

ART AND THE INDIVIDUATION PROCESS: ART AS ALCHEMY

RUNNING HEAD: Art, Individuation, Alchemy

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ABSTRACT

This paper, which includes color pictures of some thirty-one [31] of my paintings, grew out of an exhibition of some of my art, held in Victoria BC in July and August, 2009. Following Jung, my art is a kind of active imagination, a meditative process meant for the sake of gaining consciousness for the sake of the Self, one's totality. This is art as alchemy. Since my art is symbolic, the meaning of the images is not evident, particularly to viewers not used to the significance of symbolism. I therefore decided to amplify the archetypal nature of each painting in order to suggest their symbolic meaning, without pretending that I am capable of delving into their full significance with discerning clarity. In fact appreciation of the meaning of each painting for the individual artist comes through self-reflection on the painting as well as associated inner [dream, vision] and outer synchronistic experiences.

It is as if we did not know or else continuously forget, that everything of which we are conscious is an image and image is psyche. C.G. Jung (as recorded in Theodor Abt, 2005, p. 15).

It is as if something somewhere were known in the form of images – but not by us. Marie-Louise von Franz (ibid, p. 7).

ART AND THE INDIVIDUATION PROCESS: ART AS ALCHEMY

Introduction

The psychology of C. G. Jung emphasizes the central importance of the image to becoming conscious. The high importance of the image for the growth of consciousness is related to the fact that images are intrinsic to life. In fact, according to Jung, becoming conscious involves the transformation of a drive stimulus into consciousness via the image, which he regards as “the cultural instinct *par excellence* (ibid, p. 24).” Thus, dreams, visions and true fantasy [*fantasia vera*] constitute primary sources of images that can potentially enlarge consciousness and the experience of life.

Jung encourages a form of meditation he calls Active Imagination that can take many forms, including writing, dancing, painting and working in other art media. Whereas dreams provide access to the unconscious, even the deeper or collective unconscious in a relatively passive process, active imagination is the Royal Road to the unconscious. The advantage active imagination has over dreams is that, whereas dreaming is a passive process that happens to the dreamer, active imagination essentially involves a dialogue between the conscious ego and the archetypes of the collective unconscious. It is a dynamic

process that engages the psyche according to its actual concerns and involvements at the moment, at least according to what is actually constellated in the unconscious psyche at the time.

The ability and importance given to registering images from the unconscious into consciousness dates back thousands of years, in some places as early as some 40-60, 000 years ago, in ancient rock paintings found throughout the world at a time, which Theodor Abt (2005, p. 16) characterizes as the *dawn of the human spirit*. Art as active imagination is an important way for the contemporary individual to activate the deeper sources within in order to augment individual consciousness and further the process of individuation. When art is based on true fantasy, it can also bring to conscious awareness new aspects and qualities of consciousness for the culture at large.

The meaning of images that emerge into consciousness through dreams, art or active imagination has its roots in what was formerly essentially unknown and typically inaccessible to consciousness. For art in general cultural distance, reflection and the study of changing historical art expressions can bring to conscious awareness the meaning of major cultural and political movements and the evolution of consciousness. Similarly, with a self-reflective religious [spiritual] attitude, the meaning of a painting or series of paintings done as a form of active imagination can become more conscious over time by taking into account synchronicity or meaningful coincidences between the painting, dreams, visions

and life experiences. This process can be aided by amplifying the images with both personal associations and archetypally relevant material. The more functions of consciousness brought to bear in examining the image, the wider the potential understanding.

Amplifications on Individual Paintings

These images are not pre-calculated but are spontaneous products from the unconscious that appear in dreams either fully painted or drawn, or as unfinished but inviting completion with the aid of the artist's imagination. The purpose of this meditation process is to gain consciousness for both the sake of a meaningful life and for the sake of the realization of the Self. What follows are amplifications on archetypal images depicted in individual paintings. Since the images have archetypal references, they depict fundamental ways of apprehending life and blueprints for action. This is the reason for their psychological importance and reality. There is no attempt to bring in personal references in this presentation, but that is essential for the process to be meaningfully integrated by the artist. At least, there is a need to witness and reflect on the archetypal patterns depicted in the paintings as they are being subjectively experienced synchronistically.

Cycle of Creation and Dissolution



This series of images were originally painted in 1983. The background container/frame was put together and painted in 2009, something I had long wanted to do, and all the panels were placed according to a proper sequence. The panel of the human-looking figure with one arm raised and another pointing downwards was also painted in 2009, as the original was lost. The symbolic significance of this series of paintings can be understood with reference to both the Judeo-Christian myth of creation and the Hindu cycle of creation and dissolution. The images depicted here, in fact, consist of a creative synthesis of the Judeo-Christian tradition and the Hindu tradition.

According to Genesis I: 2, in the beginning “God’s spirit hovered over the water,” a statement that would parallel the image of the top panel. The second panel that is a yellow outline of a head is similar to God saying “Let there be light (Genesis I: 5).” The third fourth and fifth panels are images of God the Father, the sixth panel, God the son, and the seventh panel, could be taken as an image that implies that the Holy Spirit can potentially move to bring re-creation out of the matrix of blood. The son figure is shaped in a way that is similar a symbol found in the Masonic tradition and the earlier Goddess tradition [EXHIBIT 1]. Its leftward motion, judged by the position of the hands, indicates a movement into the unconscious. The brown stripes on the blue shirt suggest integration of emerging contents from the unconscious to ego consciousness. The end result is a splotch of blood, where blood refers to Eros or relatedness through the son figure, paralleling Christ’s reference to his blood, which he encourages his disciples to drink.

EXHIBIT 1



Regarding the Hindu tradition, the three panels with the image of a head parallels the Hindu Brahma, Vishnu and Shiva, Creation, Preservation and Dissolution. The symbolic value of the head is that of the seat of meaning and of creation. The second figure is a Vishnu like figure with a nose of earth, indicating the alchemical *coagulatio*, or relatedness to the ego, which gives it the value of permanence or preservation. The third figure, with 4 streams of tears, is similar to Shiva, the God of dissolution for re-creation. That there are four tears means that it is dissolution through the Self of wholeness.

The Path of Descent



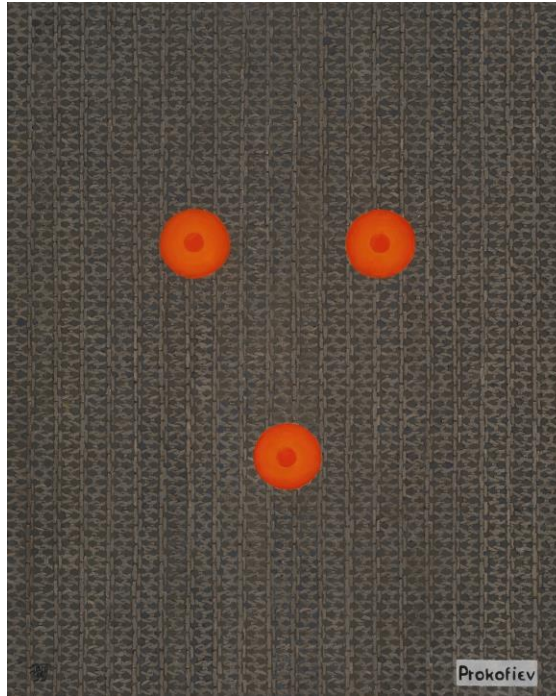
The many colors in the image remind one of the alchemical *caudo pavanis* or peacock's tail, which announces victory in the Quest. The different colors imply differentiated feeling values. The downward direction of the path indicates the need for a descent of awareness to lower psychic centers. The red background suggests containment in Eros or life-relatedness.

Spiritual Position



The burnt-sienna chair symbolizes one's position/authority in the same way that a throne symbolizes royalty or religious authority. In this case the elegant nature of the chair suggests subtlety and refinement, and the red-brown color, Eros that is related to the ego. The yellow-ochre floor reminds one of the alchemical yellow-earth, which refers to spiritualization of the earth or one's ground of being. The plants on the left are vibrant and green indicating healing, hope and a healthy relationship with the vegetative psyche.

Womb of Life



The reference in the painting to Russian Composer, Sergei Prokofiev, is that he wrote an opera called *The Love for Three Oranges*, based on a Fairy Tale of the same name by Giambattista Basile. The tale is about a young prince cursed by a wicked witch, who traveled to distant lands in search of three oranges to free three princesses, one contained in each orange. The number 3 symbolizes insight and process. The psychological task is through love to free the instinctive feminine from the witch-anima's manipulative power-drive. The three orange balls are shaped in a descending triangle reminiscent of the Tantric symbol for the divine feminine womb of life. This understanding is supported by the grey-brown interlacing net-like background, which suggests relatedness to all life at an instinctive level. The grey-brown color indicates the alchemical *coagulatio*, and relatedness with ego-consciousness. The black ground behind the net indicates the source of these dynamics lies in the creative unconscious.

Creative Voice



The emphasis here is the large open mouth bordered on the top by white teeth. The teeth symbolize the ability of biting through. The mouth is related to the throat chakra and is the location for the voice and the word, the *logos*. A large open mouth with black space therefore seems to suggest creation *ex nihilo* and externalization through the word. This image is the partial head of the fool, who initiates new beginnings. The two eyes being circles with central dots suggest the fool sees with the eyes of the Self or with consciousness of differentiated wholeness. Two allows for the differentiation of the new spirit depicted here. A circle with a dot in the center symbolizes both gold and God in the manifestation. The black hair means the fool connects one to the unconscious. The brown background indicates the alchemical *coagulatio* or relatedness to the conscious ego.

The Path Chalked Out



This dream image was seen on an exterior walkway, indicating that the path of life centered on the Self has been chalked out. The design is a square *mandala*, with an earth-yellow center, indicating the path is shown as evolving around the central sun. The ochre-yellow center indicates illumination with the sun of consciousness. Most of the colors in this pastel image are earth-tones, where earth-tones indicate the alchemical *coagulatio* that, with the different colors, suggests differentiated relatedness to ego consciousness. Thus, differentiated consciousness and intelligence at the dynamic level of being can be incorporated in one's path of consciousness-life. The horizontal and vertical bars appear to move either to the left or to the right, depending on one's subjective state of mind. Leftward movement opens to the unconscious and emotional depth, rightward movement towards increasing the light of consciousness.

Eros and the Primal Psyche



Symbolically the head is the seat of meaning. The psychological task for contemporary people is integration of aspects of the primal psyche that have been repressed for thousands of years. What were, in pagan times, gods and qualities related to nature like Dionysus and Pan, became the devil or demonic. The man with the red hair could be related to the war-god, Mars, or the devil, while the other black-haired man is a strong primal shadow figure given his dark hue and black hair. The tattoo on his nose suggests primal intuition. When figures come in two's, there is the possibility of seeing differences and differentiating. The indian-red boat indicates a philosophic and psychological container based on Eros rooted in the earth. As it is pointing to the right it is directed toward consciousness. This allows the experience to be assimilated to ego consciousness. The cool blue background suggests spiritual detachment

and sublimation regarding the meaning depicted by the two heads and the transformation of the energy they represent.

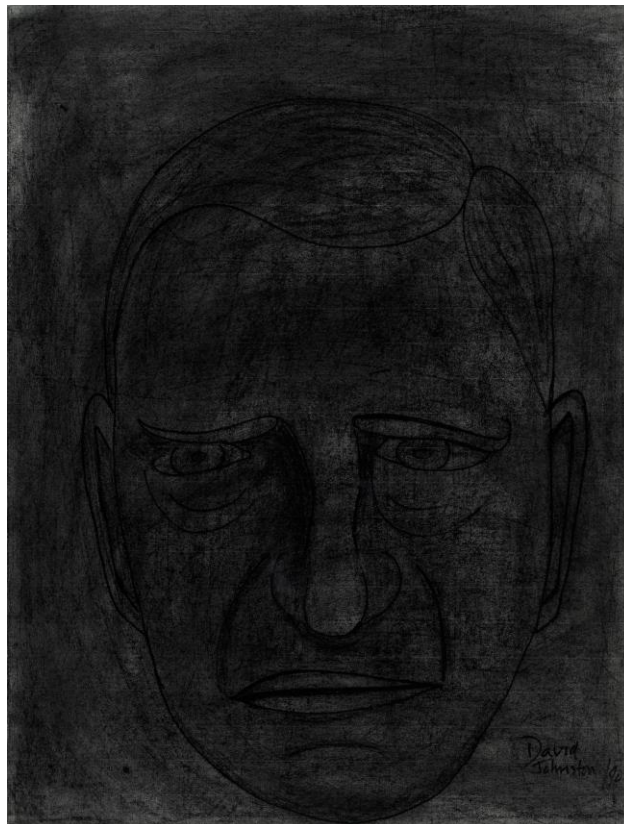
White Spirit Bear



The white bear is contained in a fire-*mandorla*. In Northern British Columbia a white bear exists, known as a Kermode bear, which is a variation of the brown bear. In the first nation culture its unique coloration gives it a special status as a spirit bear. The color white indicates purity. Generally the bear symbolizes strength and courage and is therefore, for the first peoples, a totem for warriors and leaders. The fact the bear hibernates in the winter carries the projection of it going into a trance or dream world during this time. For these reasons, the bear can also be a totem for shamans.

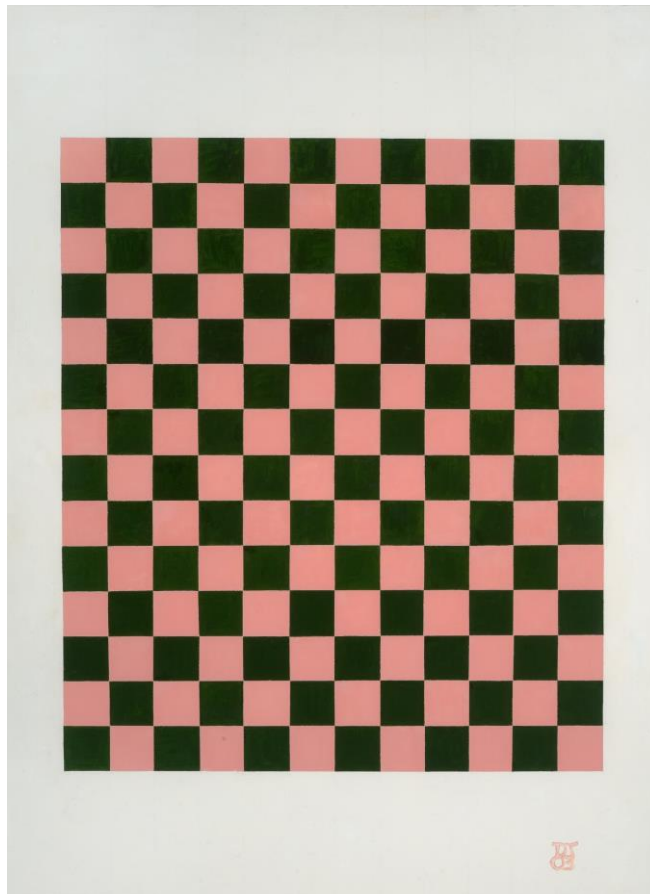
A *mandorla*, which is the Italian word for almond, consists of two intersecting circles with the same radius; it is also known as the *Vesica Piscis*, the womb of the universe, which is a root symbol in sacred geometry. The *mandorla* is, therefore, a sacred space that integrates the opposites in a *coincidentia oppositorum*, including the supernatural and natural, heaven and earth, and divine and human. The encircling fire, which has the symbolic significance of immortality, enhances the sacredness and liminality of this symbolic image. The white spirit bear in this painting always remains in this liminal space, effecting life-transformation that requires divinely sanctioned strength and courage emanating from the Self.

Nigredo



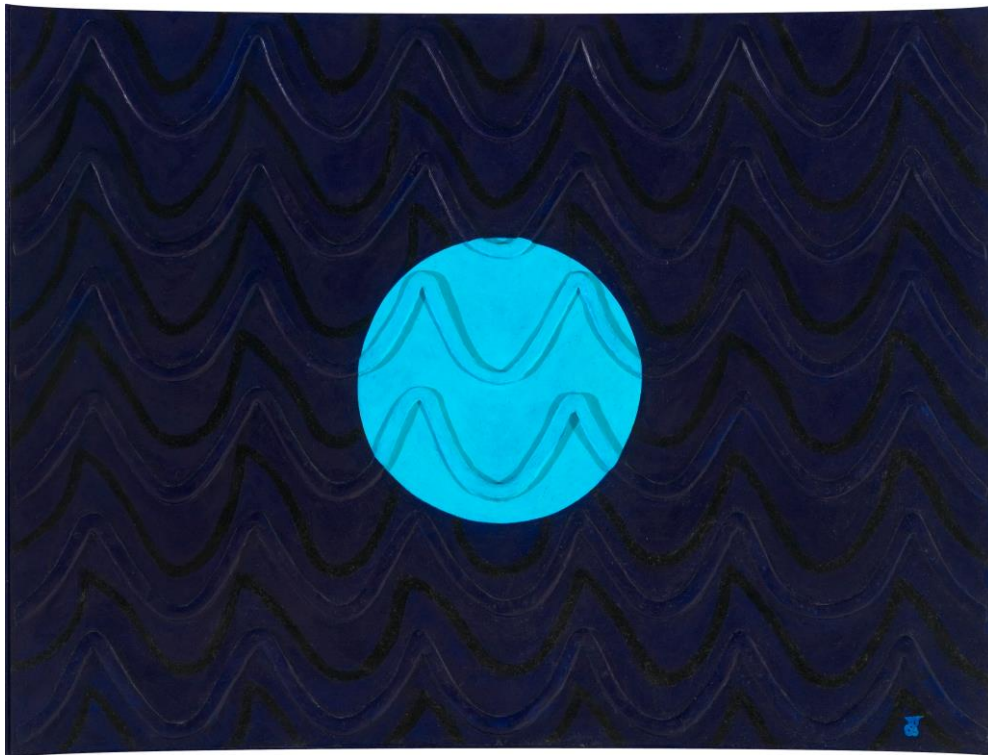
The head depicted here is black against a black background. The alchemist recognizes periods of darkness, when they felt mired down in a state of melancholy or depression. They referred to it as the *nigredo* or blackening. They recognized this as a necessary aspect of the alchemical work, and lived through the experience until another state of being took over, often the *albedo* or whitening, which refers to a state of being passive and receptive. The head is the seat of meaning, here related to the *nigredo*. Periods of depression can be harnessed to reflect on one's life in order to re-direct the libido, eventually, in ways that enhance vitality.

Soul-Order



This is an image of a vertical rectangular squared board, with dark green and pink squares. Squared boards symbolize the natural ordering of the Self or soul-ordering beyond human appetites and desires. The vertical thrust indicates spiritual relatedness. Pink is red softened by white, and is a color of Eros and love, a color related to the heart center. The alchemists wrote about the blessed greenness as a desired state of being, where green can refer to the Holy Spirit, the sensation function, life, healing and hope. The ordering principal depicted here does not come from the ego, but the Self, the center of being and wholeness.

Hidden Sun Emerging



According to alchemy there is an invisible sun in the center of the earth that suggests spiritual intelligence in the depth of nature. Alchemy also speaks of

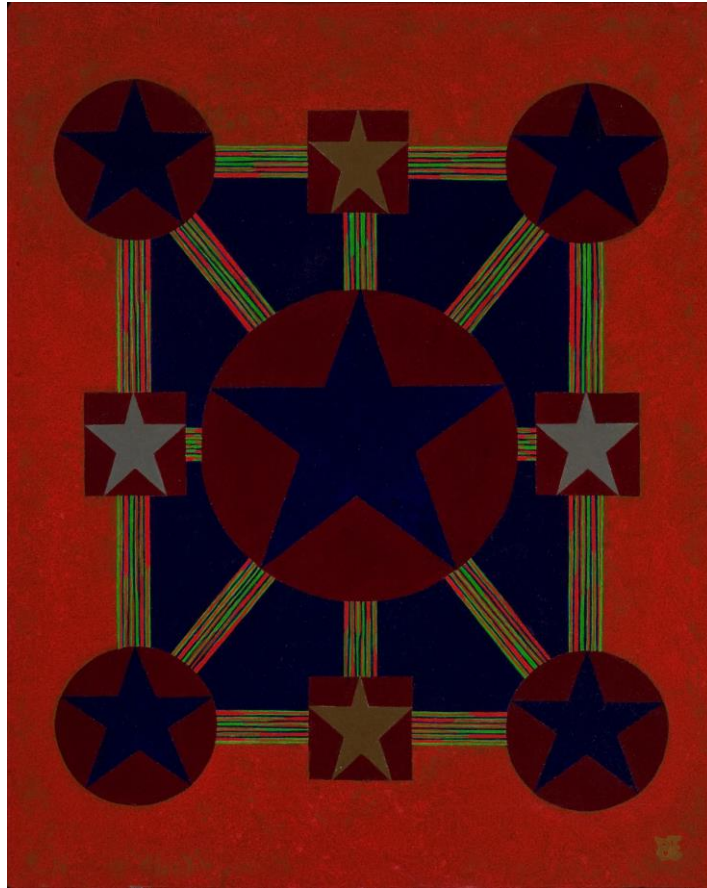
scintillae or star-like points of intelligence in nature. In this image a spiritual sun of consciousness is emerging from the depths of being. It includes consciousness of lower psychic planes of being or the instinctual and dynamic psyche. The deep blue background color refers to psychological depth, while the lighter blue color of the sun indicates that the hidden sun is coming to the surface, closer to conscious awareness. The waves are set in concrete relief, as if to emphasize the connection of this experience to the psychic reality of the physical world and the natural rhythm of life. The rhythm of life refers to the polarities of being and different emotions, feeling states, virtues, intentions and actions, where one polarity emerges from the other as yang grows out of yin. The formerly unconscious nature of this aspect of the psyche indicates that it comes with shadow values, as the black waves are also illuminated and brought to consciousness.

The Alchemical 3 and 4

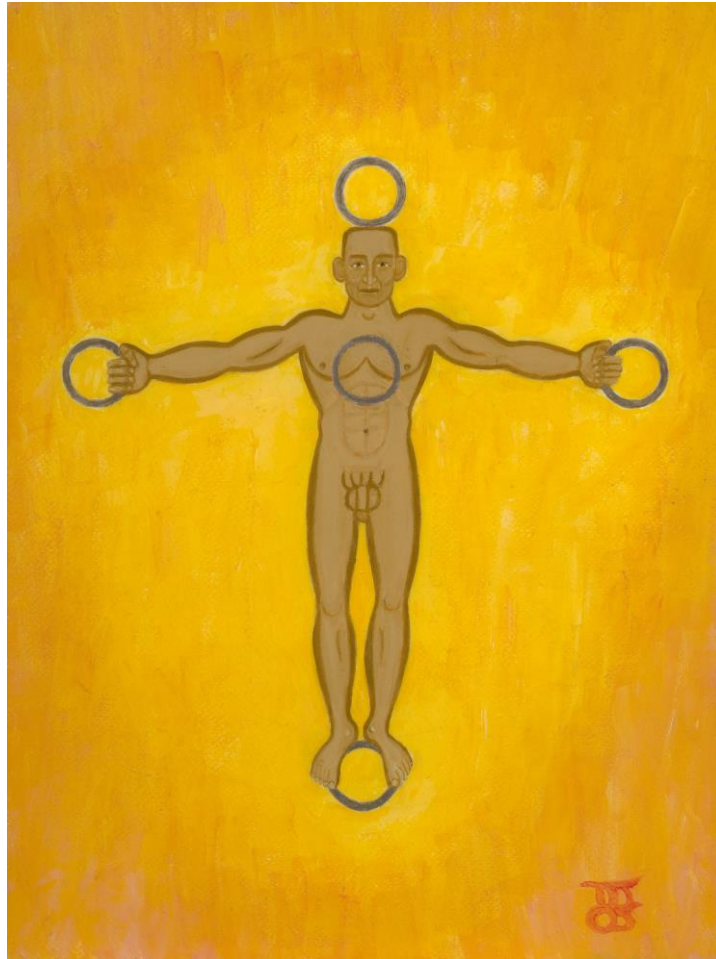


Numbers have a subjective qualitative aspect in addition to the objective and quantitative value normally attributed to them. According to Jung (as reported in Abt, 2005, p. 113) number is “an archetype of order which has become conscious.” He also states that number “is the most primitive manifestation of the spirit,” implying that the most fundamental order of the psyche is based on number (ibid). The number 3 symbolizes insight, process and the differentiation of individual ego consciousness. The number 4 and the square each symbolize completeness in psychological orientation and represent the background for the structuring of ego consciousness. The alchemical formula usually attributed to Maria Prophetessa reads as follows: “1 gives birth to 2, 2 begets 3, while 3 gives birth to the 1, which is the fourth.” This indicates how the difficult process of integrating the 4, the inferior function, to consciousness is essential to bringing in the reality of the unifying 1, the Self, into life. Assessing four orienting functions of consciousness is the minimum requirement for bringing completeness to one’s conscious perspective and the experience of life. The square shape, which has the same symbolic significance as the number 4, and the color brown, an earth color, refer to the alchemical *coagulatio*, which allows emerging contents to be related to the conscious ego.

Central Star [5]

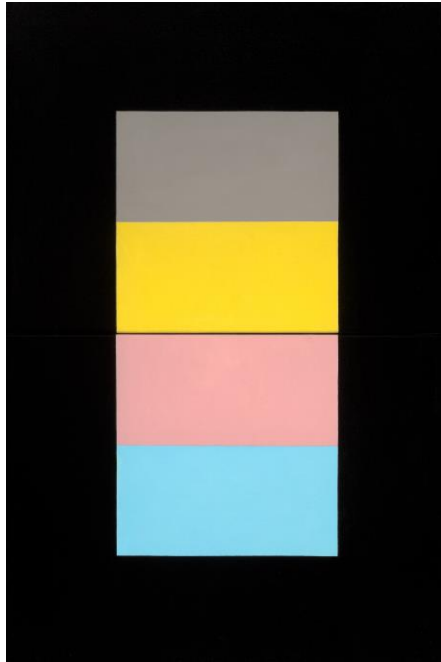


Both the central star in the shape of a pentacle and the number 5 have the identical symbolic meaning. The number 5 can also be visualized as a centered 4 where the opposites are mediated by the central point. It represents the quintessence and has been referred to as the number of life and self-mastery. The luminosity of the connecting lines suggests the influence of the Self in joining different aspects of being. The rectangular *mandala* shape is a symbol of the Self and containment, order and transformation, with emphasis on the vertical dimension.

The Anthropos

The *Anthropos* is the Original man and refers to Wholeness as do each of the silver rings, which are located, each according to its symbolic significance. Here the five silver rings indicate a relationship to the number 5 and its qualitative value. Silver relates to the lunar attributes of receptivity and the rhythm of life. The background orange-yellow indicates the archetypal ground for the *Anthropos* is the immortal fire, suggesting a relationship with the Hindu fire-god, Agni.

Fourfold Union of Opposites



Each of the four colors symbolizes different qualities of consciousness, which are integrated here in a kind of rectangular *mandala* of consciousness. The top two colors are brown and yellow. Brown is an earth color that relates experiences to the conscious ego. Yellow symbolizes illumination and the light of human consciousness. The bottom two colors that come together in union with the top colors, signifying human consciousness in relationship to the ego, are pink and blue. Pink is red modified with white, suggesting purified emotions of love. Blue is a cool color that brings calmness and spiritual detachment. All the colors here have been modified by white indicating purification. The background color, black, suggests this experience emerges out of the deep unconscious psyche in a kind of *creation ex nihilo*.

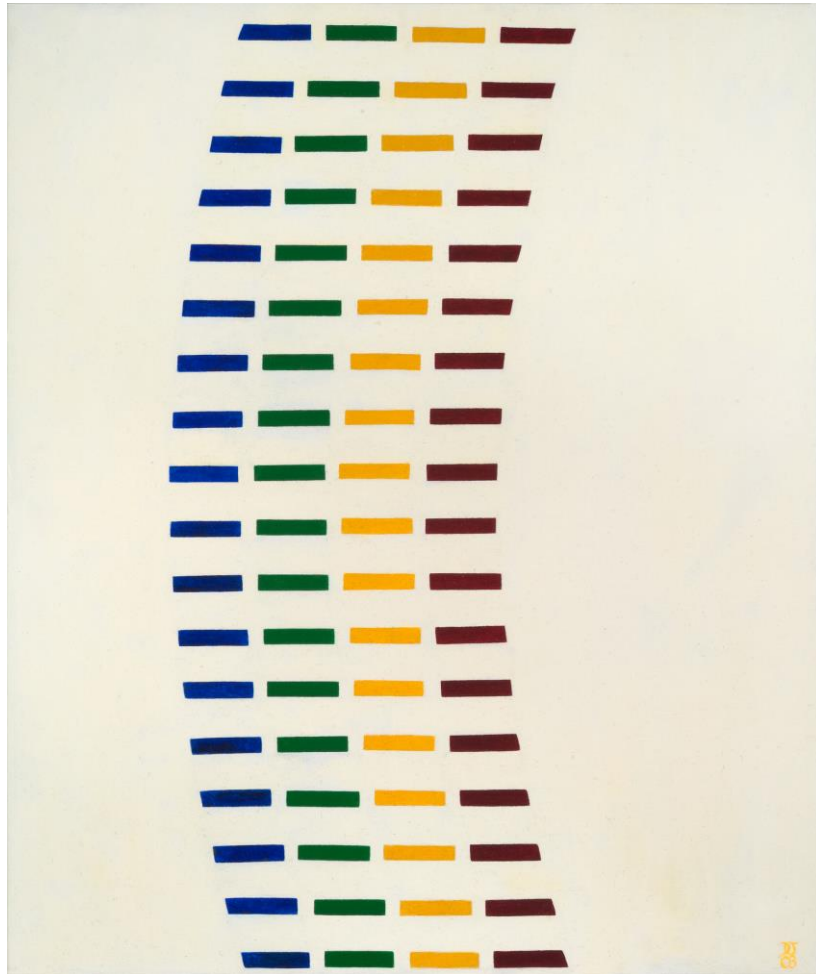
Integration around the Black Sun



In alchemy there is the experience of the *sol nigredo* or black sun, the shadow side of the sun and the light of consciousness. As a negative phenomenon the black sun, which is buried in the earth, refers to acting out of ignorance and unconsciousness, a ubiquitous and common source of accumulating every day evil. When integrated into consciousness one gains in consciousness and strength. The top two colors are brown and yellow. Yellow refers to intuition and the light of consciousness, and brown to the alchemical *coagulatio* and relatedness to the conscious ego. The bottom two colors are blue and yellow, where yellow refers to intuition and consciousness and blue refers to spiritual detachment. The bottom two colors unite with the top colors to form an integrated square *mandala* with the black sun in the center. The meaning of the image is detached ego-related consciousness of integrated instinctual and dynamic

strength. The square shape carries the same significance as the earth, emphasizing the grounded nature of the experience and its connectedness to everyday life.

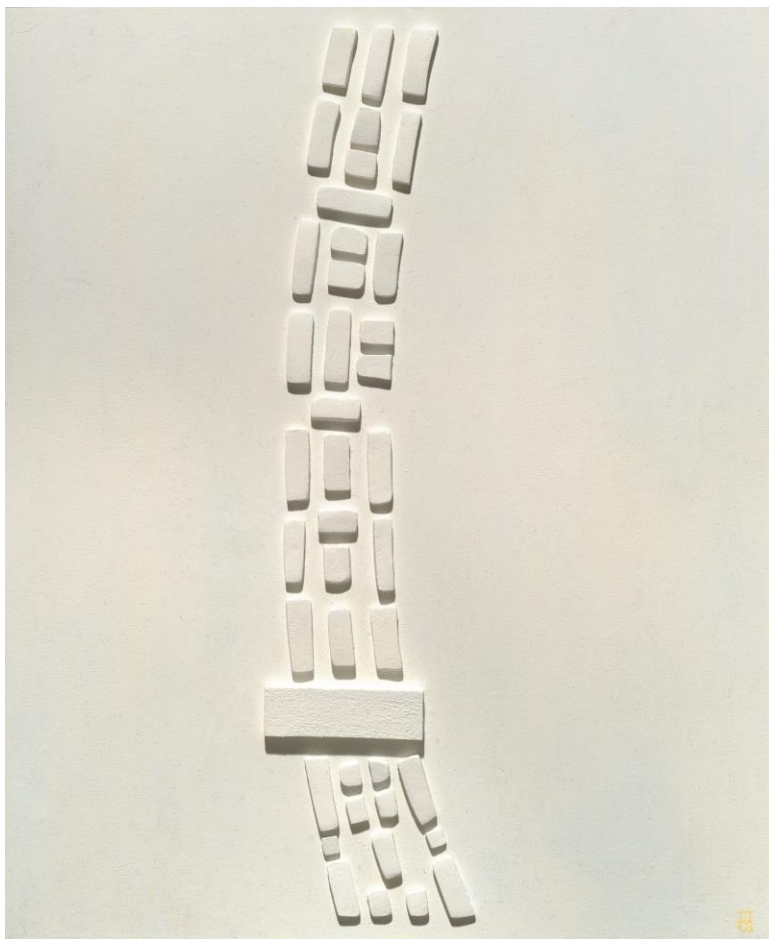
Wholeness and Life



The image is curvilinear consisting of multiple levels of four horizontal bars, colored yellow, green, red and blue. Each color can be taken to indicate a different function of consciousness: yellow as intuition, green as sensation, blue as thinking and red as feeling. The white background refers to receptivity and purity. The curvilinear shape emphasizes feminine values of Eros-relatedness to

the contents of the image. The image suggests wholeness in life with a vertical connection to both the spiritual, and instinctual and dynamic levels of being. Wholeness in one's response requires access to the four orientating functions of consciousness as well as a vertical relationship with spiritual values and rootedness in the instinctual psyche.

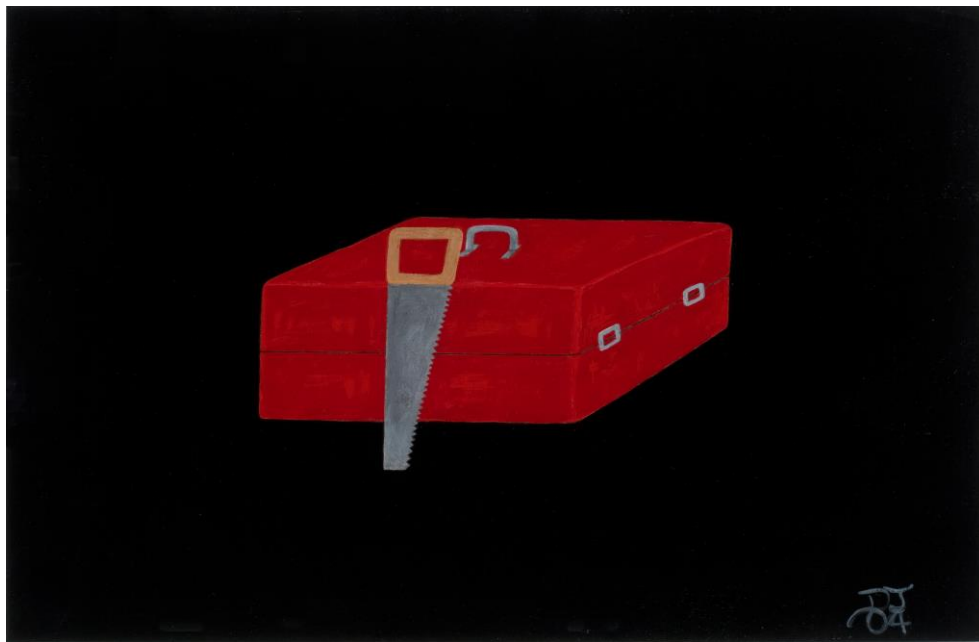
Receptivity and the Lower Cross of Life



The image is curvilinear consisting of multiple levels of “concrete” blocks. This shape emphasizes feminine values of Eros-relatedness in the context of the image. The wood bar at the lower end of the image puts emphasis on the

horizontal dimension of life at the lower instinctual and dynamic levels of being in relationship to the vertical and spiritual thrust of the image. The position of the horizontal bar emphasizes that the cross of life with its opposite vertical and horizontal pulls is accentuated at this level of being. The white color of the image indicates purity, receptivity and passivity, the alchemical *albedo*, a psychological state prior to passionate engagement.

Eros Discernment



There is a red metal box and a hand saw against a black background. The contents of the box are indicated by its color, shape and form. Red is the color of Eros, passion and aggression. The rectangular cubic shape, silver square hinges and rectangular handle connect the box to the earth and the horizontal dynamics of life and karma. In alchemy the different metals were related to different astrological planets, for instance, iron to Mars, copper to Venus, tin to

Jupiter, lead to Saturn, gold to the Sun, and silver to the Moon. Psychologically this means that the metal material relates the box to archetypal energy differentiated according to the metal indicated. The black background is an indication that the symbolic experience indicated here emerges out of the deeper unconscious and not the collective psyche. The downward pointing saw is a symbolic tool that allows one to cut through tough material by way of the saw teeth, which means the ability to bring discernment to bear to the situation at hand. The downward direction of the saw implies that discernment requires a downward thrust, involving the instinctual and lower psychic levels of being.

Insight on Eros



The two boats are containers for a psychological and philosophic worldview. The fact there are two indicates differentiation. They are lunar shaped with masts for the sails, symbolizing the union of masculine and feminine values, the *yonis* and *lingam*. The color red of the boat refers to Eros or relatedness. The white masts in triangular shapes suggest a vertical spiritual aspiration. The white color of the

sails indicates receptivity. The wavy black lines indicate the unconscious watery depths of feminine being and the idea of being on a journey involving the polarities of life. Based on the qualitative value of the number 3, the three “towers” on the brownish-red brick wall suggest process and unfolding destiny. The brownish-red color symbolizes Eros-earth, indicating that the experience symbolized here can be related to ego-consciousness.

A Time of Whitening



The general impression given by this image is that of the predominance of the color white; even the pastel field of green is so pale to suggest a kind of greenish off-white. The winding river of life is white, as is the square shape at the top center of the painting. In alchemy the *albedo* or whitening is a time of purity,

passivity and receptivity, a time devoid of life-desire. The horizontal emphasis in the painting, including the direction of the river of life and the shape of the painting itself indicate that meaning refers to this dimension of life itself. The rectangular shape suggests relatedness of the symbolic contents to the earth or ego consciousness.

Yet there are three green shapes on the left side of the painting. One is a roughly egg-shaped bush with red flowers, another, a cone-shaped bush, and then there is a tree at the bottom center that is roughly shaped like a phallus with a plethora of pink flowers. The first shape symbolizes potential new psychological birth with Eros, the second, spiritual aspiration, and the third, a bountiful masculinity that can creatively express Eros and love. The process of individuation is enhanced by an attitude that is open and receptive to the spirit, along with spiritual aspiration and creative work. The fact that these symbols are on the bottom left hand side of the painting indicates that they are still in the unconscious, although ultimately accessible to consciousness. The future depicted [on the right], which is white or off-white, indicates a time of more waiting and receptivity to come. Such a passive attitude is alien to the Western mind, which is constantly and restlessly busy and in search of mental solutions and fixing things.

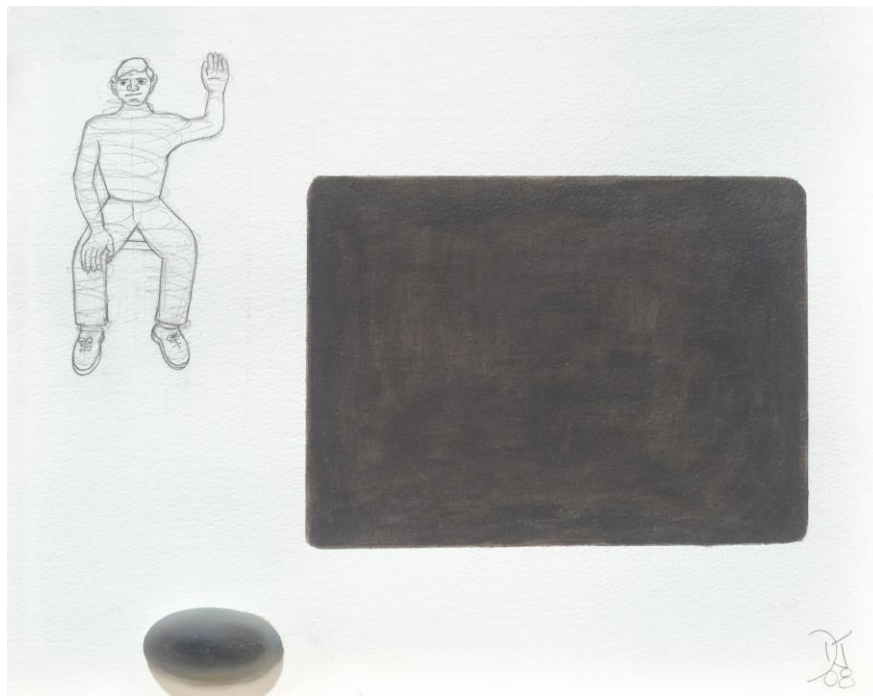
Illumination of the Dark Opposites



The black shape that seems to fascinate the man on the beach is a kind of *uroboros*, or snake biting its tail, and symbolizes the assimilation of opposites. The serpent's phallic form is masculine and the elegant shape depicted here, feminine, signifying the universal womb of life. The black color indicates its unknown nature and depth of meaning. As a snake it symbolizes knowledge at the vegetative nervous system and psycho-somatic level of the psyche with its healing wisdom. The wavy lines on the beach also signify feminine values and the brown color, the alchemical *coagulatio* and the relationship of the psychic contents depicted here to consciousness. The male figure with dark blue bathing trunks is a seeker, who is capable of swimming in the depth of being, the dark blue water, to which he is related, given the similar color of his trunks. The

yellow light coming from the upper left side of the painting indicates illumination emerging from the unconscious. The blue sky suggests the presence of a detached spiritual perspective. Psychological work requires lighting-up or making conscious the deeper contents of the unconscious, which is not accessible to the relatively feeble light of the ego, but requires spiritual illumination.

Aspiration for Lunar Values



The raised left hand of the seated figure indicates aspiration for consciousness. As the left side is related to the right brain it suggests the aspiration comes from the intuitive/imaginative and feeling mind. The figure in the picture is drawn in lead pencil and the wavy lines drawn through it suggest chaos. In alchemy the goal is sometimes articulated as the transformation of lead into gold, which can be understood to mean transformation of the ordinary person into a person of

truth and wisdom. In alchemy, chaos indicates the initial state of confusion that, when lived through with conscious intent, can lead to truth. In this case the aspiration is for the realization of so-called feminine or lunar values into life. Silver is related to the moon with its rhythmic cycle, which has historically carried the projection of being related to the feminine mysteries as well as the natural rhythm of life-related consciousness. The rectangular silver shape suggests engagement in the horizontal dimension of life with feminine, attitudes, values and consciousness. The concrete three-dimensional egg-shape silver with white on the bottom half of the object suggests new birth in this dimension of reality. White, which reflects all colors, adds to the lunar reference, with its meaning of purity and receptivity.

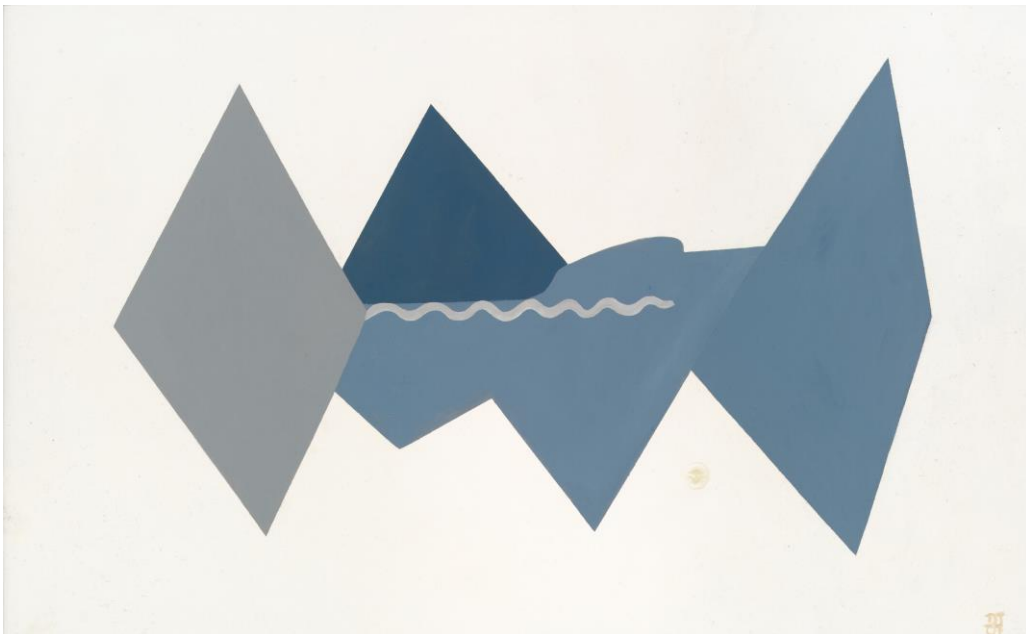
Witness to Descent



In this painting, there is a red figure plunging head-first, i.e. with deliberate intent, towards the left into the darkness of ignorance and unconsciousness. In

alchemy, the red man is a mercurial figure related to the depths of being. His color indicates Eros and the potential to interrelate with these experiences of the depth. The brownish hued head with light brown eyes is situated above against a light brown background. The head is the seat of reflective meaning and can act as a witness consciousness, which gives one a detached perspective in dealing with such experiences. The dominance of light brown indicates a sort of purified earth, the alchemical *coagulatio*, and relatedness of the experience of the descent of consciousness to ego consciousness. The path of individuation eventually requires integrating to consciousness, lower psychic centers including the psychosomatic and physical natures.

The Middle Path



The wavy light grey line that runs from left to right roughly in the middle of the painting represents the middle-way between the heights and the depths, depicted

in the grey angular shapes. The true middle-way is not based on mental calculations and a kind of balanced life or ego ambitions, but is regulated by the Self. It is a third way between the extreme opposites of emotional highs and lows, flagrantly expressed in bi-polar disorders. Yet, it is not a straight line but respects nature's natural rhythm of extraversion and introversion with its inward searching and outward expression, along with the many polarities of mood, emotion, feeling state, passivity and action. At the bottom right is a transparent circular shape with a central point, indicative of future realization. The circle with a dot is a symbol of both gold and the manifest God of creation, the point symbolizing God, and the circle, the manifestation. Although barely visible, it symbolizes an important goal of individuation, - that of wholeness and conscious transparency.

The Goddess and Creation



The Goddess depicted here is in the throws of creation as indicated in the 10 horizontally directed fish and the 3 downward pointing fish. The number 10 is qualitatively the reappearance of the number 1 at a higher level of differentiation, uniting all of the nine previous numbers. It refers to unity in multiplicity, here connected to the horizontal dimension of life. The number 3 qualitatively symbolizes new insight and dynamic process. The downward direction of the 3 fishes indicates a movement of consciousness into greater depth of being. Fish symbolize intelligence, possibly spiritual, from the depth of being. The black color of the fishes and the outline of the Goddess figure indicate their presently unconscious nature, against a white, receptive background.

Boar's Head on Bricks of Eros



The boar often depicts untrammelled aggressive energy, which in ancient times it took a hero to capture in order to protect and save the ravished culture. In this

Image the head of a boar, the seat of meaning of boar-energy, is contained on red bricks. The red depicts Eros-relatedness and possible aggression. Here the bricks are ordered meaningfully indicating the aggression of the boar is tamed and transformed through Eros.

The Individual Self in Spiritual Transformation



The figure in this painting is similar to images from both the ancient Goddess tradition and the Masonic tradition, as is the case of the image on the sixth panel of the first painting, Cycle of Creation and Dissolution, depicted above [EXHIBIT 1].

EXHIBIT 1



This image represents a powerful symbol of transformation that involves a movement leftward into the unconscious. Here, the hat, a grey Stetson, is shaped like a male [phallus] *lingam* contained in the female [vulva] *yon*i, its location covering the top of the head, which suggests a reflection in the mind of the un-incarnated individual Self situated above the head which, in Hinduism, is referred to as the *Jivatman*. The brown stripes refer to the alchemical *coagulatio*, relating the new found contents emerging from the unconscious as well as the experience itself to ego consciousness. The black circular images on the bottom left hand side suggest that shadow aspects of the Self are emerging into consciousness.

Flower Power: Eros and Logos



This painting needs to be shown horizontally covering a box. This means that the symbolism depicted here refers to influences at the physical level of being, still hidden in the box. Flowers, with their perfect form, beautiful colors and lovely scent are ephemeral expressions of the Self or the Divine. The yellow center indicates the sun of consciousness and Logos, the deep red petals penetrating Eros of relatedness and compassion. The red and yellow backgrounds suggest the same influence. The white circular areas indicate centers of purity and receptivity that come together with the experience of the union of Eros and Logos.

Transparency



The two images depicted here are drawn on a sheet of transparency. The squatting man on the right is suggestive of the fact that psychological transparency demands humility, reflected by the figure on the left assuming a seated position close to the earth. The shape depicted roughly forms a right angle, which has the same significance as a square and connectedness to the earth. Etymologically humble is based on the Latin word *humus*, meaning earth. The head of the woman on the right is a transparent anima figure that leads one towards transparency to the Self, an important goal of individuation. It is noteworthy that transparency in this sense does not mean being naively transparent to others and their egoistic demands. It means transparency to the demands of the Self, which may well include involvement with others.

Doorway to Consciousness-Life



The door opens up to the forest, the place of new life. In this case the forest is in autumn, with some dead leaves and others in intense red and orange colors as well as green. Overall the image indicates involvement in life with some spiritual detachment. Red is a warm color suggesting emotional relatedness on the one hand and aggression and passion on the other. Orange, also a warm color, refers to aggressive energy and spiritualized passion. The orange leaves on top of the painting against a blue sky suggest spiritual passion. Green is a color of life and hope, but overgrown vegetation can also be suffocating and devouring. In this image, the emphasis on earth is significant, indicating relationship of the experience symbolized here to the conscious ego. The dense green area, along

with the red and orange leaves, takes up a relatively large portion of the painting, suggesting intense and passionate life-involvement. The visibility of the blue sky indicates some spiritual detachment. The white door indicates receptivity and purity. It is leaning on a central tree, positioned between two other trees. This indicates the third way between the opposites, which means according to the transcendent function of the Self. The black aspects of the white trees refer to the shadow and unconsciousness. The many colors on the door herald attainment of the goal of increased consciousness. Each of the many colors is mixed with brown, again emphasizing the earth and the alchemical *coagulatio*, or relationship to the conscious ego.

REFERENCE

Theodor Abt (2005). Introduction to picture interpretation: According to C G Jung. Zurich: Living human heritage publications. pp. 7, 15, 16, 24.