of the death imagery encountered, the vertigo experienced in the mists of a dissolving floor, the disruption experienced in the identification process, the perplexity experience in attempting to synthesize the fragments into a whole, and finally the internalization of the archetypal forms which seek synthesis in the sculpture and in the self. This externalization or manifestation and subsequent internalization of the conflicting yet attracting archetypal opposites represents in Jungian theological terms, the historical and ontological transition of a Trinitarian to Quaternitarian model of divinity (*Imago Dei*) and the self.

Poulin's archetypal configuration, as previously mentioned, contains the confrontation and paradoxical attraction of the archetypal opposites inherent in feminine and masculine depictions of divinity and the self. The beholder in experiencing these sculptures attempts to unite the feminine with the masculine, the material with the immaterial, the demonic with the angelic, and the carnal with the spiritual. Poulin and perhaps those who have experienced his sculptures could function as fertile ground for the establishment of a new mythos and subsequently initiate the further expansion of human consciousness. As it stands right now, Poulin's mythos appears to be described as a belief in the perpetual conflict and attraction of opposing forces seeking an unobtainable unity both in humanity and cosmic existence. To communicate his vision or mythos, Poulin has used the symbolism of the night.

Night, then, is a symbol of the mystical union of death and love. the union is a paradoxical one, fraught with unresolvable contradictions, yet as a poetic intuition, it exercised a powerful fascination, for it echoed Poulin's own vision of his sculpture as the encounter of opposing yet attracting forces seeking unity.

(Nemiroff 27)

Poulin's Metaphysic

As previously mentioned, Poulin was interested in questions of existential meaning and cosmic significance from the beginning of his career. His initial encounter with Borduas' *Black Star* was influential on the development of his art practice, the questions he asked through his art, and on its subsequent content. Poulin was intrigued by the cosmic nature of Borduas' vision. This painting "had a striking material presence, but seemed

to be engaged in a spiritual or metaphysical interrogation of reality . . ."
(Nemiroff 11). Poulin has stated: "[t]his encounter with Borduas determined my artistic commitment" (Roland Poulin remarks, in Bélisle 60).

Poulin's interest and subsequent sculptural inquiry into questions of metaphysics can be referred to in Tillichian terms, as an attempt to express that which is of ultimate concern. In Tillich's philosophy of art, an artist that attempts to give voice to that which is of ultimate concern can create art that has depth and therefore, the art can function as revelation (consult chapter three for a more in depth discussion of Tillich's philosophy of art). Poulin by pursuing that which is of ultimate concern has created art which has a depth and, the art therefore can be regarded as a theonomous art. Theonomous art is an art that possesses the manifestation of the divine within it. As previously mentioned in the third chapter, theonomy is autonomous reason united with its own depth (Tillich, "Reason and Revelation: Being and God" 85). Theonomy, the union between autonomy and its depth, is the ground of being manifested in existence. This ground of being must be manifested in order for revelation to occur.

Poulin's encounter with his depths, or unconscious, has lead to the manifestation of art objects which through their archetypal nature function as an experience of ontophany or hierophany for the beholder. Ontophany is the manifestation or revelation of sacred being (Noel Salmond, lecture 1998). Hierophany is a term proposed by Mircea Eliade "to designate any act or manifestation of the sacred; literally means something sacred showing itself to us" (Livingston 447). In our previous discussion, we have already observed the presence of the sacred and of archetypal representations of divinity in Poulin's work.

As previously mentioned in chapter two, within a Jungian context the conception of deity is intimately connected to the perception of the self. Representations of divinity, or what is referred to as the *imago dei*, the God image, is intertwined with the perception of the self. Poulin's work, understood as both ontophany and a manifestation of his self, expresses both the self and divinity as a combination of conflicting and attracting opposites seeking unification. Let us explore this a little bit further by considering what is the nature of the *imago dei*, or the representation of divinity and therefore the cosmic reality that exists in Poulin's work.

Poulin's work suggests that he conceives of a divinity or cosmic force that is not static, fixed, or resolved. It is a model of divinity that seems to suggest that the architect of the universe is not complete or whole but involved in a process of becoming and consequently his plans for creation are incomplete. Nemiroff has noted that Poulin's process of making his wooden sculpture somehow hints, suggests, or depicts this notion. One could say that here in Poulin's sculpture the medium and process of the work is the message or content.

The return to wood revealed what had been hidden: an intensive and obsessive search for expressive form. Builders construct their volumes working from a plan, and thus when people wanted to refer to the guiding intelligence of the universe they often used the image of the architect or builder. But what if the plan were hidden, or the builder blind? Poulin's method of finding his forms by slow accumulation, gluing layer upon layer of wood in a kind of reverse archaeology, assumes that the plan is, for the moment at least, not completely visible. (Nemiroff 25)

Poulin presents to the beholder a model of divinity in which the maker is in the process of making him or herself in its creation, which is

humanity. As we have seen, Poulin presents forms in his sculpture that are disjointed, fragmented, dismembered, and in the process of sinking or rising from the floor. The fragmented forms are archetypal and are either confronting each other, consuming each other, or taking part in coitus. These forms are exerting their autonomy yet calling to each other for unification. These forms as archetypal images, as we have seen, represent aspects of divinity that are in conflict with each other yet desire unification.

However, the ultimate unification of these archetypal forms is dependent upon their synthesis within the psyche of the beholder who is a participant in their sacred drama or discourse. Thus, Poulin's sacred theater is a stage for the discourse between the archetypal divine and humanity's participation within it. This drama is one which coincides with the alternative mystic view, as exemplified in the mysticism of Jacob Boehme. In this view, both humanity and divinity as an expression of humanity, are involved in a process of mutual redemption, where humanity resolves the contradictions or opposites inherent in itself and consequently divinity as the *imago dei*. Divinity becomes conscious in humanity, as humanity attempts to harmonize the opposites and consequently incurs an expanded consciousness.

Poulin's model of divinity or metaphysic is also a model that repudiates the concept of a pure and autonomous divinity. For as we have seen, Poulin has given archetypal expression to the demonic or terrible side of the Great Mother, and therefore the negative side of existence in his death imagery. Moreover Poulin, as Douglas Ord has observed, has built in a sense of ruin and dismemberment into his work. Forms that are associated with the purity and wholeness of divinity such as the cross, a symbol of Christ, and the

table-altar, a symbol of sanctity become dismembered, violated, profaned, and transformed. As previously mention, Douglas Ord has suggested that Poulin has given us the ruins of Platonism itself. What the beholder experiences in Poulin's work is the collapse and ruin of Platonic pure form. In this sculptural metaphysical expression, both the idealism within Minimalism and Christianity is called into question. Minimalism's attempt to establish an autonomous expression of Modernity through its use of primary geometric pure form is subverted by Poulin's transgression of the inherent logic of the system and a referentiality that is symbolic of death and commemoration. In contrast to puritan Christianity, Poulin presents a model of divinity that is not complete, autonomous, or without contradiction.

Poulin's metaphysic is a metaphysic of a world and existence that is dismembered, and its fragments are in conflict yet desire unification. Poulin's world is a world of paradox where forms simultaneously attract and repel each other, and where forms simultaneously emerge but depart. Poulin's world is a world of becoming.

Conclusion

As we have seen, Poulin has been interested in human perception, phenomenological and psychological interaction, and metaphysical questions from the beginning of his vocation and all through his career. Poulin's preoccupation with questions of ultimate concern has resulted in the manifestation of symbolic content from his psychic depths or the collective unconscious. In Heideggerian terms, Poulin has unconcealed or pointed to the onset of new epochal truth or world through *techne*. In Tillichian terms,

Poulin has created theonomous art. Poulin has manifested in his art a numinous but highly personalized content that is archetypically symbolic.

As has been previously mentioned, Poulin fits Jung's and Neumann's understanding of the innovative artist. This is due to the fact that Poulin early in his career developed a sculptural vocabulary that was predominately Minimalist, thereby becoming competent within an artistic style or canon. He then, subsequently, expanded it, or transgressed its tenets, in the interest of establishing a vocabulary that was all his own. Poulin developed a sculptural vocabulary that was personal, original, unprecedented, and symbolic.

As mentioned, Poulin's art has been referred to by Olivier Asselin as approaching the Baroque. This is because his art is theatrical, dynamic, passionate, sensual, ecstatic, and Catholic. Poulin's art like the Baroque presents a universe or cosmos that is in transition, and unfolds in time and space. Form and matter are in motion through space and time. Here, in Poulin's work, reason is in conflict with passion.

Asselin has stated that Minimalism was perhaps largely baroque, with its consciousness of site and spectator and in it theatricality ("La vida es sueno, Le théâtre minimal et baroque de Roland Poulin" trans. by Kelly Fruhauf). As previously mentioned, he argues that Poulin's sculpture is both Baroque and Minimalist. My own view is that Poulin's work is Baroque but not Minimalist in the purist sense. Rather, Poulin's sculpture is a baroque reaction to classical Minimalism.

As previously mentioned, Minimalists were concerned about presenting a pure and ideal interpretation of the truly modern. They privileged the use of ideal geometric forms that were symmetrical, literal, logical, non-subjective, abstract, non-anthropomorphic, theatrical, non-

hierarchical, and non-narrative. Poulin retained the Minimalist quality of theatricality and reductiveness but, he did this in order to accomplish objectives which differ from those of the Minimalists. Poulin used theatricality to create hierarchical sacred space in which his archetypal narrative was encountered by the participant. He wanted to induce subjectivity within this theater not just to have the observer relate to the object in its exteriority and objectiveness. Poulin's sculpture is reductive because he wishes to maintain a fine line between abstraction and figuration not because he wishes to discourage the occurrence of relationality or referentiality.

Poulin's work functions as a reaction to Minimalism and it compensates for Minimalism's' logic, homogeneity of space, objectivity, purity, its lack of narrative, its inhumanity, and its lack of spirituality. But, most importantly, Poulin transgresses it by once again leaving the trace of the artist's hand within the work. He does this by exposing the process of its making and by manifesting his own subjective content within the work.

Moreover, the artist created "a strangeness of form and content" (Jung CW15 par. 116) which was the manifestation of his own individuation process and also functioned as a catalyst for the beholders own process of individuation. The content of the work in its archetypal form was also a compensatory unconscious response to Modernity and Western patriarchal religiosity. Moreover it signifies the transition from masculine onesidedness to a more inclusive representation of divinity, by providing a confrontation and unification of feminine and masculine archetypal depiction's of divinity. In particular, Poulin's symbolism can be interpreted as depicting the archetypal relationship between the Great Mother and her Son-lover.

Like the alchemist, Poulin can be viewed as searching for a secret wisdom or meaning behind existence and in his art he manifests the contents of his endeavor to the beholder. The alchemists manifested their own process of individuation within their work, and similarly Poulin has manifested his individuation process within his art. The secret meaning of alchemy, psychologically understood was individuation, where the opposites within the self were contrasted and their synthesis was attempted through "active imagination". Poulin, like the alchemist attempted to unite the opposites in an endeavor to compensate for the incompleteness perceived in the Christian world view. This resulted in the re-sacralization of the "fourth," namely the feminine, material, and the demonic.

Poulin's work can also be viewed as a compensatory response to a Modernity that is de-sacredized and has lost the means to provide an immanent experience of the numinous. Poulin has compensated for this loss by creating a sacred theater in which the viewer can experience immanent symbolic power through the manifestation of novel archetypal forms. The viewer encounters the irrationality of vital religion within Poulin's work, and this experience is a compensatory response to a hyper-rationalism within mainstream secular Western society that marginalizes and represses the validity of religious experience, religious truth, and death.

We are the children of a secular era that no longer seems adequate, yet we can believe in neither the religion of progress nor the spiritual truths of our forebears without some degree of equivocation . . . So, in transgressing the strictures of Modernism in order to confront the unconscious sources of his art, Poulin is in fact re-enacting a transgression that has been repeated many times. His art forces its way towards a new meaning by stubbornly obliging us to unveil our eyes to long-repressed truths. Balanced on the uneasy threshold between the abstract and

the figurative, it expresses yet another kind of contradiction - that between doubt and the desire for the sacred. (Nemiroff 33)

CHAPTER FIVE : THE CONCLUSION

Despite Jung's claim that the inquiry into the nature of art is an aesthetic question and cannot be answered from a psychological perspective alone, there has been an endeavor to develop a Jungian hermeneutic of art and subsequently to apply it to the work of Roland Poulin. As we have seen, Jung's work is not restricted to what is considered as the autonomous discipline of psychology, but crosses the disciplines of religious studies, and art. In the development of a Jungian aesthetic, there has not only been an investigation into what Jung has directly written about art, but also an investigation into the work of other Jungians and notable intellectuals whose ideas somewhat resemble Jung's.

Generally, Jung's aesthetic is understood as being rooted in his archetypal theory of the unconscious, and therefore people often casually point to the presence of an archetypal image in one piece or another. While such an interpretation is correct and such pointing may or may not be correct, such a hermeneutic is a little more complex and profound in scope. As previously mentioned, the collective unconscious is in dialogue with the historical circumstances within an epoch and consequently archetypal images are manifested in the art of that period. The nature of archetypal depictions change as a function of the interaction between the historical circumstances of

an epoch and the collective unconscious. Moreover, Jung states that archetypal images often occur during the transition of one epoch into another. The new manifestation of the archetype, or a configuration of archetypes, compensates for the psychic deficiencies of the previous one.

Jung referred to a mode of artistic creation which is characterized by a propensity of the psyche to unconsciously compensate for psychic onesidedness or truncated consciousness in the form of archetypal redress. This art functions as revelation and is manifested by the visionary artist. As we have seen, both Heidegger and Nietzsche believed as Jung did, that art's highest vocation was its ability to "found a world" and this grounding results in the displacement or disruption of a former epoch's history and truth. From a Jungian perspective "great art" (in the Hegelian sense) is attributable to archetypal compensation for one-sided psychic imbalance and is fundamentally linked to the process of individuation and consequently to the development of the Self, and therefore to the evolution of the God image.

Such revelatory art can consequently point to or "unconceal" the onset of a new *Zeitgeist*. In Poulin's work, one observes the transition from ideal form to fragmented opposing archetypal forms that seek unification within the self, the beholder, divinity (the *Imago Dei*), and existence. As mentioned previously, Poulin's world is a world of becoming where the contradictions inherent within existence and the self seek synthesis. Such a world is quite different from the world of Minimalist purity and logic of form, from Puritan belief in an autonomous self-sufficient deity, and from optimistic belief in a progressive Modernity which had marginalized the reality of death and the experience of the spiritual. Poulin, by manifesting those aspects of timeless human existence which have been repressed in contemporary secular society,

has not only compensated for the lack of immanent spiritual experience in society, but in building a sacred theater has also manifested archetypal content which functions to resacralize the feminine, the material, and the demonic. As we have seen, such a resacralization is an integral part of Jung's hermeneutic of art.

The attempt to establish a Jungian hermeneutic warranted an investigation into subject matter which upon initial impression appeared to be irrelevant to the establishment of a Jungian aesthetic because it did not directly address the aesthetic question. However, it has been suggested that the real basis for a Jungian aesthetic can be found outside of his direct writings on art. As mentioned previously, Susan Thackrey has stated that "the real key to understanding Jung's view of art exists in his alchemical work, such as *Mysterium Coniunctionis*, where Jung equates the desired product of alchemy, the philosopher's stone, with psychic wholeness or individuation " (73 - 74). This is due to the fact that, like the alchemist, the visionary artist can be perceived as engaging in the process of "active imagination" by giving material expression to the contents of the unconscious. In this context, art can be regarded as the manifestation of the artist's own individuation process.

Jung's work on alchemy therefore, reveals that the purpose of such material manipulation was psychological, and can be understood as psychic compensation for the prevalent deficiencies of an epoch and its *Zeitgeist*. Its real objective, as previously mentioned, was the individuation of the practitioners through the harmonization and unification of opposites. Similarly, visionary art is understood as compensatory as well, and as fundamentally linked to the individuation process. Thus, Jung's interpretation of alchemy and visionary art contains a latent metaphysic

which is teleological. Jung's teleological assumption is that humanity is progressively working towards the resolution of its own, and therefore divinity's, self contradictions in the interest of obtaining psychic balance, wholeness and growth.

In this respect, Jung regards visionary art as a form of art that can be considered as compensatory for a state of truncated consciousness in an individual, and in society. This position parallels Jung's underlying theological premise that a Trinitarian model of divinity must cede to a quaternitarian model in the interest of collective psychic wholeness and well being. However, as previously mentioned, a person's opportunity to participate in a religious-psychological experience that facilitates psychic health is somewhat hindered in Modernity, due to a secular hyper-rationality and a religious orthodoxy which prevents immanent religious or psychic experience.

Within this context the visionary artist attempts to address and meet the psychological needs of humanity by emphasizing humanity's endeavor to resolve its own, and therefore divinity's, self contradictions in his or her art. The artist performs the dual tasks of prophet and priest by artistically manifesting the self contradictions of humanity and its possible reconciliation in plastic or poetic form. The artist can be regarded as a vehicle through which divinity and humanity become conscious of their common self contradictions and complete in a process of mutual redemption as the opposites or contradictions are reconciled in the psyche. The reconciliation of contradictions in the psyche is facilitated by artistic enterprise. Innovative artistic activity can therefore be understood as the manifestation of archetypal images that compensate for psychic imbalance while facilitating psychic

growth. As a consequence artistic endeavors and art can function as ontophany, because through the reconciliation of opposites in the work the nature of being can become illuminated in the art as revelation.

Art that takes the form of ontophany, in a Jungian context, would be compensatory by emphasizing the suppressed aspects of the self and divinity, and therefore may function as an ontological ground for the recovery of the archetypal expression of sacred femininity. As has been mentioned in the first chapter, many feminist academics are attempting to secure a new epistemological ground which allows women to determine and control their own identity and history. Scholars such as E.B. Taylor, Marilyn French, Helene Cixous, and Elinor Gadon have been attempting to discover an archetypal experience of the feminine which grounds women's history.

Jung's archetypal theory, properly understood as psychic compensation, could be a useful augmentation to existing theories which are concerned with the place and function of art in society and culture. In particular, art viewed as archetypal redress for psychic, religious, and cultural deficiencies could easily contribute to the understanding of a work in culture, and may even be compatible with Postmodern discourses that are concerned with questions of identity and power equality.

In the Jungian model, art items can be regarded as both subversive and compensatory to cultural and psychic inadequacies, yet they can also be seen as a manifestation of the psychic development of humanity which reaches for a further revelation of Being and itself. This yearning for a further revelation appears to be characteristic of many recent artistic endeavors, in which there is an importance placed on an introspective approach to art making and therefore a celebrated return to subjectivity.

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