THE ANIMA IN MODERN SCULPTURE

(Its Relevance for the Art Educator)

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The archtypes of human experience form the corner-stone of C.G. Jung's work. One of these archtypes is the anima, or female part in man's psyche. Failure to deal with the archtype positively results in the cessation of the regular process of Individuation, the process of becoming a "whole man."

The anima has four developmental stages ranging from the "Purely Instinctual and Biological" to "the Level of Wisdom Transcending even the Most Holy and Pure." Modern sculpture, having made a decisive break with preceding artistic attitudes, a phenomena caused by the alienation of modern man, has operated on all four levels of the anima archtype during its eighty odd years history.

The archtype, being so closely connected with the creative process, demands attention from the professional art educator. His efforts to contribute towards the development of the total personality make a knowledge of the workings of the human mind essential.

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LIST OF ILLUSTRATIONS

Fig.

TABLE OF CONTENTS

INTRODUCTION

The Twentieth Century, so far, has witnessed a gradual dissociation of the individual from his environment. Science and technology have helped to change the morality of Western man quite drastically, debasing many convictions and beliefs developed by Judeo-Christian traditions over thousands of years. To a considerable extent this phenomena acted as a liberating force upon the art of sculpture. Dissatisfied with the often degenerate representations of the Victorian era, out of touch with Darwin and the Industrial Revolution, the modern sculptor retreated, yet did not withdraw completely, in himself discovering again the voice of his own unconscious after an era of academic and nationalistic thinking. The modern sculptor has abandoned the notion, so dearly held by many of his predecessors, that sculpture should serve a "higher ideal", be it the expression of nationalism or the rigid rules laid down by the Academies.

This new dynamism, this re-evaluation of traditional beliefs coincided with a parallel development in psychology. One of the earliest pioneers in this relatively new science was professor C.G. Jung, (1875-1961) an eminent Swiss psychologist.

The pioneerwork of Jung has moved far into hitherto unexplored regions. It is as yet very little understood since in general, understanding of the unconscious is still in its infancy. The comparative newness and consequent alien-ness of his conceptions are sometimes quite demanding upon the reader, especially those who are still consciously or unconsciously committed to a positivist-nationalist point of view. The difficulties are further increased

by his dramatically intuitive approach which sweeps across the neatly established and carefully guarded confines of many disciplines. It is however, precisely this intuitive approach which may make his work relevant and constructive in Art Education which itself is closely associated with intuition and the creative approach.

In an age when religious dogmas and platitudes have worn sufficiently thin to allow for a new development in man's thinking, Jung shows us a way to greater life fulfillment through a process he labelled Individuation. By restoring the necessary communication between the conscious and the unconscious, man could find life's meaning in himself. Jung was not the first to draw attention to the desirability of probing the deeper psyche of man. Many artistis, to be discussed in other chapters, advocated that man, and especially the artist, should diverge from the prevailing doctrines and aim for a more basic, deeper attitude toward the interpretation of reality. Jung, however, aided by his extensive study of many individuals in addition to his great knowledge of cultural manifestations both historical and relating to the contemporary scene, developed a theory which attempted to systemize that what was seemingly an inpenetrable jungle of thoughts.

Jung affirms that the conscious mind is based upon, and results from, and unconscious psyche which is prior to consciousness and continues to function together with, or despite, consciousness.[1]

Jung recognizes a two-fold of the unconscious. One part of the individual's extra conscious psyche is personal and belongs wholly to him-

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[1]The Integration of the Personality. (Farrar and Pinehart, 1939) p. 13 - Italics are Jung's.

self and perhaps could be compared to Lawrence, S. Kubie's "pre-conscious"[1]; the other part is impersonal, collective and which, although it may take many forms, runs as a substrate throughout man's psyche.

An intregal part of this substrata is a series of collective symbols inherent in all men and through which he adapts, interprets and expresses himself. One of these collective thought patterns, or archtypes, as Jung called them, is the Anima or the female part in man's psyche.

Jung recognizes four developmental stages in the anima archtype, ranging from the 'purely instinctual' to the 'romantic and aesthetic level' to the 'level of spiritual devotion' and finally to the 'level of wisdom transcending even the most holy and most pure'.

Expressions of these four stages, Jung claims, may be found throughout mankind's arts and literature. Careful observance of the development of modern sculpture seems to suggest to the author that all the four stages of the anima archtype are represented, often in a chronological sequence, as in the work of Henry Moore, to be fully discussed in chapter 4.

The ensuing discourse will first deal with the change of attitude which took place during the nineteenth century after which it will proceed to a short resume of some basic concepts developed by Jung and relevant to

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[1] In his book "Neurotic distortion of the creative process" Lawrence, S. Kubie defines the pre-conscious as the storage room of individual experiences, environmentally developed in part, which constantly interact with conscious behaviour. A child, e.g. learns to walk by establishing a pattern. When it has mastered the skill it does not have to ponder each step when going through the movements. Another example is the phenomenon of so-called hypermnesia under hypnosis. In this experiment a subject will be brought into a strange room for a few minutes. When asked subsequently to list every item that he has seen, he will reproduce twenty or thirty items. Thereupon under hypnosis he will go on to reproduce another hundred items.

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the point of view of this paper. The last part will be devoted to analysis of the anima archtype in modern sculpture, closing with a reference to how this study may contribute to an improved art education program, especially at the adolescent level.[1]

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[1] I regret that because of my temporary stay in Montreal, having lived and taught in Winnipeg, I was unable to obtain photographs of my students' work. In May I made a special trip back to Winnipeg where I contacted several schools to obtain examples. During my absence, however, very little sculpture had been made by High School Students, apparently because of the unfortunate lack of encouragement by the various teachers and whatever may have been produced was taken home or otherwise disposed off.

CHAPTER I

THE NINETEENTH CENTURY: THE DISCOVERY OF THE SUBCONSCIOUS

Generally speaking, sculpture of the nineteenth century was characterized by two interrelated modes of thought. The Napoleonic Wars had raged over Europe, accelerating the gradual process of debasement of people's spiritual security which had started during the Renaissance.[1] The Renaissance had upset age-old patterns of thought and had given rise to the scientific spirit of inquiry and experimentation necessary for the realization of the technological progress vital to the development of industry.[2]

Spreading from England in the latter part of the 18th century to the rest of Europe, these historic influences combined to constitute the dynamic cause of a social transformation unique in world history, and effected at a speed theretofore unparalleled in the life of any country.

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[1]The Napoleontic Wars were largely responsible for the rise of the nationalistic sentiment that took place in Europe during the 19th century, which, on the one hand, resulted in much social, economic and political progress; and on the other hand, created the national jealousies and hatreds that in large part brought about the World War I.

[2]Specific examples are the new scientific conceptions such as those formulated by Isaac Newton and the invention of devices which gave rise to the factory system such as the steam engine, spinning jenny and power loom.

Among inportant consequences of this 'Industrial Revolution' were an enormous increase in productivity, a marked increase in population, complex systems of transportation and communication, the creation of large centres of production and subsequently a rise of nationalistic attitudes.

Sculpture, because of its expression of volume and durability of its most common materials, stone and bronze, was regarded highly suitable to express this spirit of Nationalism and the desire for political stability. A great part of the sculpture produced during that time commemorated great names of the past. This desire for a national character and history may be observed for example in such sculptures as "The Departure of the Volunteers" by Francois Rude and part of much greater architectonic sculpture, The Triumphal Arch in Paris, or the Monument to Friedrich Wilhelm III in Berlin dating from 1868.[1]

The main emphasis was therefore historic, not sculptural. This does not mean necessarily that nineteenth Century sculpture was of an inferior nature. It was simply an expression of an age which perhaps laid more stress on patriotism than the pure aesthetic.

It is interesting to note that sculpture in the 19th Century was considered a more noble art than painting which was often regarded as frivolous. Taxile Delord in his "History of the Second Empire" wrote in the 186o's:

> "If sculpture played no part in the decadence of painting, this is because the sculptor was protected, by the very nature of his art, from the danger of debasing it. Sculpture is less likely to become an object of commerce than painting; it is less subject to change of fashion, more obedient to tradition. Owing to these

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[1] fig. 1, destroyed during World War II.

> advantages, sculpture has been able to maintain a more constant respect for greatness than painting."1

It was this attitude which was responsible for the great popularity of such sculptors as Antonio Canova (1757-1822) and Bertel Thorvaldson (1768-1844); a popularity which persisted long after their deaths. No doubt they were expert craftsmen as such sculptures as "Venus" (Pauline Borhese) and George Washington (depicted with Roman garb) by Canova will testify. But as history has shown, they were at the tail end of a completey worn out set of artistic principles. The abundance of sculpture dealing with nationalism and mythology which filled the parks and musea of Europe further underlines this.

Painters were among the first to abandon the classical mode. Corot, in the 1860's stated:

> "It is necessary to interpret nature with naivete and according to your personal feeling, detaching yourself completely from what you know from old masters or contemporaries. In that way alone will you succeed in moving ...
>
> Every day I pray God to make me a child again, that is, to see Nature without preoccupation and to render it like a child."2

The other aspect characterizing nineteenth century sculpture was its strict adherence to the ideals laid down by the academies. To make these ideals work, sculptors almost naturally gravitated toward Greek and Roman mythology. It was in this realm of thought, sufficiently divorced from contemporary life, that these rules could be applied, resulting in an abundance of

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[1]Delord was probably referring to the Romantic movements, criticized by the Academies, and the traditional nobility of such sculptural media as bronze and marble. John Canaday in Mainstreams of Modern Art (p. 46) cites Delacroix's pictures as being loathed and feared by salon juries and vituperated by official critics although frequently purchased by the government.

[2]Corot caconte par Lui-meme et par ses Amis. (Vesenaz-Geneve: Pierre Cailler, Editeur, 1946.) p. 84-96.

mythological compositions. (Fig. 2).

In painting, it was Courbet who directed the artist away from the mythological theme and the recreation of historical events. On December 25th, 1861 he stated to his pupils that "in painting, art can consist only of the representation of objects which are visible and tangible to the artist."[1]

Valid as this statement may seem, it may have had a retarding influence upon the development of sculpture. One of the basic differences between sculpture (at least untill the contemporary "total environments") and painting is that sculpture always deals with an actual object while painting may depict more illusionary situations.[2]

In the forefront of the discovery of the psyche during the 19th century stood the Romantic movement. Characterized in its salient aspect by the imaginative return to the Middle Ages for subject matter and inspiration, by the idealization of external nature and by the accentuation of the elements of mystery and wonder in artistic creation, it extended roughly from the close of the 18th century to the last quarter of the 19th. Romanticism is opposed to classicism on the one hand and to naturalism and realism on the other. The derivation of romanticism is to be traced to the chivalric tales and ballads of the so-called Romance literatures of the 11th and 12th centuries.[3] Like their medieval predecessors, the literary

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[1]Courbet meant that the artist should deal with his own environment and cultural cistuation and not attempt to use for his source of inspiration concepts which to a degree were alien to him, either because of their historical remoteness or because they were borrowed from other cultures.

[2]In other words, it is possible to create on a painting, for example, a whole landscape while in sculpture this was traditionally only possible with a relief work.

[3]Most of the characteristic elements of Romanticism in literature, for example, such as love for the pictoresque, preoccupation with the past and delight in mystery and supersition were exhibited in the works of Sir Walter Scott.

romanticists such as Wordsworth, Coleridge, Keats, Browning, Tennyson or Rosetti developed a more subjected and emotional style than that of the 18th century neoclassical writers. In France the "return to nature" philosophies of Jean Jaques Rousseaumarked the beginning of the movement on continental Europe, followed by the writings of Victor Hugo and Johann Wolfgang von Goethe's poetry.

In time the Romantic movement spread to virtually every country of Europe and also to America, embracing art and music in addition to literature. Pigalle, Blake, Fuseli or Delaroix may be cited as examples of artists who rejected the pure intellectual notions of the classicists.

Although Albrecht Durer stated that "the more accurately one approaches nature by way of imitation, the better and more artistics one's work becomes"[1], an ideal having a profound influence on succeding generations, the difference between lesser and greater art lies clearly outside the sphere of naturalistic techniques. One only has to compare the works of such great craftsman as Demner or Veit Stoss who are largely known for their technical skill with artists like Vermeer, Rembrandt van Rhijn, Pieter de Hooch or Jan Steen who not only excell in craftsmanship but whose spiritual awareness makes them the artists they are.

While the academies tried to hold on and perpetuate their obsolete standards, the contemporary world was a far cry from their lofty ideals. Idustrialisation, its subsequent increase in world population, mass emigration to the cities and foreign soils, liberalism and communism, the emergence of city slums, poverty and disease, social injustices and great suffering of a large part of the population made these very expressions of a bygone age

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[1]A. Panofsky: Albrecht Durer, p. 243.

seem ridiculous and absurd.

Boccioni, in the early nineteen hundreds, sums up the sculptural scene as follows:

> "We see almost everywhere the blind and clumsy imitation of all the formulae inherited from the past: an imitation which the cowardice of tradition and the listlessness of facility have systematically encouraged.
> Sculptural art in Latin countries is perishing under the ignominious Yoke of Greece and of Michelangelo, a yoke carried with the case of skill in France and Belgium but whith the most dreary stupification in Italy. We find in Germanic countries a ridiculous obsession with a hellenized Gothic style that is industrialized in Berlin and enervated in Munich by heavy handed professors. Slavic countries, on the other hand, are distinguished by a chaotic mixture of Greek archisms, demons conceived by Nordic literature and monsters born of oriental imagination. It is a tangle of influence ranging from the Sibylline and excessive detail of the Asiatic spirit to the puerile and grotesque ingenuity of Laplanders and Eskimos."[1]

Joseph Chiari, dealing with artistic climate of the end of the nineteenth Century notes:

> "at that moment, the poet faced with a world which he understood less and less and which appeared to have no need of him, retreated more and more into the private world of this imagination. The pace of scientific development had been such that poets had not time to fashion the symbols and images through which they could assimilate and transmute this new world into poetic experience. This incapacity to deal eith the new divinity of science, or with its attendant creations, made tha poet an outcast in a society which has becoming increasingly urban and without any political, religious or linguistic pattern to unite it."[2]

This basic feeling of insecurity resultes in an gradual withdrawal and liberation into a natural state as observed by Selz:

> "Although a deep mystery underlines any attempt to explain the genesis of a work of art, we dimly sense that its reason for being lies in a power and necessity through which humanity transcends itself, a

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[1] Umberto Boccioni: Futurist sculpture as anoted in Modern Artists on Art ed. by Robert L. Herbert p. 50.

[2] J. Chiari: Realism and Imagination p. 82.

> power and necessity which are natural to us.Like all instincts, that of creation is dictated by an unconscious desire for liberation ..."[1]

Unable to free himself through the traditional channels, the artist retreats in himself, in the privacy of his own thoughts. Abstraction is caused by fear of the environment says Worringer. He sees resemblance between the fear and its expression in the art of primitive man, the Orient and the Modern sculptor. Primitive man creates art as a means of magic. He tries to comprehend his environment by a refuge in the inanimate. (It may be at this point that art's aubservience to other aspects of human society, such as religion, was established).

> "He (the primitive man) begins with the rigid line, which is essentially abstract and alien to life ... its freedom from representation he dimly realizes ... to be a part of an inorganic order superior to all that is living. He seeks further geometrical possibilities of line, creates triangles, squares, circles, places similarities together, discovers the advantages of regularity, in short, creates aprimitive ornament which provides him not only with a mere delight in decoration and play, but with a table of symbolic absolute values, and therefore with the appeasement of his condition of deep spiritual distress"[2]

Oriental Art he sees also subject to this fear of the world:

> "It expresses no joyful affirmation of sensuous vitality, but belongs rather entirely to the other domain, which through all the transitoriness and changes of life strives for a better world, freed from all illusions of the senses, from all false impressions ... The art of the East, like that of primeval man, is strictly abstract and bound to the rigid, expressionless line and its correlate, the plane surface"[3]

At this point it may be helpful to draw a short analogy between classical Greek art and the art of more unsettled times. It may be argued that the

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[1] J. Selz: Modern Sculpture p. 24.

[2] L. Worringer: Form in Gothic (1907) Translation by T.E. Hulme, 1927 p. 17.

[3] J. Selz: Modern Sculpture, p. 45.

Greeks at the height of their development were in a state of spiritual equilibrium. The naturalistic art which was in complete harmony with other aspects of their civilization was the art of an anthropomorphic, man-centred universe. On the other hand, abstraction prevails in times when mans' actions are determined by a great fear of the supernatural. Romanesque art developed in an age of great insecurity, when hordes of Huns, Goths and other tribes rampaged over the European Continent. Viking art may have been influenced by the fear of an unknown future, forced as they were by a rigid social system to leave their native alnd.

Byzantine Art, emerging at the time when Rome's Imperial Power was crumbling and Christianity has gained a firm foothold in the Western World, was also determined by the severity of religious dogmas.[1] Abstract art as the expression of individuality and hence unpalatable to any totalitarian regime, constituted a serious threat to Hitler's peace of mind and his purge of paintings as almost as notorious as his burnings of books. Abstract art has been a way of expressing discontentedness with the status quo:

> "Revolution against the social order is one of the materials of modern painting, according to some critics. They attribute this revolt to the evils of capitalism, with its stultifying bourgeois standards of economic and moral conformity. Under capitalism, they say, artists can hope for freedom and integrity only by retreating within themselves, by building up their private worlds, shutting off the cramping life around them. To express the vision of the eye truned inward, something other than naturalism is needed, and a not inappropiate medium has proved to be abstract form"[2]

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[1] In this context, it is interesting to note the love for Renaissance Art displayed by Nazi leaders during that infamous period. European museawere systematically depleted of their wealth and their treasures used to create a secure environment in the party bosses' mansions.

[2] F.B. Blanshard: Retreat from Likeness p. 113.

In this time of social upheaval in the midst of which the present generations still exist, the artist laboured conscientiously to find a universal code or, as Rodin said "to find the inner truths which lie beneath appearances."[1]

The philosopher Bergson (1859-1941) who, because of his long life witnessed many social changes, turns inward to contemplate how the self exists within the flow of time, how it endures behind or within change. He devoted himself to that part of our psyche inaccessible to reason. If the self is to be known, it must be intuited in the whirlpools existing far below the mechanisms of the rational mind which is forever falsifying our experiences by its clear, intelligible logic and calculation.[2]

Sometimes an opposite view was taken although the motivation was identical. Purism as a movement attempted to bring order in a gradually demoralizing environment. Art was to be based on geometrical forms because they move all men with an exactness that can be measured. An attempt to accept the machine as a integral part of our environment was also advocated by the futurists; this movement which developed in Italy, at the time lagging behind other European nations industrially, saw in the machine a symbol of economic wealth which would lead to personal and collective well being.

Erich Fromm blames modern man's selflesness on his marketing orientation. The self, he says, becomes impersonal whenever it is looked

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[1]Part if this search for truth was his preoccupation with movement, without which the illustion of life was not possible. Sir Herbert Read, Concise history of modern sculpture, p. 16.

[2]Bergson's philosophy was founded on the belief that the material universe is subject to the domination of a vital force (elan vitale): that it is in a state of "creative evolution", which is the basis of reality; and that this process can be comprehended only by intuition, and not by reason. H.L. Bergson, The creative mind.

upon as something to be exploited like any other marketable product or object of investment. The individual, therefore, is identified with his economic role, the role he plays in the open market, along with other alienated selves, who are also saleable commodities, or worse, ourselves are identical with our roles as consumers whose desires must be immediately satisfied by products we buy to give us the status we think is essential. Since we do not need what we consume[1], even our satisfactions are alienated from the self. Thus we have projected the self into things, and have lost ourselves in worshipping idols of the market place.[2]

Wylie Sypher, in his book "Loss of the Self" makes some wry observations:

> "... He (the organization man) still supposes he has a self; at least he is trying to heal it, or to find it, as he lies babbling on a couch in offices licensed to practice our new catachisms and confessionals. But the man in the grey flannel suit, though he survives by camouflage, may have little camouflage. This one care is to fit in; he must fit to survive. His protective colour is a last phase of Darwin survival by adaptation - and adaptation that is total in an age of toal togetherness. The irony is that the nineteenth century thought of survival as a struggle between rugged individuals. This was another romanticism. The rugged individuals forgot that an easier way to survive is to vansih, to avail one's self of an adjustment so total that at last there is nothing to vanish."[3]

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[1] A recent investigation by a consumer expert into supermarket practices revealed that the products essential for a well balanced diet (a diet 2/3 of the world's population gladly would settle for) compromises only 7% of the total number of articles for sale.

[2] The economic reason for the artist's retreat into himself is the fact that capitalism, which lies at the root of modern industry is a commodity production system which determinate money equasions. Since art exists outside this realm, the alienation of the artist with his society is unavoidable.

[3] P. 86. This idea corresponds remarkable with David Reisman's concept of the "other directed man" - modern man who in contrast to the 19th century inner-directed man looks exclusively to his fellow man for guidance and inspiration.

Gleizes and Metzinger urge the artist to react against this "other directed" environment:

> "Let the artist deepen his mission more than he broadens it. Let the forms which he discerns and the symbols in which he incorporates their qualities be sufficiently remote from the imagination of the crowd to prevent the truth which they convey from assuming a general character."[1]

In any discussion of the revitalization of sculpture in the nineteenth century the name Rodin should occupy a prominent place. Most modern sculptors recognize that it was Rodin who brought back to the art of sculpture a proper sense of sculptural values such as the sensibility to volume and mass, the interplay of hollows and protuberances, and a unity of conception.

> "The whole purpose of Rodin had been to restore to the art of sculpture the stylistic integrity that it had lost since the death of Michelangelo in 1564. Three centuries of mannerism, academicism and decadence stretch between the last great work of Michelangelo, the "Rondanini Pieta" and the first confident work of Rodin, "The Age of Bronze" of 1876-7."[2]

Great as his work and that of his follower Boudelle was, time has taught us that other artists such as Boccioni, Brancusi or Arp were in effect more influencial in the development of modern sculpture. This may be dramatically demonstrated by comparing two of Brancusi's best known sculptures made only two years apart. The sculptures referred to are "The Sleeping Muse" (fig. 3), carved in 1906 and still showing a strong Roding influence and the sculpture with a similar name done in 1909 (fig. 4)

No doubt the general feeling of anguish gripping the European

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[1]Gleizes and Metzinger - Cubism (1917) quoted in "Modern Artists on Art." Ed. by R.L. Herbert, p. 6.

[2]Sir Herbert Read, A Conscise History of Modern Sculpture , p. 12

nations at the time did influence this great creative mind. It is interesting to note how during this very time psychology, the study of the human, mind became generally acknowledged.

> "If we discount certain suggestive ideas in Leibniz, Kant, Schelling and Schopenhauer, and the philosophical excursions of Carus and von Hartmann, it is only since the end of the 19th century that modern psychology with its inductive methods, has discovered the foundations of consciousness and proved emperically the existence of a psyche outside consciousness."[1]

Enough clinical observations had been made by this time to form a substantial body of knowledge dealing with man's psyche: enough to recognize a pattern which could be subjected to an analytical approach.[2]

The foundations of psychoanalytic theory were laid by the Austrian physician and psycholigst Sigmund Freud who began to develop his theories in the 1880's as a result of his study of hysteria and his attempts to cure hysteric patients. From his clincial work, Freud came to the conclusion that conflicts involving the sex were the primary cause of neuroses. This conclusion led him to a belief that the sexual instinct, or "libido" is the chief motivating force of the mind.

Like Freud, Jung used the concept of the libido, but to him it meant not only sexual drives but a composite of all the instincts and impulses of the human mind. He regarded the libido as the entire motivating force of human conduct.[3]

The 19th and 20th century, therefore, witnessed the gradual discovery of the subconscious. Tired of nationalism, mythology, reacting against

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[1] C.G. Jung, Psyche and Symbol, p. 15.

[2] Sigmund Freud started his American lecture tour in 1909.

[3] "...; and in another direction on the psychology of Jung, who has had far more success thatn Freud in the interpretation of those super-individual or collective phenomea which take the form of myth and symbol, and are so much involved in unconscious modes of expression. Education through Art, Sir Herbert Read, p. 11-12.

the materialistic status quo in a society he feels, with other millions, as being basicly hostile, the artist turns inwards to probe the depth of his own psyche. This was paralleled with the first systematic investigations of the workings of the human mind by psychologists. The work of one of these pioneers, C.G. Jung, has in the opinion of the author special relevance to the development of modern sculpture. The next chapter will deal with his theories in more detail.

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CHAPTER 2

THE UNCONSCIOUS AND THE ANIMA

Jung considers man's consciousness to be theoretically unlimited, yet only limited when it comes up against the unknown. The unknown he divides in two groups. The "outside" unknown can be experienced by the senses; this is the unknown of the outer world surrounding us. The inside unknown is the unknown of the inner world or the unconscious.[1]

The unconscious is composed of two parts, the personal unconscious, which contains the results of the individual's own experiences throughout his life, and the collective unconscious, which is a reservoir of the past experience of the human race. In the collective unconscious there exist a number of primordial images or archtypes which are common to all individuals of a given country or historical era.

> "... like the instincts, the collective thought patterns of the human mind are innate and inherited, they function, when the occasion arises in more or less the same way as in all of us."[2]

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[1] ... Indeed it is the latter, the unconscious which has received his main attention during more than half a century of passionate and painstaking research, in the course of which the concept itself grew and became transformed until it finally included the subsoil of life itself. And not the subsoil alone at the level of its instinctive sources, but also its spiritual ferment and essence. In other words, it came to comprise the totality of existence outside of consciousness, surrounding and carrying the conscious ego. Psyche and Symbol, Introduction by V.S. de Laszlo, p. XX.

[2] C.G. Jung, Man and his Symbols, p. 75. "Man's unconscious archtypal images are as instinctive as the ability of geese to migrate (in formation); as ants forming organized societies; as bees tail wagging dance that communicates to the hive the exact location of a food source". Ibid., p. 68.

and:

> "We must therefore assume that they correspond to certain collective (and not personal) structural elements of the human psyche in general, and, like the morphological elements of the human body, are inherited.
>
> Although tradition and transmission by migration certainly play a part there are, as we have said, very many cases that cannot be accounted for in this way and drive us to the hypothesis of "autochthonous revival." These cases are so numerous that we cannot but assume the existence of a collective psychic substratum. I have called this the collective unconscious."[1]

The archtypes take the forms of bits of intuitive knowledge or apprehension, or, as Jung described them "systems of preparedness that are at the same time images and emotions." The archtypes normally exist only in the collective unconscious of the individual, but when the conscious mind contains no images, as in sleep, or when the consciousness is caught off guard, the archtype commences to function. The archtypes are primitive modes of thought and tend to personify natural processes in terms of such mythological concepts as good and evil spirits, fairies and dragons. The mother and father also serve as prominent archtypes, the mother representing such ideas as shelter, protection and nourishment and the father representing power, authority and the creative spirit. The collective unconscious and its archtypes, Jung believed, are a potential reservoir of wisdom for the individual because they represent the collective experience of the human race.[2]

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[1] C.G. Jung, Man and his Symbols, p. 117-8. Italics are Jung's.

[2] "These dream images were called 'archaic remnants' by Freud; the phrase suggests that they are psychic elements surviving in the human mind from ages long ago. This point of view is characteristic of those who regard the unconscious as a mere appendic of consciousness (or, more picturesquely, as a trash can that collects all the refuse of the conscious mind.)

Further investigation suggested to me that this attitude is untenable and should be discarded. I found that associations and images of this kind are an intregal part of the unconscious, and can be observed everywhere - whether the dreamer is educated or illiterate, intelligent or stupid. They are not in any sense lifeless or meaningless 'remnants'." C.G. Jung, Man and his Symbols, p. 48-9.

Louis Danz in his book "The Psychologist looks at Art" recognizes a conscious, a sub-conscious and an unconscious, a theory related to the postion taken by Jung. The subconscious is personal, belonging to the individual alone and hence named "biography" by Danz. The unconscious is collective and hence named "biology", being determined genetically.

Returning to Jung again, we should realize that Jung's preoccupation with the unconscious stems also from the same drives and circumstances which motivated artists of his time. Knowledge, acceptance and cooperation with the powers of the unconscious were essential to develop the individual to his fullest potential. This process of Individuation as it was called by Jung, is in fact a search for wholeness and complete integration of the personality or, in other words, it is that psychological process that makes a human being an individual, a unique, indivisible unit or "whole man".

From all the archtypes the human mind contains, I have chosen the anima archtype for this paper. Sculptors have traditionally been men, hence one may assume the importance of the anima archtype in their work.

In Jung's theories, the anima is a personification of all feminine psychological tendencies in a man's psyche such as vague feelings and moods, prophetic hunches, receptiveness to the irrational, capacity for personal love, feeling for nature, and - last but not least - his relation to the unconscious.[1]

> "In older times it were the priestesses who were used to fathom the divine will and to make connection with the Gods[2]; a particu-

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[1] C.G. Jung, Man and his Symbols, p. 177.

[2] At the oracle at Delphi, an elaborate ritual was centered around a chief priestess whose title was Pythia. Her utterances, solemny regarded as the words of Apollo, were recorded by priestly poets and transcribed into hexameter verse.

larly good example of how the anima is experienced as an inner figure in a man's psyche is found in the medicine men and prophets (shamans) among the Eskimo and other tribes. Some of these men even wear Women's clothes or have breasts depicted on their garments, in order to manifest their inner feminine side - the side that enables them to connect with the 'ghost land' (i.e., what we call the unconscious)."[1]

The anima, largely shaped by the mother, characterizes itself in two functions: the negative and the positive. When a negative influence occurs, it manifests itself in feelings of uncertainty, insecurity, touchiness, insignificance and oppressiveness which may, in extreme cases, lead to suicide. An unhealthy attitude toward the anima may also result in displays of effeminacy, in erotic fantasies of a distorted type, or other pornographic tendencies.[2] The male may be preyed upon by women: Jung cites such examples from mythology as the Greek Sirens and the Maidens of the Lorelei[3].

Other examples of the lethal anima are Eurydice who led Orpheus to his doom, Salome the stepdaughter of Herodus who proved her power over him by demanding and getting the head of John the Baptist. A Slavic parallel of the Lorelei Sage is the Rusalka myth. These creatures were thought to be spirits of drowned girls who bewitched and drowned passing men.[4]

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[1] C.G. Jung, Man and his Symbols, p. 177.

[2] Ibid., p. 178, 181.

[3] Sirens, in Greek legends were sea nymphs, represented as half woman and half bird, endowed with voices of such sweetness that mariners who heard their songs were lured to shipwreck on the rocks on which the sirens sat. Odysseus passed the islands of the sirens safely by having himself tied to the ship's mast and by having his companions' ears stopped with wax.

Lorelei, or Lurley, is a steep rock about 430 ft. high rising perpendicularly on the right bank of the Rhine river in Germany, a little above the town of Sankt Goar. The Lorelei is celebrated for its echo, which gave rise to the legend of a beautiful siren who sits on the rock and, by her bewitching song, entices mariners to their death. The story is told in an exquisite lyric by the German poet Heinrich Heine.

[4] C.G. Jung, Man and his Symbols, p. 178.

The erotic phanty is the most frequent manifestion of the anima. Pornographic filmstrips or other material, strip-tease shows or "girly" magazines are favored by men whose emotional attitude to life has remained infantile.[1]

All these negative aspects of the anima can be projected so that they appear to the man to be qualities of some particular woman.[2]

A positive function occurs when a man takes seriously the feelings, moods, expextations ans fantasies send by his anima and when he fixes them e.g. in writing, painting, sculpture, musical composition or dancing. When he works at his patiently and slowly, other more deeply unconscious material wells up from the depth and connects with the earlier material.[3]

After a fantasy has been realized in some creative form, an ethical and intellectual evaluation should take place with an evaluating feeling reaction, and it is essential to regard it as being absolutely real; there must be no lurking doubt that this is "only a phantasy". If this is practised with devotion over a long period, the process of individuation can unfold in its true form.[4]

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[1] C.G. Jung "Man and his Symbols", p. 179-180.
It seems that even great artists occasionally indulge in this aspect of anima. Pornographic etchings by Rembrandt do exist while at a recent exhibition of "Erotic Art" in Sweden similar drawings by Picasso were displayed.

[2] Ibid., p. 180

[3] Ibid., p. 186

[4] Ibid., p. 186
We should, however, never lose sight of the experimental nature of Jung's archtypal concepts:
"... I am fully aware thet we are discussing pioneer work which by its very nature can only be provisional."
(C.G. Jung: Psyche & Symbol, (Aion, p. 12)

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Jung distinguishes four developmental stages of the anima archtype. The first stages is best symbolized by the figure of Eve; which represents purely instinctual and biological relations. It is the archtype of the primitive woman sought by Gauguin and expressed in his paintings of Tahitian women.[1] In this primitive stage, therefore, the female is regarded as an object of sexual gratification. In sculpture one may see emphasis on such details like smoothness of skin, the setting of the figure[2], the position the female form takes or which part of her anatomy is emphasized.[3]

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[1]It is conceivble that the restlessness Gauguin was possessed with was due to his negative anima attitude. It is unlikely that, as a cultured Frenchman (cultured in the sense that he grew up in an environment which had been "cultured" for thousands of years) he really understood the Tahiti woman on her own terms. These native women were sufficiently divorced from his own environment to be suitable subjects for his anima projection:

> "Women who are of "fairy-like" character especially attract such anima projections, because man can attribute almost anything to a creature who is so fascinatingly vague, and can thus proceed to weave fantasies around her."

C.G. Jung: Man and his Symbols:p. 180.

[2]Such as in Wesselman's "Bathtubs Collages"

[3]A prehistoric example may be the "Venus of Willendorf" and other fertility figures found throughout Europe. This sculpture displays pairs of huge breasts, thighs and buttocks and was small enough (appr. 3½ inch.) to be carried about by women. No doubt the necessity of producing many children in a primitive society to offset the high, infant mortality rate, was partly responsible for its form.

It may be claimed that such considerations as medium, sculptural traditions and compositional requirements play an important role in the final form the sculpture takes. True as this statement may be, even people superficially acquainted with artists' techniques know that compositional elements are quite flexible, and when such obvious references to the anima are made, they should perhaps be recognized as being anima inspired in addition to being solutions to compositional problems.

At the romantic aesthetic level, the second in Jung's anima archtype development, one sees a gradual shift away from the purely instinctual and biological attitudes. Although certain sexual elements are still present, one notices a gradual shift to aesthetic and romantic considerations.

Helen of Troy has been cited by Jung[1] as the classical embodiment of this anima stage. This romantic ficure, noted for her beauty was the daughter of Zeus and Leda, wife of Tyndareus, King of Sparta. According to the epic poem Cypria, however, she was the issue of Zeus and Nemesis, the goddess of retributive justice. Helen was so beautiful that at the age of ten she was carried off by Theseus and Pirithous, but subsequently was recovered by her brothers, Castor and Pollux. Tyndareus then bound her suitors, who numbered about thirty, in solemn oath to unite in support of the husband whom Helen should choose, in the event any attempts were again made to abduct her. Thus, when Helen was carried by Paris, son of the Trojan king Priam, her husband Menelaus, King of Sparta, summoned all the princes of Greece to avenge the insult he had received and the Trojan War resulted.

Many episodes of her eventful life have been represented in art. Jacques Louis David depicted her with Paris during the early 19th century classical revival era. Other examples of this romantic and aesthetical

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[1] C.G. Jung: Man and his Symbols: p. 185.

level may include "La Bella Simonetta" by Piero di Cosimo[1], Sandro Botticelli's "Birth of Venus", Lucas Cranach the Elder's "The Judgement of Paris", Francisco Goya's "Maja Nude", the paintings Rubens made of his voloptuous second wife Helen Fournment or Edouart Manet's Olympia. A particular suitable example may be the figure of Eve, the left panel of Jan van Eyck's Ghent Altarpiece. Van Eyck's Northern upbringing with its prudish attitudes towards the display of the nude may be responsible for the shyness displayed, the figure being only one step divorced from being plain naked. At this level the notion "art for art's sake" slowly emerges, yet deeprooted sexual considerations are still quite prevalent.

At the level of Spiritual Devotion, the anima is a concept which raises love (eros) to the heights of Spiritual Devotion. Jung cites the figure of St. Mary as a religious example.[2] The fact that on most Christian religions she is regarded as a virgin and therefore begot her son, Christ, without the sexual act may be linked to the archtypal concept of spiritual mother, the giver of life without having enjoyed coition.[3] During the Middle Ages the knightly cult of the lady was an attempt to differentiate the feminine side of man's nature in regard to the outer woman as well as in relation to the inner world.

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[1]Cited by Jung: Man and his Symbols: p. 184.

[2]C.G. Jung: Man and his Symbols: p. 185.

[3]In this context it may be interesting to note the absence of any age difference between Mary and Christ in Michelangelo's Pieta.

> "The lady to whose service the knight pledged himself, and for whom he performed his heroic deeds, was naturally a personification of the anima. The name of the carrier of the Grail, in Wolfram von Eschenbach's yersion of the legend, is especially significant; Conduir-amour ("guide in love matters"). She taught the hero to differentiate both his feelings and his behavior toward women. Later, however, this individual and personal effort of devloping the relationship with the anima was abandoned when her sublime aspect fused with the figure of the Virgin, who then became the object of boundless devotion and praise. When the anima, as Virgin, was conceived as being all-positive, her negative aspects found expression in the belief in witches.[1]

examples drawn from other cultures by Jung include the goddess Kwan-Yin and the "lady of the Moon", who bestows the gift of poetry and music on her favorites whom she even can give immortality. In India the same archtype is represented by Shakti, Parvati, Rati and many others; among the Moslems she is chiefly fatima, the daughter of Mohammed.[2]

In painting, the female figure personifying France which dominates Eugebe Delacroix's painting "on the Barricades" could also serve as an example.

The level of Wisdom transcending even the Most Holy and the most Pure is symbolized in the all encompassing Goddess ATHENA, a theme of the Greeks. This Goddess of wisdom and war's magnitude was symbolized by the festivals in her honor. The festival of the "Three Sacred Plows" during the seeding season, as well as OSCHOPHORIA, to benefit the vintage shows her chthonial nature, PLYNTERIA and CALLYNTERIA (cleaning the image in the Erechtheum) and PANATHENOEA (bringing new robes for adorning the image) symbolized the constantly renewed image of human society which Athena, in fact, symbolized.

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[1] C.G. Jung: Man and his Symbols: p. 187. (Italics are Jung's).

[2] Ibid., p. 188.

PROCHARISTERIA and SKIROPHORIA, for magistrates and priests respectivily, commemorated and reinforced law ans morality, two important binding forces in any social structure. ARREPHORIA, or the bringing of sacred object from the temple of Aphrodite by night to the Acropolis through an underground passage, and CHALKEIA (Industrial Arts) symbolized the essential nurture by men of his own society.[1]

In painting Leonardo da Vinci's Mona Lisa, according to Jung, also attained this lecel of divine wisdom. Shulamite in the Song of Solomon is another biblical figure reaching this divine height. Jung considered this level rarely reached in modern man.[2]

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[1]These festivals can be argued to have symbolized the total Greek societal structure; in fact it may be argued that all religions are nothing more than symbolic refelctions of the society. By actively participating in these traditional rites, citizens would feel that they had an active, contributing part in their own society, which, in total effect would serve to reinforce the collective consciousness.

> (religion is) ... a unified system of beliefs and practices relative to sacred things, that is to say, to things set apart and forbidden beliefs and practices which unite into one single moral community ... all those who adhere to them.
>
> Emile Durkheim: The Elementary Forms of Religious Life, trans. Joseph Ward Swain (Glencoe, Ill. The Free Press 1947) p. 37.

[2]C.G. Jung: Man and his Symbols: p. 186.
Jung may be referring to modern man's continuous disassociation with society which may result in the modern artist's inabillity to reach the spiritual heights necessary to produce art of that level. During the height of the classical Greek era as well as during the height of the Renaissance when Leonardo da Vinci painted his Mona Lisa and ideal society was, at least in theory, thought possible. It may be argued that modern democracy has resulted in a vulgarisation of these high ideals due to our exaggeration emphasis on material wealth which often has produced a population of culturaly deprived people.

In conclusion we may say that the anima is the female part of every man's psyche and as such is one of the many archtypes which exist in the male's subconscious. A negative attitude toward the anima may result in an unhealthy psychic life. A positive attitude, part of which may be the expression of the anima through the various artistic media, may contribute to the process of Individuation, the process through which man can become "a whole man."

> "Only the painful (but essentially simple) decision to take one's fantasies and feelings seriously can at this state prevent a complete stagnation of the inner process of individuation, because only in this way can a man discover what this figure means as an inner reality."1

The anima has four developmental stages or levels; the Purely Instinctual and Biological level, the Romantic and Aesthetic level, the level of Spiritual Devotion and the Level of Wisdon transcending even the Most Holy and the Most Pure. Jung has given us many examples from the arts and literature through which the anima has expressed itself through the ages.

It should be realized that no distinct division exists between the various stages, a fact I will stress at the beginning of Chapter 4, when discussing the anima archtype and its relationship to modern sculpture.

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[1] Ibid., p. 188.

CHAPTER 3

ARTISTS' TESTIMONIES

The search for psychic totality through the establishment of a satisfactory relationship with the unconscious has been undertaken by many modern artists and I have devoted this chapter to the various utterances expressed by some of them. These are or were all practicing artists who arrived at their conclusion, we may be sure, more through the development of their own artistic expressions than through a knowledge of psychoanalytic thinking. It should be stressed tha the use of the unconscious usually is accidental. Artists themselves do not always know when they are engaged on a conquest of consciouness, or when they are merely exploiting the unicon-scious. In this context it may be claimed that the artist comes closest to the "whole man" ideal described by Jung, and contrary to views held by other psychologists such as Adler.

> "For art is inate in the artist, like aninstinct that ceases and makes a tool out of the human being. The thing that in the final analyses wills something in him is not he, the personal man, but the aim of art. As a person he may have caprices and a will and his own aims, but as an artist he is in a higher sense "man", he is the collective man, the carrier and the shaper of the unconsciously active soul of mankind.[1]

This desire to come to grips with the concept of the unconscious goes a long way back into history. From the grey past come voices as the one belonging to an Egyptian author who, from the confinements of his 2000 B.C. highly structured society cries:

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[1] C.G. Jung: Collective Works, vol. 15, Psychology and Poetry p. 82.

> "Would that I had words that are unknown, utterances and sayings in a new language, that hath not yet passed away, and without that which hath been said repeatedly - not an utterance that hath grown stale, what the ancestors have already said." [1]

In a guidebook issued in Florence in the 16th century, Michelangelo's last unfinished sculptures were highly valued as being close to the artist's psychic life.[2] Alexander Cozens, echoing Leonardo da Vinci who made similar observations and in fact forecasting the Rorschach testing procedure, in 1780 wrote a book advocating the use of accidental inkblots for the

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[1] Adolf Erman: Literature of the Ancient Egyptians. London, Methuen and Co. Lts. 1927 p. 109.

[2] The sculptures referred to are "The Prisoner" and especially the "Rondanini Pieta" of which Janson writes:

> "In his last piece of sculpture, the"Pieta Rondaninin", he is groping for new forms, as if his earlier work had become meaningless to him. The group is a fragment, destroyed partly by his own hand; he was still struggling with it a few days before he died. The theme - especially its emotional content - suggests that he intended it for his own tomb. These two figures have no trace of High Renaissance rhetoric; silently hovering, they evoke the emotional images of medieval art ... The Pieta Rondanini occupies an intensely private realm.

H.W. Janson: History of Art Prentice Hall, Englewood Cliffs, N.J., 1962.

suggestion of landscape motifs by the aspiring amateur.[1] At the beginning of his career Delacroix described his source of inspiration in terms that suggest Twentieth Century formulation of the unconscious: "There is an old leaven, a black depth that demands satisfaction."[2] Some fifteen years later, he expanded on the same theme:

> "(Painting is) the art from which we receive those mysterious shocks which our soul, freed, as it were, from terrestrial bonds and withdraws into its most immaterial essence, receives almost unconsciously."3

and:

> "The finest products of the arts are those which express the pure fantasy of the artist."4

Following are some of the opinions expressed by contemporary artists. The quotations by painters unless indicated otherwise, were quoted in Aniela Joffe's essay "Modern Painting as a Symbol." in "Man and His Symbols," a book she edited. She, herself, commented on the importance of the unconscious and artists' creations as follows:

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[1]Alexander Cozens (1817-86) painter and teacher, had tired of the idyllic landscapes patterned after Claude Lorraine which were then so admired. Artists using them as a model, he felt, could produce only stereotyped variations on an established theme. The direct study of nature (important though it was) could not be the new starting point, for it did not supply the imaginative, poetic quality that for Cozens constituted the essence of landscape painting. As a teacher, Cozens developed what he called "a new method of assisting the invention in drawing original compositions of landscape, which he published with illustrations, shortly before his death. He relied on Michelangelo who had written in his Notebooks:

> "It should not be hard for you to stop sometimes and look into the stains of walls, or ashes of a fire, or clouds, or mud or like places in which ... you may find really marvellous ideas."

The Rorschach or "inkblot" test was devised by the Swiss psychiatrist Hermann Rorschach. The shape of the blot can serve as a stimulus for free association; in fact, almost any irregular free shape can spark off the associative process.

[2]E. Delacroix: Journal: May 7, 1824, p. 86.

[3]Ibid. notes of C. 1840, p. 712.

[4]Ibid., Aug. 8, 1856, p. 516.

"The psychological fact is that the artist has at all times been the instrument and spokesman of the spirit of his age. His work can be only partly understood in terms of his personal psychology. Consciously or unconsciously, the artist gives form to the nature and value of his time, which in their turn form him."1

Max Beckmann:

"One of my problems is to find the self, which has only one form and is immortal - to find it in animals and men, in the heaven and in the hell which together form the world in which we live."[2]

Marino Marini:

"As soon as art has to express fear, it must of itself depart from the classical ideal."

W. Kandinsky:

"... (Art's) development consists of sudden illuminations, like lightning, of explosions, which burst like a fireworks in the heavens, strewing a whole 'bouquet'of di-ferent shining stars about itself. This illumination shows new perspectives in a blinding light, new truths which are basically nothing more than the organic development, the organic growing of earlier wisdom which is not voided by the later, but as wisdom and truth continues and produce."3

and,

"... In many things I must condemn myself, but I have always remained true to one thing- the inner voice, which set my goal in art and which I hope to follow to the last hour."4

H. Moore:

"There are universal shapes to which everyone is subconsciously conditioned and to which they can respond if their conscious control do not shut them off."

and,

"... I am very much aware that associational, psychological factors play a large part in sculpture. The meaning and significance of

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[1](Ed.) A. Joffe: Man and His Symbols, - "Modern Painting as a Symbol", p. 250.

[2]Max Beckman: On My Painting as quoted in "Modern Artist on Art" ed. by R.L. Herbert, p. 132.

[3]W. Kandinsky: Reminiscences, p. 39.

[4]Ibid., p. 44.

form itself probably depends on the countless associations of man's history. For example, rounded forms convey an idea of fruitfulness, maturity, probably because of the earth, women's breasts and most fruits are rounded, and these shapes are important because they have this background in our habits of perception."1

Paul Klee:

"Presumptious is the artist who does not follow his road through to the end. But chosen are those artists who penetrate to the region of that secret place where pimeval power nurtures all evolution."

and,

"The more horrifying this world becomes (as it is in these days) the more art becomes abstract; while a world at peace produces realistic art."2

and,

"It is the artist's mission to penetrate as far as may be toward that secret ground where primal law feeds growth. Which artist would not wish to dwell at the cental organ of all motion in space-time (be it the brain or the heart of creation) from which all functions derive their life? In the womb of nature, in the primal ground of creation where the secret key to all things lies hidden? .... our beating hear drives us downward, far down to the primal ground ... my hand is entirely the instrument of a more distant sphere. Not is it my head that functions in my work; it is something else ..."3

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[1]H. Moore: On Sculpture and Primitive Art as quoted in Modern Artists on Art, ed. by L.R. Herbert, p. 27.

[2]Paul Klee: On Modern Art , ibid. p.

[3]Paul Klee: Diary , 1915; quoted in Sir Herbert Read: Concise History of Modern Art, p. 180.

CHAPTER 4

THE ANIMA AND MODERN SCULPTURE

As discussed in Chapter 2, Jung distinguishes four developmental stages in the anima archtype. It should be realized, however, that no distinct division exist between the various stages. The ensuing selections were based on the overall properties each piece of sculpture possesses, with emphasis on anima connotations.

It cannot be assumed that entirely arbitrary decisions were made. No doubt personal taste was involved: it is humanly impossible to make absolute objective judgements, especially when dealing with artistic matters. With regard to this, I wish to quote at this point from a paper by August Freundlich, chairman of the Department of Art, University of Miami:

> "While science and art have much in common on the high levels of new ideas and techniques, the scientific method of research is frequently inapplicable in problems concerning art. It tends to distort what is purport to investigate, by forcing the establishment of "facts" and categories, where only events and experience exist. Much of what we are involved in is neither factual or numerical, but intuitive, emphatic and intangivle. Research in art education must, in order to be valid, often be <u>personal</u>, <u>frequently emotional</u> and <u>inevitably</u> creative." (author's italics)[1]

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[1]Introduction to "An Exploratory Investigation of Early Adolescent Expression in Art" - published in the N.A.E.A.'s "Studies in Art Education" volume 9, number 2, winter 1968. Following is the beginning of the introduction to the article:

> "There has been much confusion about the role of art in the Junior High School. Not only is there a great variety of approach to the teaching of art at this level, but there is also much confusion as to what should be the proper emphasis. To a great extent this may merely be a reflection of the lack of knowledge or theoretical framework to support an art program for 12 to 15 year olds. Although we

Jung himself advises along the same line:

> "... Therefore, in describing the living processes of the psyche, I deliberately and consciously give preference to a dramatic, mythological way of thinking and speaking, because this is not only more expressive but also more exact than an abstract scientific terminology, which is want to flirt with the notion that its theoretic formulations may one fine day be resolved into algebraic equations".1

THE PURELY INSTINCTUAL AND BIOLOGICAL LEVEL

The use of the female form as an object of sexual gratification and its artistic expression is to be found throughout modern sculpture although it may take quite different shapes. Pablo Gargallo whose first sculptures in iron, mostly masks, probably were inspired by African prototypes while his "Faunesse" (fig 5) made in 1908 bears many resemblances to sensious temple carvings found in India (fig. 5a.) The seductive twist of the body, the broad hips and presence of pubic hair indicate a strong sexual connotation.[2]

Gaston Lachaise after 1912, when he moved from Boston[3] to New York City, made the series of monumental figure pieces for which he is noted. Some of these works, more than life size, such as "Floating Woman" (1930-33) combine weighty proportions with unusual grace. Some of the

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have a fair amount of literature dealing with the art of a young child, there is an appalling absence of research studies in the area of understanding the art of the junior high school. There is some evidence that present teaching methods have no effect on the quality of art productions of the early adolescent." (Frankston, 1963).

[1] C.G. Jung: Psyche and Symbol, p. 12.

[2] These yaksini or yaksi (singular: Yaksa) or tree-spirit, are in Indian Art symbols of fertility. They are always depicted in the vicinity of a tree, often holding on to one of the branches.

[3] Lachaise was born in Paris and moved to the U.S. in 1906 and studied at Boston.

characteristics found in Gargallo's work we may also find in Lachaise's work. In his "Equestrian Woman" (fig. 6) the treatment of the horse is as sensuous as the woman.[1] The roundness and volume of the breasts are constrasted to the slimness of the legs, resembling the shapelyness of pin-up girls of a later date. This anima manifestation may be related to the Celtic goddess of creativity, EPONA[2] who was often personified as a white mare.

This new pride in the human from such as displayed by Lachaise and Gargallo may have indicated a desire for artistic risks or, as Daniel Berlyne calls it "Epistemic Curiostiy"[3]. It means a new challenge to the artist, however restrained by Victorian sexual attitudes from becoming vulgar.

Contrasted to this, we find no such restraint in some of the contemporary pop-art sculpture. While the population at large is subjected to the newsmedia where previously taboo concepts such as homosexuality, the pill or extra-marital relationships are openly discussed, the slick banality of suburban living and "Sex and the Single Girl" philosophies are portrayed in Wesselman's "Bathtub Collage #3" (fig. 7)[4]

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[1] C.G. Jung: Man and his Symbols , p. 99.

[2] The horse, a mare, here maybe compared to certain anima projections Jung draws our attention to, such as ships and cars are always referred to as "she" and caressed and pampered like "favorite mistresses." C.G. Jung: Man and his Symbols , p. 183.

[3] Epistemology is the theory or science of the method and grounds of knowledge, especially with reference to its limits and validity.

[4] Although "Bathtub Collage" is not a sculpture in the traditional sense, the inclusion of the third dimension does make it sufficiently sculptural to be discussed in this paper. It is of interest to note that Wesselman's latest paintings only concentrate on certain parts of the female anatomy, therefore reducing the sexual element, and as such perhaps

Groom's "Hollywood-Jean Harlow" exposes the vulgarity of the Hollywood sex symbol and her appeal to immature male minds (fig. 8). The idol becomes an anima projection man dream to possess for a night.[1]

Pathos may be seen in Kienholz's "Back Seat Dodge '38" where people escape from the desolation and hypocrisy of a Midwestern Biblebelt society where the sexual urge is regarded as sinful (fig. 9). This unhealthy attitude toward sexual matters as preached by the ministers of many of the fundamentalist sects seems to find an outlet in the subject of a

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operating on Jung's second developmental anima level. Following this a reprint of the article pertaining to his 1968 Chicago Show in Time Magazine June 14th, 1968:

" PAINTING - The Great American Nude

Manhattan Pop Artist Tom Wesselmann, 37, is an artist who believes that the female nude is a subject to which an artist can devote his full attention. To prove his thesis, Chicago's Museum of Contemporary Art has put on view 23 of Wesselmann's pictures dedicated to :the Great American Nude". Accompanying them are five of the pristine assemblages of kitchen and/or bathroom objects that Wesselmann creates to evoke the "typical American home" in which the G.A.N. is presumably found.

Wesselmann is nothing if not thorough, and the show's inventory includes: 36 painted toenails, 13 breasts, eleven legs and eight pairs of lips; he adds for good measure six oranges, three cigarettes, two radios, two pop bottles, one toilet seat, one hero sandwhich, one glass of milk, one Volkswagen and one lemon. Altogether, the lot amply illustrates that, as Director Jan van der Marck observes, 'Wesselmann shows woman as the consumer, both consuming and being consumed.'

But if he presents her as a consumer product, he does so with considerable tenderness, and over the years Wesselmann has tended to move even closer to his subject. Early paintings depict her in full. Later (often shaped) canvases zero in on specific protions of her anatomy: feet that rise like mountains above the seashore, mouths dragging at enormous cigarettes, huge breasts. Yet explicit though the images are, Wesselamnn's nudes are not pornographic. They are too remote for that, too glazed, too impersonal. They could be legendary divorcees, airline stewardresses or Candys who spend all day on the beach and all night in a motel room. It is hard to imagine them arguing over household bills, or dripping the children off at the dentist." (fig. 7a)

[1]One notorious example may be Adolf Hitler, whose mental state has amply been demonstrated during the years 1933-1945 and whose attraction to actresses is well known. He married Eva Braun, a minor talent, at the day of his death.

a young couple copulating the in back seat of an old car left in a ditch.

"Five Dollar Billy" by the same artist shows a side effect of the Industrial Revolution. Man deprived of his conception of personal worth in a hostile environment becomes personified in a garment factory worker reduced to a huge body stretched out over a sewing machine, her little legs as insignificant attributes dangling on the side (fig. 10).

These extreme cases of the expression of the anima archtype are product of social conscious minds and not negative anima manifestations such as the various forms of pornography Jung refers to.[1]

August Rodin, whose chief characteristic may be his extraordinary power in the synthesis of psychicexpression, departs from the classical ideal and his "Danaid" (fig. 12) may be compared to Gauguin's women of Tahiti.[2] Instead of resorting to South Sea primitivism, he depicts a bony torso belonging to a desolate Parisian prostitute, wearily resting from a life of despair so common in France during the nineteenth century.

H. Laurens' "Reclining Woman with Raised Arms" (fig. 13) shows the female form as a scorpion-like creature, her raised arm ready to apply the deadly sting, the embracing, devouring mother image of the anima. It is conceivable that Laurens' sculpture has a negative anima connotation. In "Man and his Symbols" Jung cites a Siberian tale which may have relevance:

> "One day a lonely hunter sees a beautiful woman emerging from the deep forest on the other side of the river. She waves at him and sings:

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[1] C.G. Jung: Man and his Symbols . p. 181

[2] The example used by Jung (C.G. Jung: Man and his Symbols p. 184.)

Oh, come lonely hunter in the stillness of dusk
Come, come! I miss you, I miss you!
Now I will embrace you, embrace you!
Come, come! My nest is near, my nest is near
come, come, lonely hunter, now in the stillness
of dusk.

He throws off his clothes and swims across the river, but suddenly she flies away in the form of an owl, laughing mockingly at him. When he tries to swim back to find his clothes, he drowns in the cold river."[1]

In this tale the anima symbolizes an unreal dream of love, happiness and maternal warmth (her nest) - a dream that lures men away from reality. The hunter is drowned because he ran after a wishful fantasy that could not be fulfilled.[2]

Marino Marini's 1944 Dancer, a bulbous, chthonian figure is not unlike some of the fertility figures (e.g. The Venus of Willendorf) carved by pre-historic people thousands of years ago (fig. 27). We may notice some similarities such as the same emphasis on thighs, belly and breasts with only a slight gesture to facial features.

THE ROMANTIC AND AESTHETIC LEVEL

This level, which is one step removed from the purely instinctual and biological level in Jung's archrypal hierarchy, still retains some sexual elements[3]. Three examples choosen from Henry Matisse;s sculptures strongly indicate to exist at this level. The sinuous curves of his 1907 "Reclining Nude" (fig. 14) and his 1908 "Decorative Figure" (fig. 15) connote to the romantic beauty of "La Bella Simonetta by Piero di Cosimo."[4] This portrait

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[1] C.G. Jung: Man and his Symbols . p. 178.

[2] Ibid., p. 179

[3] Ibid., p. 179

[4] Ibid., p. 184

of a Renaissance Italian girl displays a gracious body whose long, static neck at its base has a snake curled around a necklase, while the elaborate hairdo consists of a series of interwining heavy braids (fig. 15a).

In contrast to the sculpture discussed before, in Matisse's 1929 "Reclining Nude III" (fig. 16) we encounter a slightly more sophisticated approach. In addition to the seductive pose or "Arabesque" as Matisse preferred to call it, we encounter the gracious proprotions of the legs and careful rendition of the skin texture.[1]

Two examples of Aristite Maillol's sculptures could also serve as examples of the romantic and aesthetic level under discussion. Maillol derived all his inspirations from the young girls of Southern France (fig. 11), strong, fleshly maids from the Roussillon with that mixture of innocence and sensuality which was his ideal in womanhood.[2]

Selz in his book on modern sculpture describes his work as follows:

> "The simplicity of his vision, utterly unliterary and devoid of allegoric comlication, is often deeply moving in its grace and stateliness"3

and

> "His sculpture may seem somewhat monotonous and even at times, heavy and unimaginative, but in this case the stubborn repetition of a single theme may be regarded as a dedicated, fervent, almost religious worship of the eternal godess."4

A desire to attain Individuation, as Jung calls it, by opening up the creative

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[1] "Mailloi, like the antique masters, proceeds by volume, I am concerned with arabesque like the Renaissance artists ..." Raymond Escholier: Matisse from the Life, Trans. Geraldine and H.M. Colville, London (Faber &Faber) 1969, p. 138.

[2] He had married one of the local girls who worked in his Banyules tapistry shop and often used her as a model.

[3] P. Selz: Modern Sculpture, p. 157

[4] Ibid., p. 157. The Eternal Goddess is also one of Jung's archtypes, otherwise called "Great Mother". C.G. Jung, Man and his Symbols p. 132.

flow of his unconscious, may be seen in his rejection of Impressionism:

> "Nature is deceptive, if I looked at her less, I would produce not the real, but the true. Art is complex, I said to Rodin, who smiled because he felt that I was struggling with nature. I was trying to simplify whereas he noted all the profiles, all the details; it was a matter of conscience."[1]

Although created at an earlier date (1905-6 versus 1910) than "Study of Summer", Maillol's "Chained Action" (fig. 17) has more sculptural and less sexual connotations. Instead of the static feminine features and inviting gesture we find a strong torso with strong rhythm which could for all its display of muscles rightfully be a male torso. A similar strength we find in his "Study for Summer" (fig. 18). This beautiful bronze impresses one more for its monumentality than for its rendition of the female form. This brings up an interesting point. Although is some artists, such as Henry Moore, we may see a gradual progression from one anima developmental stage to the next one, it is highly conceivable that for one reason or another, be it the prevailing style of an artist community or other personal or social circumstances, an artist may go back to earlier attitudes. We may observe this in an artist such as Picasso who from time to time works in a style one would think he had abandoned many years ago.

Many artists operate at the beginning of their career at the romantic and aesthetic level. Marino Marini with his "Nude 1935" (fig. 19) takes care to preserve the subleties of a young female body while we encounter more massive, sculptural forms in his "Nude 1943" (fig. 20). The same phenomena we may observe when comparing Jacques Lipchitz's "Woman and Gazelles" (fig. 21) sculptured in 1912 with his "Reclining Nude with Guitar" (fig. 22) dated 1928, some sixteen years later.

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[1] Andrew C. Ritchie (ed.) ARISTIDE MAILLOL, Buffalo (Albright Art Gallery) 1945 (as quoted in Sir Herbert Read's Concise History of Modern Sculpture, p. 184.

Degas' love for ballet is well known and we see the gracefulness of that artform echoed in his sculptural studies in bronze and wax (fig. 23). Like other artists such as Roger de la Fresnaye in his "Young Firl Removing her Dress" (fig. 24) dating from 1912, Wilhelm Lehmbruck 1914 "Bather" (fig. 25) and August Rodin's "Torso of Adele" (fig. 26), Degas still retains the sexual attractiveness of the subject as an integral part of his compositions.

THE LEVEL OF SPIRITUAL DEVOTION

Perhaps the most striking examples are provided by the cubist sculptures created by, for example, Lipchitz or Archipenko. At this point I wish to repeat, in part, a quotation from Jung's writings.

> "Although tradition and transmission by migration certainly play a part there are, as we have said, very many cases that cannot be accounted for in this way and drive us to the hypothesis of "autochthonous revival."[1]

The representational and subsequently, sexual aspects of the female form are considerably reduced:

> "Cubism was not one more phase in the evolution in art - an evolution corresponding to social and economic trends: it was a decisive break with tradition. For five centuries European art in all its phases had been committed to <u>representation</u>: from the advent of Cubism onward it was committed to quite another aim, that of <u>substitution</u>. That is to say, the representation of the phenomenal image given in visual perception was abandoned as the immediate <u>motif</u> of the artist's activity, and in its place the artist elaborated a symbol, which might still retain reminiscences of, or references to, the phenomenal object, but no longer sought to give a faithful report of the optical image".[2]

Jacques Lipchitz's 1914 "Girl with Braid" (fig. 28) indeed shows a

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[1] C.G. Jung: <u>Man and His Symbols</u>, p. 117

[2] Sir Herbert Read: <u>A Concise History of Modern Sculpture</u>, p. 54 Italics are Sir Herbert's.

distinct break with his earlier "Woman and Gazelles" (fig. 21): a shift has taken place from sexual appeal to more sculptural forms. Roger de la Fresnaye's "Young Girl Removing her Dress" (fig. 24) with its narrow waist and voloptuous hips has developed into series of angular cones and boxlike structure in "The Italian Girl" (fig. 29).

Alexander Archipenko's 1911 "Seated Mother" is as massive as an Aztec Coatlicue[1], her small upper part in sharp contrast with her birth given large abdomen (fig. 30).

Ossip Zadkine's "Standing Woman" (fig. 31) and Raymond Duchamp-Villon's "Seated Woman" (fig. 32) may seem to have little in common: the first being a chthonian sculpture largely retaining the shape of the stone it was carved from while the latter has a less monumental and more rhythmic emphasis. Both, however, are individaul attempts at deriving at the symbol Read speaks of.

Jung advocates that the acceptance and expression of archtypal images are essential in the maintenance of healthy mental attitudes in any age.[2]

Louis Chauvin's "Motherhood" (fig. 33) may be compared to the sheltering Madonna painted by the 15th century Italian artist Piero della Francesca, an example cited by Jung.[3] In this modern expression of the

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[1] Goddess of Earth and Death, Aztec.

[2] "The study of the symbols of transformation centers upon the basic demand which is imposed upon every individual, that is, the urge as well as the necessity to become conscious of himself, to develop that human awareness which distinguishes the mature personality from the infantile one. For Jung, the path towards this awareness is identical with the process of individuation. C.G. Jung: Psyche and Symbol, Introduction, p. XXXI.

[3] C.G. Jung: Man and his Symbols, p. 118

same archtypal image the gracious flowing garb of the Madonna is rendered in a cubist fashion. Cahuvin's sculpture's garments are closed but the massive body seems to enclose a sheltering cave which by Jungi is called the womb of Mother Earth in which transfomation and rebirth can come about.[1]

The constructivists' approach is from Jung's archtypal point of view the same as the Cubists', only the artistic approach differs.

In Antoine Pevsner's "Torso" (fig. 34) we are not confronted with certain treatment of volume but instead a disposition and interlocking of precisely defined planes, the rhythmic organization of space. In both cases, the cubist's and constructivist's approaches are aimed toward a similar goal, the creation of a more sophisticated archtypal image.

Pablo Picasso in the early thirties created many carved stick statuettes which were subsequently cast in bronze (fig. 35). Although they bear a superficial resemblance to Alberto Giacometti's elongated figures of men and limbs, created some fifteen years later, it would be more correct to classify them psychologically and belonging to magical sculpture, not unlike those found in Etruscan and Iberian tombs. Many artists, sculptors and painters alike, involved themselves in Surrealism and unconscious magic.

> "... for there can be no doubt that the makers of such sculpture aim to create objects which focus and crystallize emotions that are not so much personal as public, and stand in relation to society, not as representations of the external world, much less as expressions of the artist's personal consciousness or feeling, but rather as catalyst of a collective consciousness."[2]

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[1] C.G. Jung: Man and his Symbols, p. 285.

[2] Sir Herbert Read: Concise History of Modern Sculpture, p. 71.

THE LEVEL OF WISDOM TRANSCENDING
EVEN THE MOST HOLY AND THE MOST PURE

At this point of the discourse the author wishes to discuss some of the works created by one of the greatest sculptors of our age, Sir Henry Moore. His monumental output may enable us to see a complete, four level development of the Anima Archtype. During his long and arduous career the exploration of man's deepest psyche has played an important role:

> "... But in conformity with other great artists of our time - Picasso and Klee above all - he has dared to seek below the level of consciousness for those archtypal forms that represent life in its deepest recesses and most powerful manifestations." 1

Henry Moore started his career in 1921, just three years after World War I. It was at the time when Europe was searching for new goals and values, wearily resting from years of senseless fighting. The legacy of the war and its preparatory period was a generation of senseless drifters so adequately described by Ernest Hemingway in his novel "The Sun also rises", left himself caught in the drift of times in his own lifelong safari.

It was in this atmosphere that Moore undertook his first resolute steps in his long career. Many profound changes had already taken place before. Artist such as Boccioni, Picasso. Duchamp-Villon, Laurens, Brancusi and Arp had broken with long established traditions. In contrast to them, however, Moore's approach was of a more earthy nature, no doubt influenced by the English landscape, climate and Nordic legends and traditions.

Among his earliest work we find the 1922 sculpture "Mother and Child" (fig. 36); a heavy chthonial stone carving with mask like features, a child emerging from her earthy mass. No sexual appeal is to be found, no sensuous

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[1] Sir Herbert Read: Henry Moore, p. 257.

curves or smooth skin texture but a raw conceptual approach to woman, giver of life. It may be argued that Jung's example of Gauguin's primitive Tahitian woman[1] would be applicable and therefore we are confronted with the anima's first developmental level.

Like other artists, Mooore was influenced by symbols from foreign civilizations. His 1926 "Reclining Woman" (fig. 37) was inspired by a large Mexican sculpture of the Rain Spirit Chac Moob dating from 948-1697 A.D. Moore's reason to change the sculpture's sex from male to female is supplied by Dr. E. Neumann:

> "To create an archtypal and essentially sacral art in a secularized age whose canon of highest values contains no deity."2

Although this sculpture still displays many of the characteristics of the "Mother and Child discussed before such as the large body masses, a distinct refinement may be noticable and could be regarded as the equivalent to Matisse's "Reclining Nude III" (fig. 16). His artistic maturity gradually takes shape and we may deal here with the Romantic and aesthetic level Jung speaks of.

The archtypal approach Dr. Neumann speaks of was the corner stone of all of Moore's work whereever the female form was explored. His reclining figures of 1938 and 1939 were variations on his 1926 "Reclining Woman". aesthetically influenced by the medium (the flow of the metal) and possibly animalistically changed by his desire to depart from naturalistic and sexual attributes. His attempt, from the point of view of Jung psychology, may be identical with the efforts of the cubist sculptors of the 1910-1920 era. The choice of cast metal may be significant since it

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[1] C.G. Jung: Man and His Symbols, p. 184

[2] Dr. E. Neumann: The Archtypal World of Henry Moore, p. 17.

allows the artist to create a highly polished idol at the level of spiritual devotion.

Sometimes this may be accomplished by more analytical means, by breaking up the female form and arranging the parts according to aesthetic principles such as in his 1959 "Two-Piece Reclining Figure #1" (fig. 41). "Spirit should inform matter, and art ceases to exist when that claim is refused."[2] In his latest works, such as his 1957 "Reclining Figure" (fig. 42 a and b) Moore's genius may have attained the stature of Jung's fourth and highest level of anima development Athena, or Wisdom Transcending even the Most Holy and the Most Pure.

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[1]The name seems to deny any relationship to the human form.

[2]Sir Herbert Read: Origins of Form in Art, p. 99.

CHAPTER 5

ARCHTYPE AND ART EDUCATION

The professional art education should have, besides a direct involvement in the creative process, a deep interest in the psychology of man. W. Lambert Britain in his article "An Exploratory Investigation of early adolescent expression in Art" states:

> "Although the art presently being done at the Junior High School level includes a wide range of activities (Reed, 1957), such as problems in perspective, paintings of still life, lettering plates, stained glass windows, or papier mache animals, very little is done which deals directly with some of the needs, fears, or dreams of the adolescent himself. Such "questionable" topics as sex, rebellion against adults, dislike of authority, or the portrayal of wishes and dreams, are rarely looked upon as being suitable art expression for the Junior High School art program. However, it is around these very things that the adult artist builds his expression"[1]

The archtype is closely connected with the creative process as has been shown in the preceding chapters. Knowledge of archtypal images, the anima being one of them, may help to develop a more naturally constructed art program:

> "The deeper psyche is thus understood to express itself through its imganinative activity, either individually or collectively, and it is in this sense that Jung conceives of its symbolic language"[2]

and:

> "The is widespread belief that the methods of Jungian psychology are applicable only to middleaged people. True, many men and women reach middle age without achieving psychological maturity and it is therefore necessary to help them through the neglected phases of their development. They have not completed the first part of the process of

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[1] N.A.E.A. Studies in Art Education: a journal of issues and research in Art Education, Volume 9, # 2, Winter 1968.

[2] C.G. Jung: Psyche & Symbol, p. XXI

individuation that Dr. M.L. von Franz[1] has described. But it is also true that a young person can encounter serious problems as he grows up. If a young person is afraid of life and finds it hard to adjust to reality, he might prefer to dwell in his fantasies or to remain a child. In such a person (especially if he is introverted) one can sometimes discover unexpected treasures in the unconscious, and by bringing them into consciousness strengthen his ego and give him the psychic energy he needs to grow into a mature person"[2]

Sir Herbert Read in "The Origins of Form Art"[3] states:

"Patient analysis of the scribbling activity in children, such as that conducted by Mrs. Thoda Kellog among infants in San Francisco, shows that there is a progressive discovery of basic forms. The circle, the cross, the square from which is our old friend, the Mandala - a circle divided into four section."4

Sir Herbert Read in "Education through Art" proposes:

"... that psychic equilibrium, which is the basis of all equableness and intelectual integration, is only possible when this integration of formal elements below the level of consciousness is allowed or encouraged to take place, which it notably does in all forms of imaginative activity - day-dreaming, spontaneous elaboration of fantasy, creative expression in colour, line, sounds and words."5

and continues on to say:

"Generally speaking, integration should be 'allowed' to take place We must learn the secret of action in non-action, which plays such an important part in Eastern philosophy and religious instruction. 'The key is this,' says Jung; 'we must be able to let things happen in the psyche, for us, this becomes a real art of which few people know anything. Consciousness if for ever interfering, helping, correcting, and negating, and never leaving the simple growth of the psychic processes in peace. It would be a simple enough thing to do, if only simplicity were not the most difficutl of all things. It consists solely in watching objectively the development of any fragment of fantasy."6

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[1] Dr. M.L. von Franz is one of the editors of C.G. Jung's Man and his Symbols, (author's note).

[2] C.G. Jung, Man and his Symbols, p. 274.

[3] Sir Herbert Read The Origins of Form in Art, p. 86.

[4] R. Arnheim, Toward a Psychology of Art, p. 337.

[5] Sir Herbert Read, Education through Art, p. 191. Italics are Read's.

[6] Ibid., p. 192. Italics are Read's.

On the importance of a knowledge of the psychic processes R. Arnheim states:

> "The art teachers of the twentieth centuy are working on assumptions that are new in the recent history of the craft. They believe that art is not the privilege of a few people but a natural activity of every human being: that a genuine culture depends less on the rare geniuses than on the creative life of the average citizen, and that art is an indespensible tool in dealing with the task of being. Art is considered one of the ways of producing mature, complete and happy people. This has made the task of the art teacher difficult because it presupposes more than specific skills. It requires some knowledge of the capacities, needs and development of the human mind."[1]

The contemporary art teacher, therefore, is confronted with many problems peculiar to his age. No longer is he the tool of Industry such as in the late nineteenth Century, nor does he belong to the class of good willing ladies who considered the teaching of art as decorative frosting to help children from the upper classes to attain some social sophistication. In our technological age the art educator plays a role of ever increasing complexity.[2] Under the present system of mass education his position can no longer be only that of an inspired individual. Other educational material which competes for the time on the school curriculum and which appears to many people, and especially administrators, to be of greater value because of its highly structured nature, exerts pressure on the art teacher to acquire the 'knowledge of the capacities, needs and development of the human mind' Arnheim speaks of.

The preceding discourse has attempted to show the importance of

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[1] R. Arnheim, Toward a Psychology of Art, p. 337.

[2] The author refers to the creative spending of leisure time, the increasing pressure of technology on the life of the individual and to the ever increasing number of people which may be considered unemployable in the foreseeable future.

the human psyche. In particular the author has focused his attention to the collective part of the unconscious because only a collective tendency or pattern can be subjected to scientific inquiry.

CONCLUDING STATEMENT

The archtype, being so closely connected with the creative process, demands attention from the professional Art Educator. His efforts to contribute towards the development of the total personality make a knowledge of the workings of the human mind essential. Sexual impulses, for example, are rarely taken in consideration when art classes are conducted or curricula essembled, and yet the sexual impulse is perhaps the strongest single force influencing the student's daily behaviour. Rather than ignoring these character traits and having them expressed exclusively on the dance floor or by other means, not sanctioned by our society, the art teacher could be instrumental in channeling this force into the total aesthetic expression of the adolescent. Sexual matters are rarely considered without strong inhibitions:

> "Around the thought and the act of sex there hang a confusion and a danger, a tension and a fear which far exceed those hanging over any other normal and useful part of life in our culture, the tension horries us not only in extreme forms, whether ridiculous or horrible, but also in the dim, nagging form, so familiar that we hardly notice it, of ignorance and doubt.
>
> Throughout the rich and urban West, though most of all in the Anglo-Saxon West, many, perhaps even most, people spend their whole lives in hesitation and confusion about sex and love."[1]

Human nature takes its course, however, and sexual expressions of a pornographic nature are quite prevalent. Jung regards these as negative attitudes toward the anima archtype (or animus archtype in case of a woman.)

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[1] Wayland Young: Eros Denied, p. 1.

A positive attitude may be established when the individual is allowed to express this universal symbol in his artistic creations. The preceding discourse has been a careful attempt to show a possible relationship between the anima archtype and modern sculpture; how modern man expresses himself through the archtypal form in his quest for Individuation.

In Art Education, it is precisely this process of Individuation, this process of developing the "whole man" we are concerned with. So far, Art Education has mainly focussed its attention to children of elementary and pre-school age. Gradually, however, we notice a greater empahsis on the inclusion of art in the High School curriculum.

It may be expected that the adolescent, who is in the process of undergoing many physical and mental changes, expresses himself on a different level from the elementary school child. Although a knowledge of the mental processes is essential for every educator, it may be argued that such knowledge is especially essential when dealing with a vulnerable adolescent who is in great need of professional help at this critical point of his development. Jung's theories appear to the author to bear specific relevance to this aspect of Art Education and I have attempted to open up a new avenue in pedagogical thinking.

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Fig. 1. Albert Wolff, Monument to Friedrich-Wilhelm III 1868

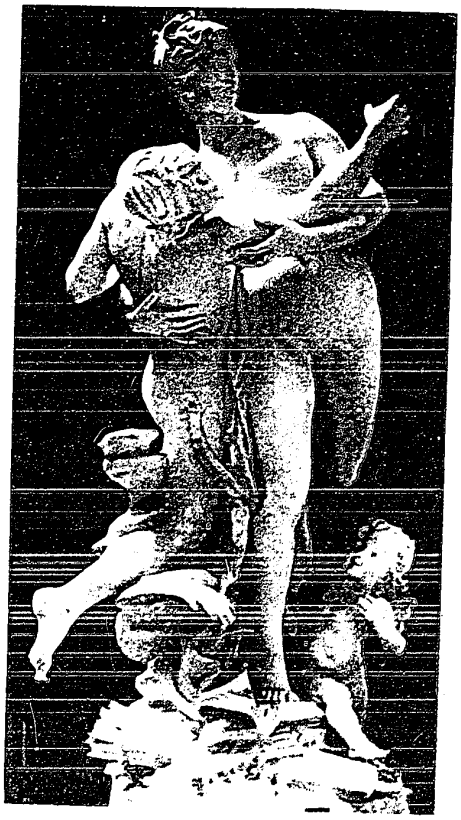


Fig. 2. Leopold Morice
Diana and Endymion
1900

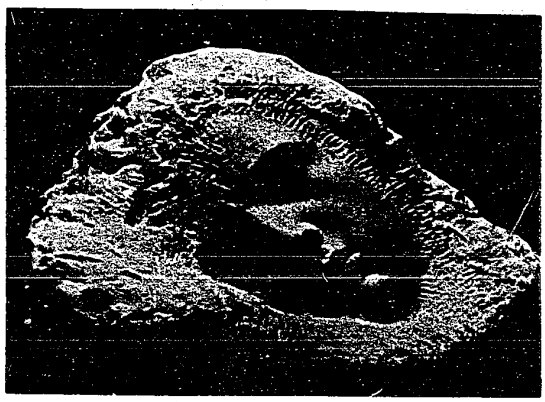


Fig. 3. Constantin Brancusi
Sleeping Muse 1906
(1st version)

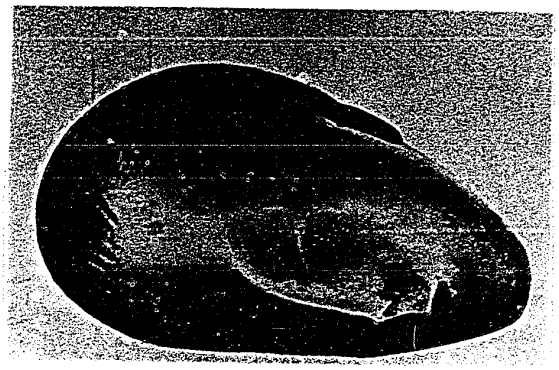


Fig. 4. Constantin Brancusi
Sleeping Muse 1910

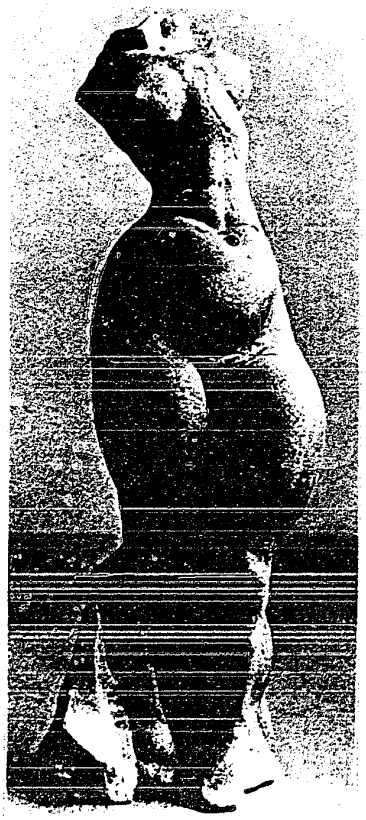


Fig. 5. Pablo Gargallo
Faunesse 1908

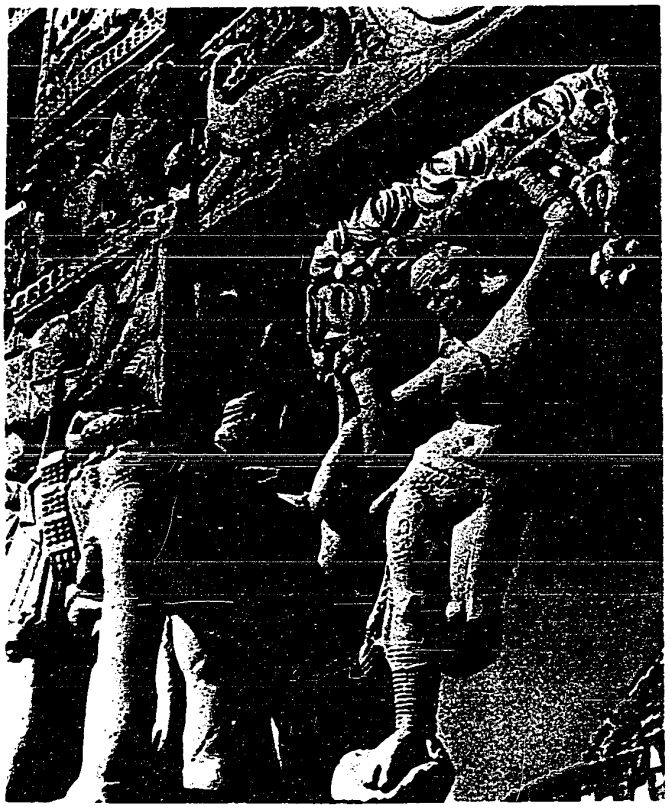


Fig. 5a. Yaksht, East Gate, Stupa no.1 Early 1st C. B.C. Sancht, India

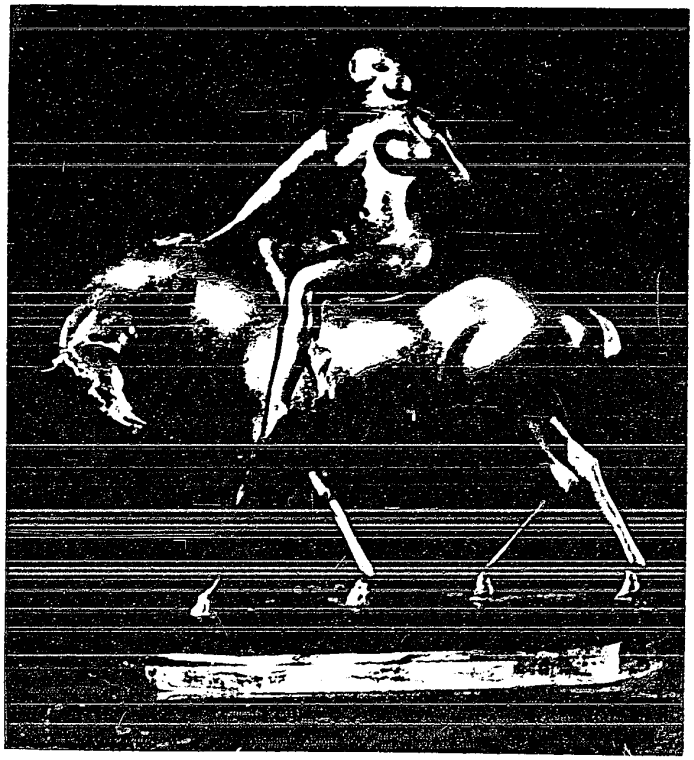


Fig. 6. Gaston Lachaise Equestrian Women

Fig. 7. T. Wesselman
<u>Bathtub Collage #3</u>, 1963

Fig. [illegible] T. [illegible]
[illegible] Art [illegible]

Fig. 8. R. Grooms
Hollywood (Jean Harlow)
1965

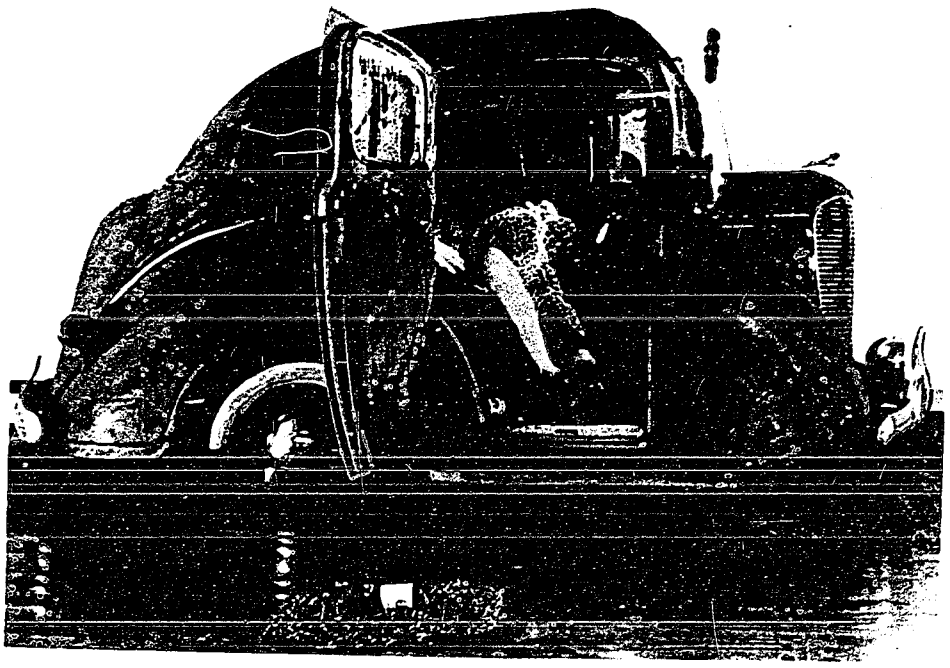


Fig. 9. E. Kienholz
Backseat Dodge '38

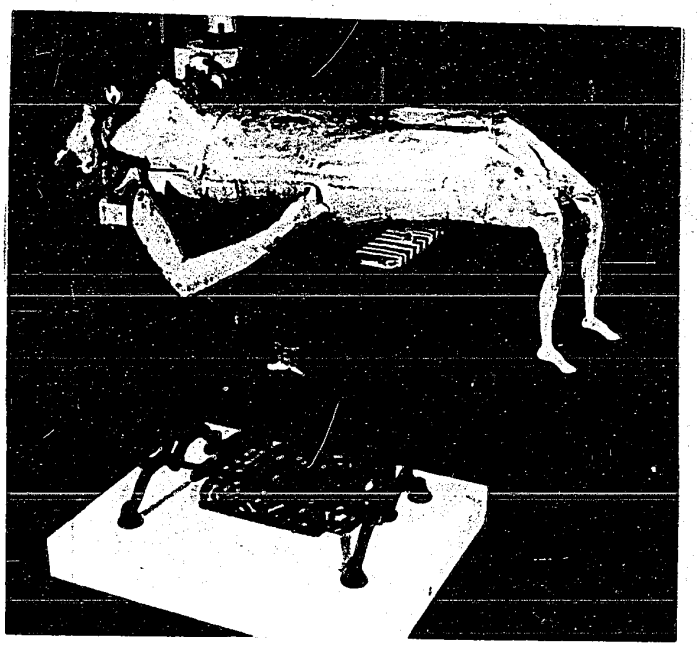


Fig. 10. E. Kienholz
Five-Dollar Billy 1963

Fig. 11. A. Maillol
Pomona 1910

Fig. 12. August Rodin
Danaid 1885

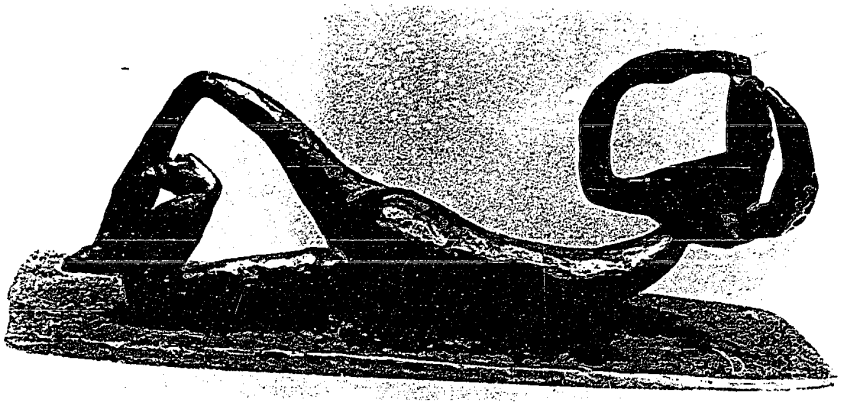


Fig. 13. H. Laurens
Reclining Woman with Raised Arms 1949

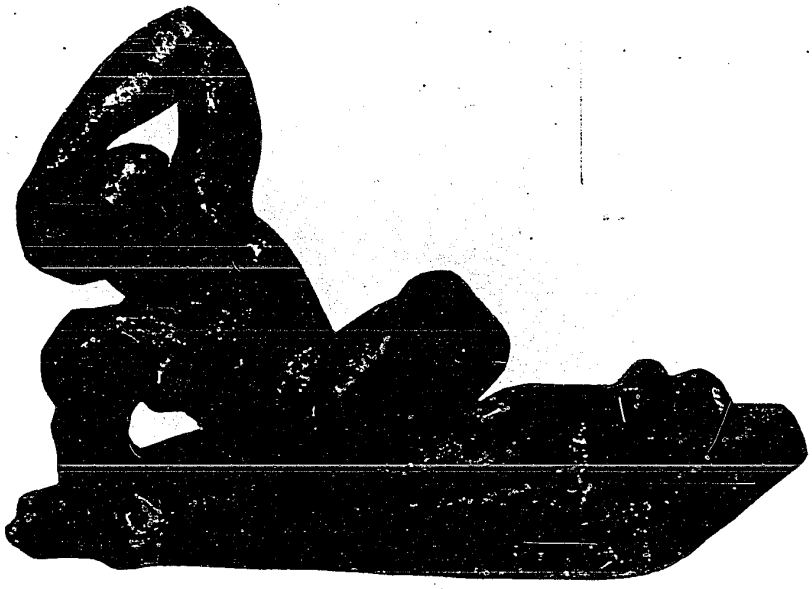


Fig. 14. H. Matisse
Reclining Nude 1907

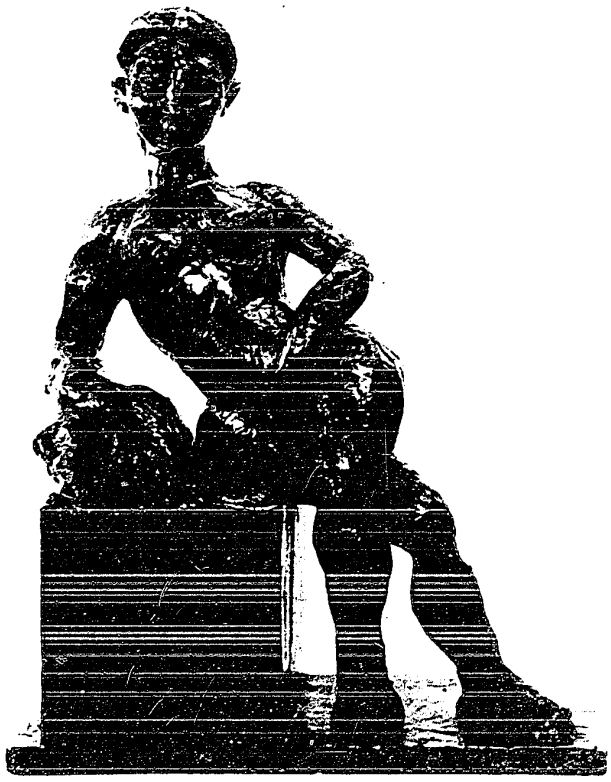
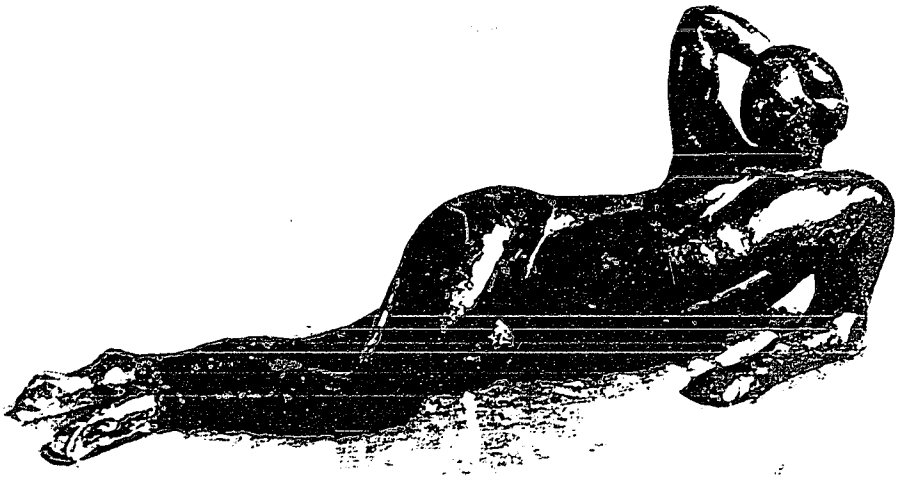


Fig. 15. H. Matisse
Decorative Figure
1908

Fig. 15a. Piero Di Cosimo
La Bella Simonetta



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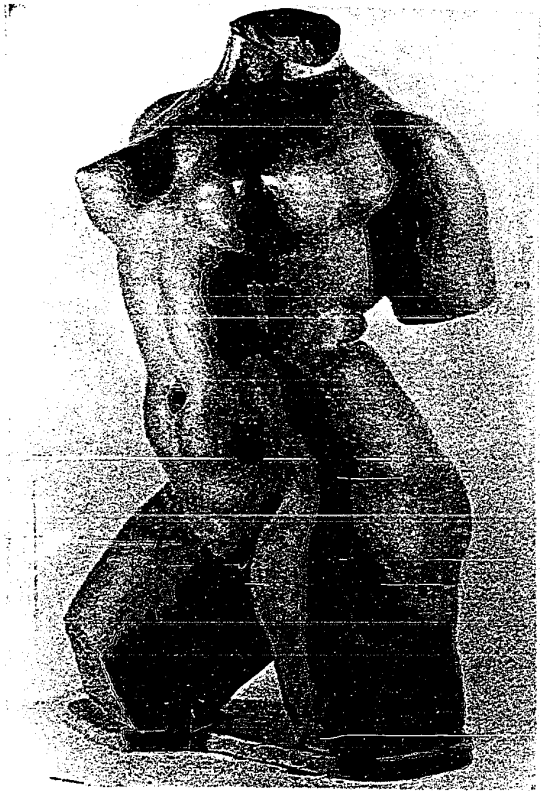

Fig. 17. Aristide Maillol
Chained Action
c. 1905-6

Fig. 18. A. Maillol
Study for Summer
1910-11

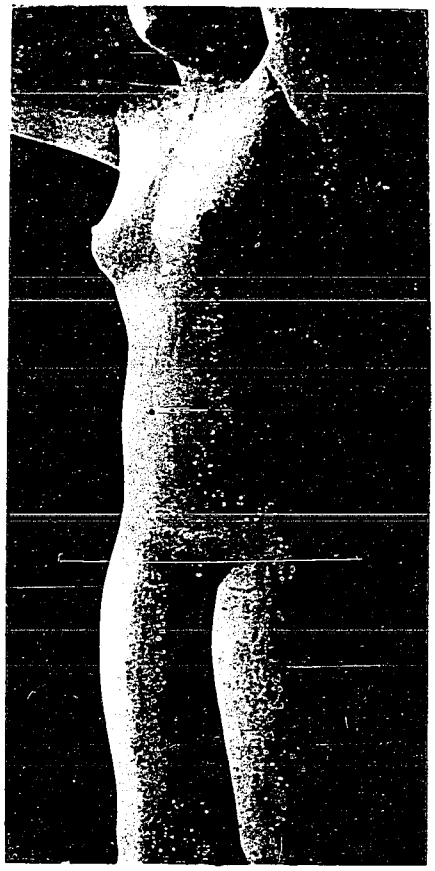

Fig. 19. Marino Marini
Nude 1935

Fig. 20. Marino Marini
Nude 1943

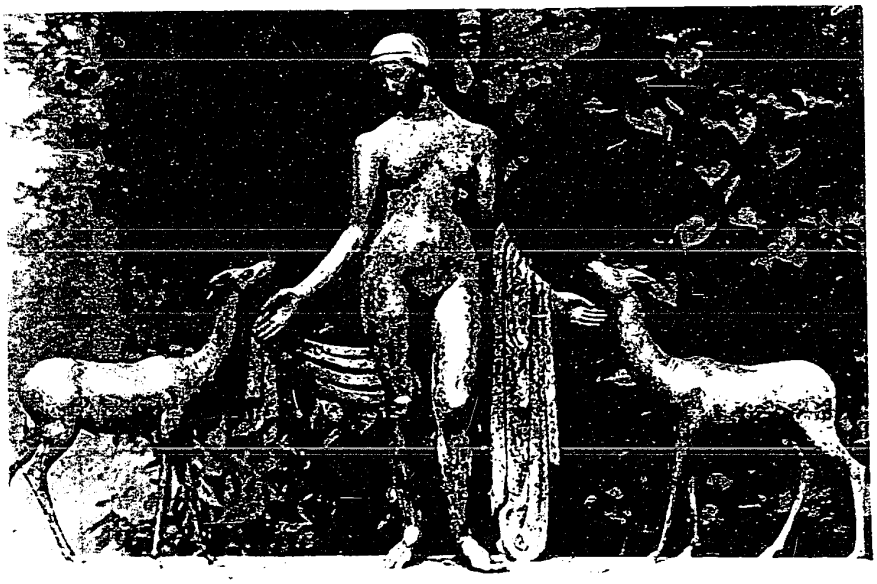

Fig. 21. J. Lipchitz
Woman and Bird, 1916

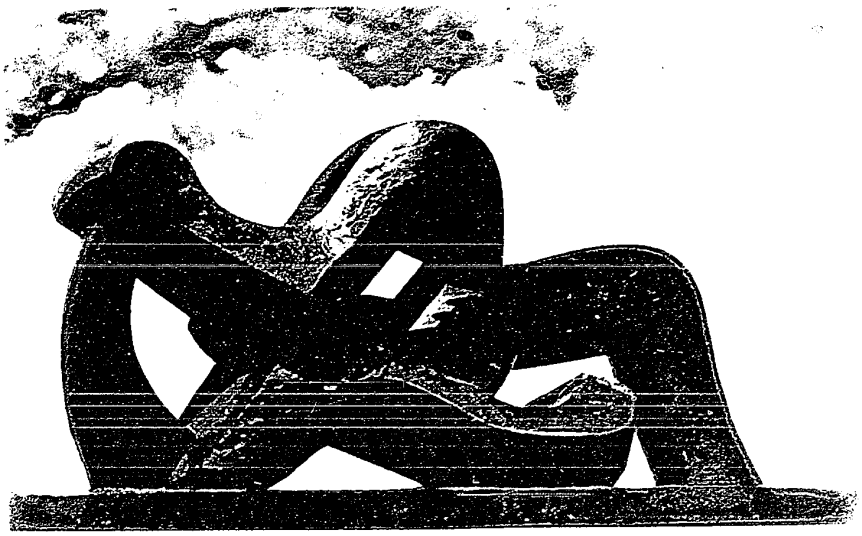

Fig. 23. E. Degas
Grand Arabesque Second Time
1882-95

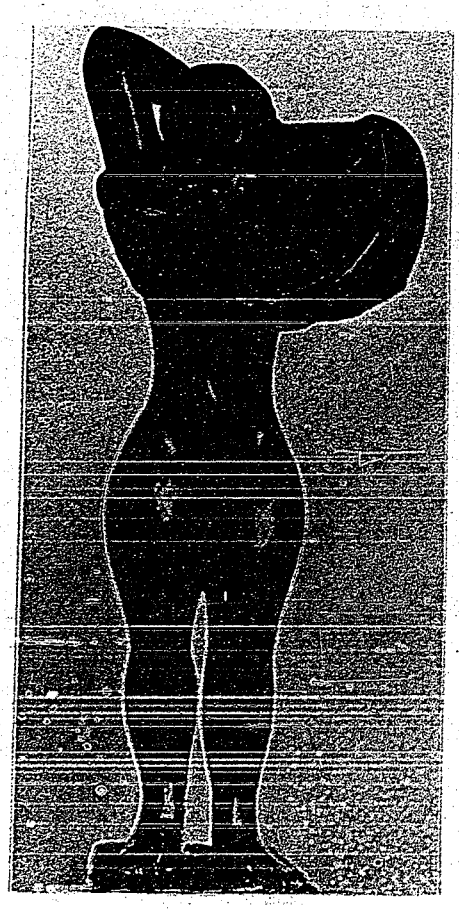

Fig. 24. Roger De La Fresnaye
Young Girl Removing her
Dress 1912

Fig. 25. Wilhelm Lehmbruck
Bather 1914

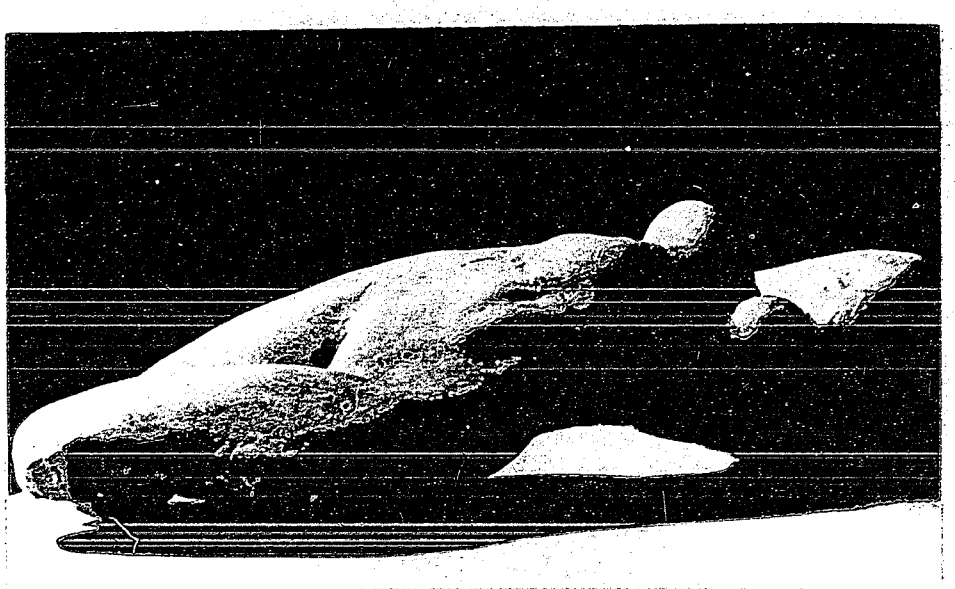

Fig. 26. August Rodin
Torso of Adele 1882

Fig. 27. Marino Marini
Dancer 1944

Fig. 28. J. Lipchitz
Girl with Braid 1914

Fig. 29. Roger De La Fresnaye
The Italian Girl 1912

Fig. 30. A. Archipenko
Seated Mother 1911

Fig. 31. Ossip Zadkine
Standing Woman 1920

Fig.32. Raymond Duchamp-Villon
Seated Woman 1914

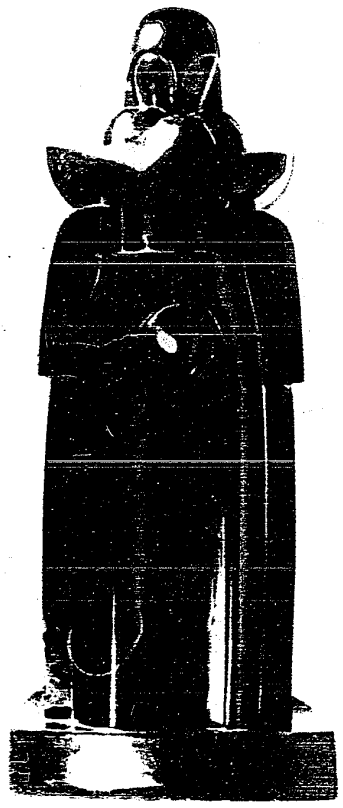

Fig. 33. Louis Chauvin
Motherhood 1913

Fig. 34. Antoine Pevsner
Torso (Construction)
1924-6

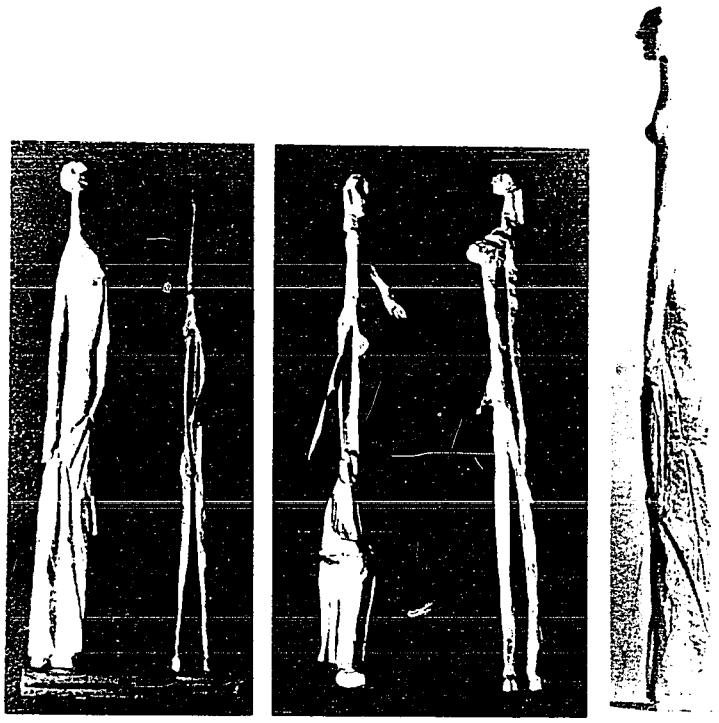

Fig. 35. Pablo Picasso
Stick Statuettes 1931

Fig. 36. Sir Henry Moore
Mother and Child 1932

Fig. 37. Sir Henry Moore
Reclining Woman 1928

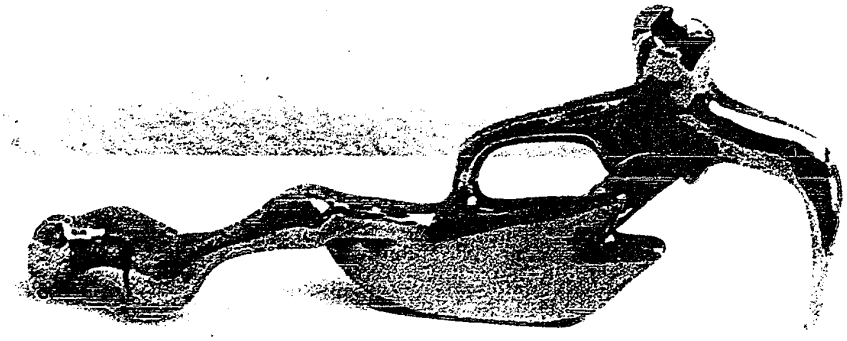

Fig. 38. Sir Henry Moore
Reclining Figure 1938

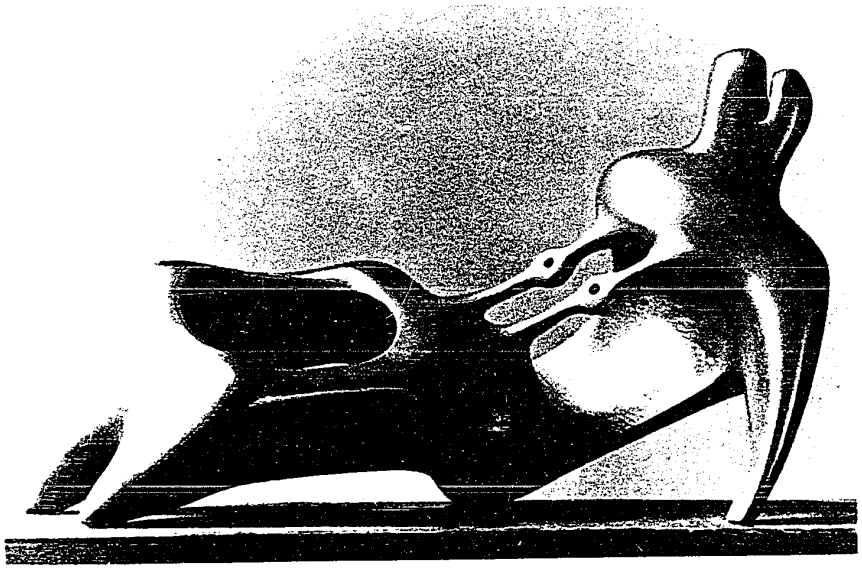

Fig. 39. Sir Henry Moore
Reclining Figure 1939

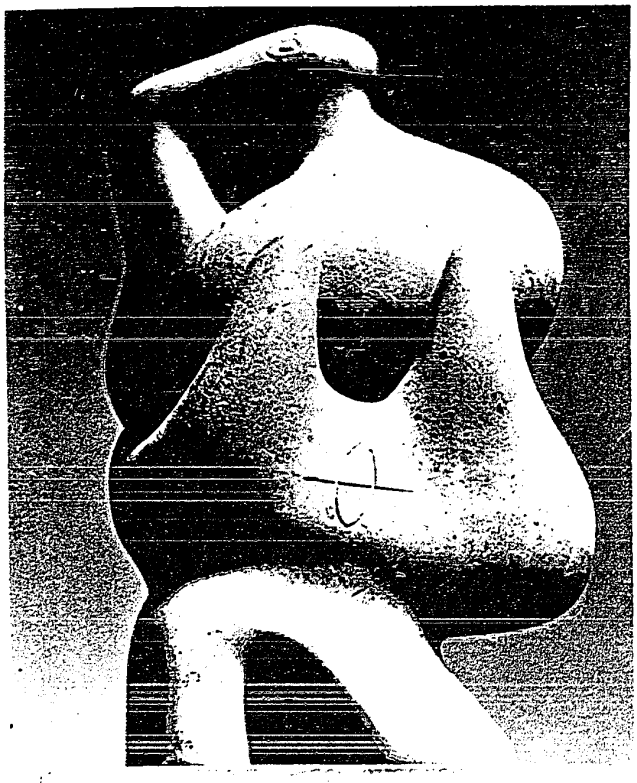

Fig. 40. Sir Henry Moore
Composition 1931

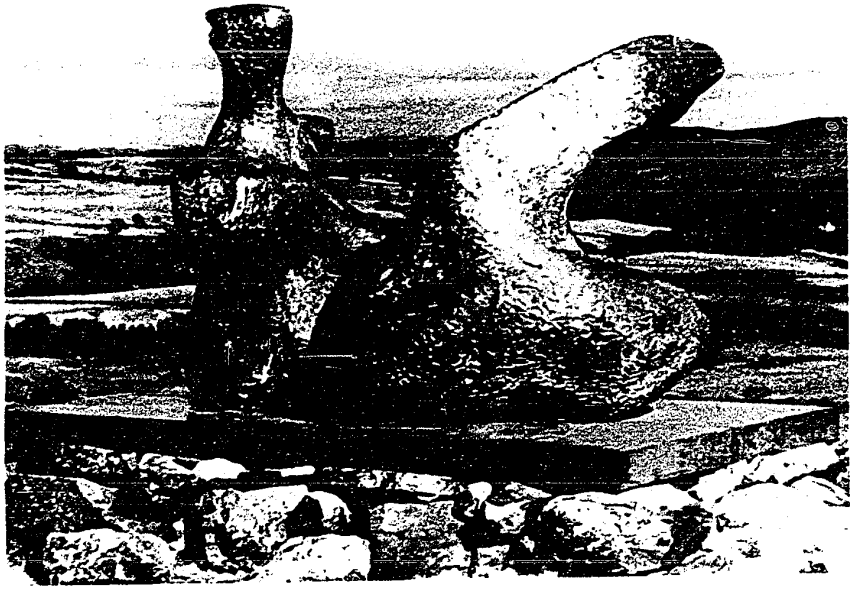

Fig. 41. Sir Henry Moore
2-piece Reclining Figure #1
1959